<table>
<thead>
<tr>
<th>Art History</th>
<th>Date</th>
<th>Length/Time</th>
<th>Internship/ Position</th>
<th>Company/ School</th>
<th>Travel/Study</th>
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<tbody>
<tr>
<td>Welch School of Art and Design</td>
<td></td>
<td></td>
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<tr>
<td><strong>Partial Listing of Signature Experiences by Discipline</strong></td>
<td></td>
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<tr>
<td>Art History averages 6-8 internships per year &amp; 5 study abroad per year</td>
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<tr>
<td>Arden Davis</td>
<td>2011, Spring</td>
<td></td>
<td></td>
<td>Michael C. Carlos Museum, Emory University, Atlanta</td>
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<tr>
<td>Lindsey Alexander</td>
<td>2010, Fall</td>
<td></td>
<td></td>
<td>Ernest G. Welch School Gallery, Atlanta</td>
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</tr>
<tr>
<td>Morgan Chiovano</td>
<td>2010, Fall</td>
<td></td>
<td></td>
<td>Eyedrum Art and Music, Atlanta</td>
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<tr>
<td>Deanna Clark</td>
<td>2010, Fall</td>
<td></td>
<td></td>
<td>The Metropolitan Museum of Art, New York</td>
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<td>Genea Johnson</td>
<td>2010, Fall</td>
<td></td>
<td></td>
<td>Ernest G. Welch School Gallery, Atlanta</td>
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<tr>
<td>Lelia Williamson</td>
<td>2010, Fall</td>
<td></td>
<td></td>
<td>American Art Department, High Museum of Art, Atlanta</td>
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</tr>
<tr>
<td>Elizabeth Anderson</td>
<td>2010, Spring</td>
<td></td>
<td></td>
<td>Young Blood Gallery, Atlanta</td>
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</tr>
<tr>
<td>Erin Doster</td>
<td>2010, Spring</td>
<td></td>
<td></td>
<td>Abbott Art, Atlanta</td>
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</tr>
<tr>
<td>Somer Kearney</td>
<td>2010, Spring</td>
<td></td>
<td></td>
<td>Georgia Council for the Arts, Atlanta</td>
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</tr>
<tr>
<td>Megan Nane</td>
<td>2010, Spring</td>
<td></td>
<td></td>
<td>Museum of Contemporary Art, Atlanta</td>
<td></td>
</tr>
<tr>
<td>Marguerite Williams</td>
<td>2010, Spring</td>
<td></td>
<td></td>
<td>The Georgia Ballet, Marietta</td>
<td></td>
</tr>
<tr>
<td>Annette Guzman</td>
<td>2009, Fall</td>
<td></td>
<td></td>
<td>Young Blood Gallery, Atlanta</td>
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<tr>
<td>Ashley Lowery</td>
<td>2009, Fall</td>
<td></td>
<td></td>
<td>Hunter Museum of Art, Chattanooga</td>
<td></td>
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<tr>
<td>Brittanie Kinch</td>
<td>2009, Spring</td>
<td></td>
<td></td>
<td>Griffin Davis Art Gallery, Atlanta</td>
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</tr>
<tr>
<td>Dancia McBeth</td>
<td>2009, Spring</td>
<td></td>
<td></td>
<td>Fulton County Public Art Program, Atlanta</td>
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<tr>
<td>Angela Smith</td>
<td>2009, Spring</td>
<td></td>
<td></td>
<td>Ernest G. Welch School Gallery, Atlanta</td>
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<tr>
<td>Anna Burns</td>
<td>2008, Fall</td>
<td></td>
<td></td>
<td>Atlanta Contemporary Art Center, Atlanta</td>
<td></td>
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<tr>
<td>Lesley Johnson</td>
<td>2008, Fall</td>
<td></td>
<td></td>
<td>Aicove Art Gallery, Atlanta</td>
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<td>Waduatu Muhammad</td>
<td>2008, Fall</td>
<td></td>
<td></td>
<td>Ernest G. Welch School Gallery, Atlanta</td>
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<tr>
<td>April Bradley</td>
<td>2008, Spring</td>
<td></td>
<td></td>
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<tr>
<td>Elizabeth Decker</td>
<td>2007, Fall</td>
<td></td>
<td></td>
<td>Beep Beep Gallery, Atlanta</td>
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<tr>
<td>Sonya Fambro</td>
<td>2007, Fall</td>
<td></td>
<td></td>
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<tr>
<td>Cady Conover</td>
<td>2007, Spring</td>
<td></td>
<td></td>
<td>BBDO Agency, Atlanta</td>
<td></td>
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<tr>
<td>Nina Rucker</td>
<td>2007, Spring</td>
<td></td>
<td></td>
<td>Beep Beep Gallery, Atlanta</td>
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<tr>
<td>Gena Purifoy</td>
<td>2006, Fall</td>
<td></td>
<td></td>
<td>Youth Art Connection, Boys and Girls Clubs of Metro Atlanta</td>
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<tr>
<td>Alyson Rabinowitz</td>
<td>2006, Fall</td>
<td></td>
<td></td>
<td>BBDO Agency, Atlanta</td>
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<tr>
<td>Heather Kravagna</td>
<td>2006, Fall</td>
<td></td>
<td></td>
<td>Michael C. Carlos Museum, Atlanta</td>
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<tr>
<td>9 students</td>
<td>2008 Maymester</td>
<td></td>
<td></td>
<td>Monuments and Museums of Modern Paris</td>
<td>France</td>
</tr>
<tr>
<td>5 students</td>
<td>2009 Maymester</td>
<td></td>
<td></td>
<td>Monuments and Museums of Modern Paris</td>
<td>France</td>
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<tr>
<td>7 students</td>
<td>2010 Maymester</td>
<td></td>
<td></td>
<td>Study Abroad in Egypt Egypt</td>
<td></td>
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<tr>
<td>2 students</td>
<td>2007 Maymester</td>
<td></td>
<td></td>
<td>Study Abroad in Egypt Egypt</td>
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<tr>
<td>4 students</td>
<td>2006 Maymester</td>
<td></td>
<td></td>
<td>Study Abroad in Egypt Egypt</td>
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<tr>
<td>4 students</td>
<td>2005 Maymester</td>
<td></td>
<td></td>
<td>Study Abroad in Egypt Egypt</td>
<td></td>
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<tr>
<td><strong>Art Gallery</strong></td>
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<tr>
<td><strong>Gallery maintains 2 interns per year, places 4 in city galleries per year</strong></td>
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<tr>
<td>2 students</td>
<td>2 Semesters</td>
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<td>Gallery Internships</td>
<td>Ernest G. Welch Art Gallery</td>
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<tr>
<td>Grace Kim</td>
<td>2011, Fall</td>
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<td>Gallery Internships</td>
<td>Young Blood Gallery</td>
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<tr>
<td>Heidi Graf</td>
<td>2011, Spring</td>
<td></td>
<td></td>
<td>Gallery Internships</td>
<td>Mint Gallery</td>
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<td>DPP</td>
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<td>Gallery Internships</td>
<td>Solomon Projects Art Gallery</td>
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<td>2011, Spring</td>
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<td>Gallery Internships</td>
<td>Saltworks Gallery</td>
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<td><strong>DPP</strong></td>
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</tr>
<tr>
<td><strong>DPP averages 5-6 study abroad per year, 3 assistants to professional artists, 2 assistants to county &amp; state art organizations</strong></td>
<td></td>
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<tr>
<td>Neriah Treadwell</td>
<td>2011, Summer</td>
<td></td>
<td></td>
<td>Research Assistant, Artist Registry Project</td>
<td>Fulton County Arts Council</td>
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<tr>
<td>Rebecca Hanna</td>
<td>2010, Spring</td>
<td></td>
<td></td>
<td>Research Assistant, State Art Collection Project</td>
<td>Georgia Council for the Arts</td>
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<tr>
<td>Truett Dietz</td>
<td>2010, Fall</td>
<td></td>
<td></td>
<td>Assistant to artist/prep</td>
<td>Scott Ingram</td>
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<tr>
<td>Course</td>
<td>Date</td>
<td>Length/Time</td>
<td>Internship/ Position</td>
<td>Company/ School</td>
<td>Travel/Study</td>
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<tr>
<td>Photography</td>
<td>2011, Fall</td>
<td>2 Semesters</td>
<td>Assistant to Faculty</td>
<td>Craig Drennen, Georgia State University</td>
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<tr>
<td>Ceramics</td>
<td>2009, Summer</td>
<td>Travel/Study</td>
<td>Pam Longobardi and Craig Donskoi</td>
<td>Costa Rica</td>
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<tr>
<td>1 student</td>
<td>2010, Summer</td>
<td>Travel/Study</td>
<td>Matthew Sugarman</td>
<td>France</td>
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<td>4 students</td>
<td>2011, Summer</td>
<td>Travel/Study</td>
<td>Teresa Briamette-Reeves</td>
<td>France</td>
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<td>Ceramics</td>
<td>Date</td>
<td>Length/Time</td>
<td>Internship/ Position</td>
<td>Company/ School</td>
<td>Travel/Study</td>
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<tr>
<td></td>
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<td>Ceramics averages 3 internships per year &amp; 2 assistants to professionals</td>
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<tr>
<td></td>
<td>1 student</td>
<td>2010, Spring</td>
<td>2 Semesters Project</td>
<td>Christina West Studio</td>
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<tr>
<td></td>
<td>2 students</td>
<td>2011-12</td>
<td>2 Semesters Student Assistant</td>
<td>Christina West Studio</td>
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<tr>
<td></td>
<td>2 students</td>
<td>2010, Spring</td>
<td>2 Semesters Intern Assistant to the</td>
<td>Signature Gallery</td>
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<tr>
<td></td>
<td>5 students</td>
<td>Maymester</td>
<td>ever other yr</td>
<td>New York</td>
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</tbody>
</table>

<p>| Graphic Design       | Date       | Length/Time | Internship/ Position                      | Company/ School                      | Travel/Study |
|                     |            |             | Graphic Design 100% of BFA majors do internships in industry - REQUIRED |                                     |             |
|                      | Sarah Adams| Graphic Design intern | Holthouse Interactive |                                     |             |
|                      | Lucas Alvarez | Graphic Design intern | Mouse Interactive |                                     |             |
|                      | Adam Bueb | Graphic Design intern | Atlanta Zoo |                                     |             |
|                      | Adam Bueb | Graphic Design intern | Adult Swim (Tumer) |                                     |             |
|                      | Adam Bueb | Graphic Design intern | CARE, Inc. |                                     |             |
|                      | Jacoby Chapman | Graphic Design intern | GSU Branding + Creative Services |                                     |             |
|                      | Stephen Delorme | Web and Motion intern | Superluxe |                                     |             |
|                      | Tiffany Forrester | Graphic Design intern | Metaleap Design |                                     |             |
|                      | John Hallman | Graphic Design intern | Jones Lang Lailaille |                                     |             |
|                      | Jonathan Hart | Graphic Design intern | The Fox Theatre |                                     |             |
|                      | Jonathan Hart | Graphic Design intern | Toolbox No. 9 |                                     |             |
|                      | Jono Herrington | Graphic Design intern | SpinUltimate |                                     |             |
|                      | Jono Herrington | Graphic Design intern | Brandmovers |                                     |             |
|                      | Jono Herrington | Graphic Design intern | CARE, Inc. |                                     |             |
|                      | Nick Higgins | Graphic Design intern | Warner Bros, 2010 |                                     |             |
|                      | Sall Khan | Motion intern | Superluxe |                                     |             |
|                      | Misty Marquis | Technology training intern | GSU Exchange |                                     |             |
|                      | Misty Marquis | Graphic Design intern | Artifact Design |                                     |             |
|                      | Mario Reid | Motion intern | Superluxe |                                     |             |
|                      | Tyti Rogers | Graphic Design intern | DVI Group |                                     |             |
|                      | Tony Rogers | Graphic Design intern | Adult Swim |                                     |             |
| Art Education        | Date       | Length/Time | Internship/ Position                      | Company/ School                      | Travel/Study |
|                      |            |             | All 100% of majors intern in public school system - required |                                     |             |
|                      | 12 students | per semester | 7 weeks Professional Fellows               | Atlanta Public Schools, Fulton, DeKalb, Gwinnett and Clayton |
|                      | 12 students | per semester | 7 weeks Professional Fellows               | Atlanta Public Schools, Fulton, DeKalb, Gwinnett and Clayton |
| Interior Design      | Date       | Length/Time | Internship/ Position                      | Company/ School                      | Travel/Study |
|                      |            |             | Interior Design average 3 internships per year, 6 assistants to professionals per year, 3 Study Abroad |                                     |             |
|                      | Natalie Born | Spring 2011 | Interior Design Intern | TVS Architecture and Interiors, Atlanta |             |
|                      | Kristen Johnson | Fall 2011 | Interior Design Intern | Dureale Fabrics ADAC, Showroom, Atlanta |             |
|                      | Gianna Gonzalez | Fall 2011 | Interior Design Intern | IdealPlan Architecture and Interior Design, Atlanta |             |
|                      | 2 students  | 2 Semesters | Interior Design Intern | Tim Nichols |                                     |
|                      | 2 students  | 2 Semesters | Interior Design Intern | Amy Landesberg |                                     |
|                      | Hallen Hannaford | Summer 2011 | Interior Design Intern | ASU Architecture and Interiors, Inc. |             |
|                      | Melanie Burley | Fall 2011 | Interior Design Intern | Evolution Lighting LLC |             |
|                      | 3 students  | Summer 2011 | Interior Design Intern | Welch School sponsored Study | London/Paris/Abroad |
|                      | 2 students  | 2 Semesters | Interior Design Intern | Michael A White |             |
| Photography          | Date       | Length/Time | Internship/ Position                      | Company/ School                      | Travel/Study |
|                      |            |             | Photography average 4 internships per year, 2 assistants to professionals, 1-3 tech assistants/managers |                                     |             |
|                      | 10 students | Biannual | Gala event: Art auction, raffle, exhibition, months of preparation | Positive Impact, Project, non-profit organization assisting those living with HIV in Atlanta |             |
|                      | 1 student  | 2 Semesters | Annual Juried Exhibition, solely organized by students | Annual Executive Juried Exhibition w/ outside juror in local commercial gallery space |             |
|                      | 2 students  | 2 Semesters | Internship | Creative Loafing |             |
|                      | 1 student  | 2 Semesters | Internship | Atlanta Contemporary |             |</p>
<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Company/School</th>
<th>Textiles</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Bentley</td>
<td>Project Assistant</td>
<td>Art Center</td>
<td>Mel Chin’s Funded Dollar Bill Project, The Atlanta Contemporary Arts Center</td>
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<tr>
<td>Stephen Calisteek</td>
<td>Internship Award to assist MOCA GA Award recipient</td>
<td>MOCA GA Artist Award</td>
<td>The Penland School of Crafts, Penland, NC</td>
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<tr>
<td>Emily Pidgeon</td>
<td>Photo Lab Technician and Photography Assistant</td>
<td>The Penland School of Crafts, Penland, NC</td>
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<table>
<thead>
<tr>
<th>Textiles</th>
<th>Date</th>
<th>Length/Time</th>
<th>Internship/Position</th>
<th>Company/School</th>
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<tr>
<td>Textiles</td>
<td>averages 1 study abroad per year, 6 assistants to faculty special projects, 6 assistants to professional art organizations</td>
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<table>
<thead>
<tr>
<th>Mary Quinn Templeton</th>
<th>2009-2010</th>
<th>Assistant to Director</th>
<th>Penland School of Arts and Craft</th>
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</thead>
<tbody>
<tr>
<td>Mary Quinn Templeton</td>
<td>2010</td>
<td>Internship with Korean Artist Chunghee Lee</td>
<td>Director of International Conference, European Patchwork Meeting, Val d’Argent, France</td>
</tr>
<tr>
<td>Mary Quinn Templeton</td>
<td>2010-2011</td>
<td>Editorial duty on publication of book</td>
<td>Bogori and Beyond, conference exhibition catalog, Three in Heyri Artists Village, Korea</td>
</tr>
<tr>
<td>Mary Quinn Templeton</td>
<td>2010</td>
<td>Travel/Study</td>
<td>GSU Korea Exchange Study/ Exha University, Seoul, Korea</td>
</tr>
<tr>
<td>Mary Quinn Templeton</td>
<td>2011</td>
<td>Assistant to Fiber Director</td>
<td>Penland School of Arts and Crafts</td>
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<tr>
<td>Mary Quinn Templeton</td>
<td>2011</td>
<td>Workshop Assistant</td>
<td>Surface Design Association, Minneapolis, MN</td>
</tr>
<tr>
<td>Natalie Berron</td>
<td>2009-2011</td>
<td>Engraver/Graphic Designer</td>
<td>Crown Trophy, Marietta, GA</td>
</tr>
<tr>
<td>Katherine Cohen</td>
<td>2011</td>
<td>Design Specialist and Customer Development</td>
<td>Flor, Atlanta, GA</td>
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<tr>
<td>Katherine Cohen</td>
<td>2009-2010</td>
<td>Design Studio Associate</td>
<td>Pottery Barn, Atlanta, GA</td>
</tr>
<tr>
<td>Katherine Cohen</td>
<td>2009</td>
<td>PR Specialist, Research Design Specialist</td>
<td>Kennesaw, GA</td>
</tr>
<tr>
<td>Katherine Cohen</td>
<td>2009</td>
<td>Associate to CEO</td>
<td>Classic Imports Inc., Marietta, GA</td>
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<tr>
<td>Lindsey Carter</td>
<td>2011</td>
<td>Customer Relation Specialist</td>
<td>Ann Taylor Loft, Atlanta, GA</td>
</tr>
<tr>
<td>Nicola James</td>
<td>2009</td>
<td>Studio Assistant to Professor Junco Pollack</td>
<td>Textiles, E. G. Weich School of Art and Design</td>
</tr>
<tr>
<td>Sarah Elands</td>
<td>2009</td>
<td>Designer Internship</td>
<td>Urban Outfitters, Atlanta, GA</td>
</tr>
<tr>
<td>Sarah Elands</td>
<td>2009</td>
<td>Study Abroad Program</td>
<td>University of Georgia, China</td>
</tr>
<tr>
<td>Yolanda Davis</td>
<td>2010</td>
<td>Textile Studio Residency</td>
<td>Peters Valley, Layton, NJ</td>
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<tr>
<td>Kristin Stallings</td>
<td>2007</td>
<td>Sale Associate</td>
<td>Urban Outfitters, Atlanta, GA</td>
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<tr>
<td>Kristin Stallings</td>
<td>2010</td>
<td>Design Internship with Textile Designer</td>
<td>Kristan Arrows, Atlanta, GA</td>
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<tr>
<td>Kristin Stallings</td>
<td>2011</td>
<td>Designer</td>
<td>Pacific Carpet, Atlanta, GA</td>
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<tr>
<td>Maria Kouznetsova</td>
<td>2009</td>
<td>Assistant to Associate Artistic Director</td>
<td>Alliance Theater, Atlanta, GA</td>
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<tr>
<td>Maria Kouznetsova</td>
<td>2009</td>
<td>Apprentice to Scenic Designer</td>
<td>7 Stage Theater, Atlanta, GA</td>
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<tr>
<td>Maria Kouznetsova</td>
<td>2009</td>
<td>Model Builder,</td>
<td>Real Model Architecture Studio, Atlanta, GA</td>
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<tr>
<td>Maria Kouznetsova</td>
<td>2009</td>
<td>Puppet Builder for Experimental Puppetry Theater</td>
<td>Puppet Theater, Atlanta, GA</td>
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<tr>
<td>Maria Kouznetsova</td>
<td>2009</td>
<td>Production Assistant</td>
<td>Push Theater, Atlanta, GA</td>
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<tr>
<td>Maria Kouznetsova</td>
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<td>Student Assistant</td>
<td>Art and Design, GSU</td>
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<tr>
<td>Jessica Carsten</td>
<td>2010</td>
<td>Student Assistant</td>
<td>Art and Design, GSU</td>
</tr>
<tr>
<td>Richard Nelson</td>
<td>2010</td>
<td>Studio Assistant, Assisted Professor</td>
<td>Junco Pollack, Textiles Management, Art and Design, GSU</td>
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<tr>
<td>Richard Nelson</td>
<td>2010</td>
<td>Student Assistant</td>
<td>Art and Design, GSU, Atlanta, GA</td>
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<tr>
<td>Richard Nelson</td>
<td>2010</td>
<td>Student Assistant</td>
<td>Arrowmont School of Arts and Crafts, Gatlinburg, TN</td>
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<tr>
<td>David Bowen</td>
<td>2010</td>
<td>Student Assistant</td>
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<table>
<thead>
<tr>
<th>Sculpture</th>
<th>Date</th>
<th>Length/Time</th>
<th>Internship/Position</th>
<th>Company/School</th>
<th>Travel/Study</th>
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<tbody>
<tr>
<td>Sculpture</td>
<td>2010</td>
<td>10-12</td>
<td>Assistant to set designer</td>
<td>Walt Disney Corporation</td>
<td>Scotland</td>
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<tr>
<td>Sculpture</td>
<td>2010</td>
<td>1 student</td>
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<td>Georgia State University Scottish Sculpture Workshop Study Abroad</td>
<td>Scotland</td>
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</tbody>
</table>
Georgia State University
Atlanta, Georgia

Stephen Rosner Ernest G. Welch School of Art and Design

Visit Dates: October 26-30, 2010 Visit Team: Ellen L. Meyer, Watkins College of Art, Design & Film, team chair Karen M. Hughes, University of Cincinnati, team member

Programs or degrees for which renewal of Final Approval for Listing is sought:
Bachelor of Arts-4 years: Art History; Studio Art
Bachelor of Fine Arts-4 years: 3-D Studies (Ceramics, Sculpture) Art Education; Graphic Design; Interior Design; Studio Art (Drawing and Painting, Photography, Printmaking, Textiles) Master of Arts-2 years: Art History Master of Education-2 years: Art Education Master of Fine Arts-3 years: Ceramics; Drawing and Painting; Graphic Design; Interior Design;
Photography; Printmaking; Sculpture; Textiles
Disclaimer

The following report and any statements therein regarding compliance with NASAD accreditation Standards represent only the considered opinion of the visitors at the time of the visit. Definitive evaluation of compliance and the accreditation decision will be made by the appropriate Commission following a complete review of the application, including the Self-Study, the Visitors' Report, and any Optional Response to the Visitors' Report submitted by the institution.

Acknowledgements

The NASAD visitors appreciated the school's hospitality and cooperation in both the planning stages and during the visit. All necessary resources and support were provided to accomplish the team's assignment. Everyone was very willing to provide any and all information requested—which was both comprehensive and well organized. Special thanks are given to Cheryl Goldsleger, for her oversight and leadership of the Self-Study process and to Tim Flowers, Self-Study Director. The team would also like to acknowledge Shalinda Lee for her assistance.

While on campus the team met with the following individuals and groups: Lauren Adamson, Dean, College of Arts and Sciences Ralph, Gilbert, Associate Dean, College of Arts and Sciences Cheryl Goldsleger, Director, Ernest G. Welsh School of Art and Design Connie Thalken, Associate Director Joe Peragine, Graduate Director Tim Flowers, Foundations Coordinator Area Coordinators:

- Pam Longabardi (Drawing, Painting and Printmaking)
- Liz Throop (Graphic Design)
- Mark Burleson (Ceramics)
- Ruth Sanford (Sculpture)
- John Decker (Art History)
- Junco Pollack (Textiles)
- Nancy Floyd (Photography)
- Melanie Davenport (Art Education)
- Michael White (Interior Design)
- Stephen Rosner, Business Manager
- Joan Tysinger, Development Coordinator
- Phillip Webb, Creative Media Lab Manager
- Adam Wagner, Academic Advisor
- Cynthia Farnell, Gallery Director
- Ann England, Visual Resources Librarian
- Nedda Ahmed, Librarian Instructor
- (art) Georgia State University Cherise Peters, Associate Vice President and University Registrar Robin Morris, Vice President for Research, Georgia State University

In separate sessions, the team met with faculty, undergraduate and graduate students. The team toured facilities located in the Arts and Humanities Building, the Sculpture Facility and Pullen Library, which afforded sufficient opportunity to see the studios, shop facilities, computer labs, equipment, library and examples of undergraduate and graduate work.
A. Purposes


The mission statement of Georgia State University begins as follows: As the only urban research university in Georgia, Georgia State University offers educational opportunities for traditional and nontraditional students at both the graduate and undergraduate levels by blending the best of theoretical and applied inquiry, scholarly and professional pursuits, and scientific and artistic expression. Founded in 1913, approximately 30,000 full-time students are enrolled in six colleges offering 52 degree programs and 250 fields of study. The university is in the midst of developing a new strategic plan with four broad goals: 1) Accelerating interdisciplinary research and enhancing graduate education, 2) Globalizing the university and building sustainable international relationships, 3) Developing solutions to the complex challenges of cities, and 4) Advancing undergraduate student success (expected completion, December 2010).

The College of Arts and Sciences serves approximately 9,800 undergraduate and 2,000 graduate majors in the arts, humanities, and natural and computational sciences. It is responsible for the two-year general education, required core curriculum for all fields of study.

With 985 undergraduate and 80 graduate majors, the Ernest G. Welch School of Art and Design is the fourth largest unit in the College of Arts and Sciences. Founded in the 1950s, its current name-Ernest G. Welch School of Art and Design-honors an individual whose bequest will create new opportunities for the school.

The school's mission statement seems to be clearly articulated for the 21st century: The School of Art and Design is committed to offering a rigorous, comprehensive, and accessible graduate and undergraduate education in the visual arts. We seek to prepare students for an art world that is increasingly interdisciplinary, theoretical and technological. It is our goal to foster the development of artists and scholars who can think critically and address diverse and substantive issues. Instruction, research and service goals and objectives are addressed, specific as appropriate and in concert with the mission statement.

The institution appears to meet the standards in this area.

B. Size and Scope

References: On-site interviews with faculty, staff, administrators and students
Self-Study, IA., p. 5
Self-Study, IB., pp. 12-17
Management Documents Portfolio (MDP), IB. (HEADS Data, '07-'08, '08-'09, '09-'10) NASAD Handbook 2010-11, ILB.

From Spring 2003 to Fall 2009, undergraduate enrollment in the Ernest Welch School of Art and Design increased by 37%, the majority of which has taken place in the BA program. In Fall 2009 overall, the school enrolled 1,065 students-985 undergraduate and 80 graduate majors with an average load of 11.79 credits-in the studio and academic disciplines. Undergraduate and graduate enrollment appears to be sufficient to support the degree programs. The university has mandated that a minimum of 15 students must be enrolled in undergraduate BA or BFA degree classes, a minimum of 12 students in MA degree classes, and a minimum of five students in MFA or PhD degree classes.
However, the growth of the faculty does not appear to have kept pace with the growth in enrollment or the unit's goals of increasing tenure-track faculty. In addition, there seem to be challenges with insuring the school has adequate faculty for its current curriculum. With 42.35 equivalent full-time faculty, the faculty/student ratio is approximately 1-25 in introductory and intermediate studio courses, approximately 1-15 in advanced studio courses and within a reasonable range for lecture courses. It is important to note that NASAD guidelines recommend that classes in creative work should generally not exceed 25 students and that experience indicates that a class size of 20 or fewer is educationally more effective. In addition, there are some large lecture classes, several numbering as high as 99. While NASAD guidelines also indicate that large classes should be supported by small discussion or tutoring sessions, or other opportunities for students to engage in dialogue with the instructor, it is not clear that the art and design unit is doing so.

The unit may benefit from: 1) an in-depth review and goal-setting for faculty resources-tenured, tenure track, non-tenured, full-and part-time lecturers and instructors and graduate teaching assistants-in tandem with determining enrollment goals and limits, and 2) undertaking this review with the College of Arts and Sciences and the university administration. While the School of Art and Design has demonstrated very positive enrollment growth, it may wish to consider limiting enrollment in light of what appears to be a too small permanent faculty as it relates to specific teaching goals limited equipment and supply budget, along with a need for improved and larger facilities in several areas. It will be important for the school to ensure that the human and physical infrastructure supports planned growth and that resources are increased accordingly.

There does not appear to be sufficient advanced courses in art history at the Master of Arts degree level. It is not clear that at least one-half of the credits required for graduate degrees must be in courses intended for graduate students only (NASAD Handbook 2010-11, XIII.C.1.a. & b.)

The institution appears to meet the standards as outlined in the NASAD Handbook with the possible exception of the Master of Arts program in Art History.

**C. Finances** References: On-site interviews with faculty, staff and administrators Self-Study, Le., pp. 18-38

Management Documents Portfolio (MDP), Welsh Fund Endowment, LA.
Management Documents Portfolio (MDP), Le.
NASAD Handbook 2010-11, II.C.

The revenue for the unit is derived primarily through tuition and state appropriations, which were significantly reduced at the university level in FY 2010 and FY 2011. Personnel accounts for 95% of the Art and Design operating budget with the remaining 5% directed toward supplies, equipment, facilities maintenance, travel and public relations. Various other accounts, including student fees, fund expendable studio materials, technology, student clubs, named scholarships, the art gallery and other aspects of the school's operation. In reviewing the HEADS data reports, the school appears well below the national average on expenditures per student major, and it appears that the non-personnel operating budget has been reduced significantly since 2006, while enrollment has increased.

In some cases, the school has received financial support from the College of Arts and Sciences and the university. In other cases, needs have been put on hold or the school's strategies have changed-for example, scanning documents has replaced photocopying, providing cost savings to the unit. The university funds technology through a proposal and award system that supports computer labs across campus, including the ones in the School of Art and Design. Although resources are strained, the school has managed reasonably well to keep its labs up-to date by garnering university awards for technology.
It appears that issues of safety, security and appropriate facilities for the unit will require increased funding by the College of Arts and Sciences and the university in the coming years. In addition, as budgets permit, salary reviews for equity and workload within the Colleges of Arts and Science should be undertaken to determine compensation adjustments as needed for the School of Art and Design faculty and staff. With the broad economic challenges, the University System does not appear to have awarded merit raises to faculty and staff since FY '09.

Regarding outside grant funding, regional and national grants have been regularly sought and achieved for the Art Gallery. Importantly, the school received a bequest of $4 million, which is impressive for both its amount and story behind it. This endowment, which will be available, once the estate is closed, is expected to increase the quality of school's programming for the 21st century. The Ernest G. Welch School of Art and Design was named for this individual in 2003.

Overall, the institution has a history of strategic financial planning and responsible practices and procedures. It has demonstrated support of the unit's Action Plan stemming from its 2003 Self-Study. With an especially difficult economy, resources are clearly and sometimes severely limited. The art and design unit has managed its resources responsibly and effectively at a challenging time. Checks and balances are in place for annual budget planning and for long-term financial planning through Academic Program Review at the university, college and school levels.

The institution appears to meet the standards in this area.

D. Governance and Administration

References: On-site interviews with faculty, staff and administrators Self-Study, [D., pp. 39-53
Management Documents Portfolio (MDP), [D. Undergraduate catalog, 2010-2011,
http://www2.gsu.edu/catalogs/2010-2011/undergraduate/ Position Descriptions
NASAD Handbook 2010-11, II.D.

1. Overall Effectiveness

An IS-member constitutional Board of Regents governs the University System of Georgia, of which Georgia State University is one of four research universities in this system. The Ernest G. Welch School of Art and Design is a unit within the College of Arts and Sciences. The Director of the School of Art and Design reports to the Dean of the College of Arts and Sciences with dotted line reporting to the Associate Dean of Fine Arts and Humanities, who has management oversight of the School of Art and Design (Organizational Chart, MDP, I.D). The Director is a senior faculty member of the school, elected for a three-year term by faculty members and approved by the College of Arts and Sciences. This organizational structure provides sufficient opportunity for direct contact and communication and demonstrates a typical reporting relationship within a large state university. The Dean and the Associate Dean appear to be well informed about the School of Art and Design and supportive of the unit moving to higher level of program strength. As in any institution, this will require significant, directed resources in personnel and operations. The school, college and university are in the first year (2010) of a seven-year “Academic Program Review” planning cycle to determine curricular and financial strategies at the unit level.

The institution's governance structure appears to provide an effective established mechanism for supporting the mission of the art and design unit.

2. Policy-Making As stated in the undergraduate catalog, the policies of the board of Regents provide a high degree of
autonomy for the 35 universities and colleges within the University System of Georgia. The President of Georgia State University, who oversees and directs the policies for the university, also chairs the Faculty Senate. Based on its enrollment, the art and design unit currently has four faculty representatives on the Senate. Eight faculty members in the School of Art and Design also currently serve on committees at the university level. These committees with unit representation focus upon 1) promotion and tenure, 2) curriculum, 3) undergraduate studies, 4) graduate studies and 5) general education, amongst other areas. The unit's Director serves on the Chairs Council of the College of Arts and Sciences and provides leadership in the development of unit policies and in relation to other units at the college and university levels. Within the art and design unit, educational policies and procedures are developed by the faculty through a committee structure and are by and large based upon consensus. "Bylaws of the Faculty" of the College of Arts and Sciences of Georgia State University reflect the authority, powers and procedures of the faculty of both the college and the school.

While some faculty expressed that promotion and tenure criteria as stated in manuals were less specific than they should be, others expressed that there were good checks and balances. Overall, there appears to be reasonable and appropriate levels of policy-making at the university, college and unit level.

3. Art and Design Executive's Load and Responsibilities

The Director is a senior faculty member of the School of Art and Design, elected for a renewable three year term by faculty members and approved by the College of Arts and Sciences. Reporting to the Director are two senior-level appointments-Associate Director and Director of Graduate Studies. Responsibilities appear to be clearly delineated and include fiscal, personnel, academic and administrative oversight. Authority appears commensurate with the requirements of the position. The Director has a comprehensive grasp of the opportunities, issues and challenges for the school, is inclusive in her administrative style, and is well respected by faculty, staff and upper-level administration.

It appears that the institution offers sufficient time and support for the Director to execute her responsibilities effectively.

4. Communication

Both formal structures and informal discussion allow for effective communication. College By-Laws (MDP, ID.) articulate the roles, responsibilities and authority of the faculty and further delineate the structure for meetings and committees. School-level governance and committees reflect the larger college and university structures and thus enable the most effective possible communication. There appears to be a strong sense of collegiality and consensus within the unit.

The institution appears to meet the standards in this area.

E. Faculty and Staff References: On-site interviews with faculty, staff, and students

NASAD Handbook 2010-11, ILE.
Self-Study, IE
Appendix, IVE, MDP; College of Arts and Sciences Workload Policy; Georgia State University Staff Performance Evaluation Form; Art and Design Faculty and Staff Qualifications Chart; Art and Design Faculty Teaching Assignments; Art and Design Graduate Student Duties
MDP IA.5 Welch Fund Proposal Number and Distribution
As reported in the Self-Study, IV.E., in Fall 2009, the School of Art and Design had 28 full-time tenured or tenure-track faculty (16 tenured, 12 untenured tenure-track), four permanent lecturers (3 Senior Lecturers and 1 Lecturer), the equivalent of six-and-a-half full-time Visiting Lecturers (7 individual appointments), 17 Part-Time Instructors, and 10 Graduate Teaching Assistants.

There seems to be some discrepancy in these numbers, however, as the chart directly following that text indicates 16 Part-Time Instructors and 11 Graduate Teaching Assistants. HEADS data is somewhat different still, indicating 27 full-time faculty (14 males, 23 females including Visiting Faculty; 13 males 16 females if Visiting Faculty not included)

All faculty appear to teach courses in their area of specialization, have demonstrated teaching competence and appear well qualified for the subjects and levels of teaching. Of the full-time tenured/tenure-track faculty, HEADS data indicates that 11 hold doctorate degrees, 14 hold MFAs as terminal degree, and none hold baccalaureate degrees only. Of full-time Lecturers, 3 hold doctorates and one an MFA. All design faculty are practicing designers, and the faculty in studio arts are active and successful artists. Faculty in Art History and Art Education appear to be successful in publication of their research activities.

Faculty numbers appear questionable in some areas, most notably Textiles, which has only one Tenured faculty member and one % time Lecturer. Photography relies on two full-time faculty to provide nearly all instruction.

There seem to have been a number of retirements, and these positions have not been filled.

Appointment, Evaluation, and Advancement

The faculty do not appear to be represented by a faculty organization, and the visitors were told there is no collective bargaining in Georgia for K-12 and higher education. The faculty in the School of Design appear to be aware of the Faculty Manual and its contents with regard to Reappointment, Promotion, and Tenure. The Faculty Handbook is available online. Guidelines for the evaluation and advancement of Tenure-Track faculty are available in the School of Art and Design Promotion and Tenure Manual, available online as well. Policies regarding the evaluation and advancement of Lecturers appear on the College of Arts and Sciences and in the School of Art and Design's Lecturer Policy Review, found on the same webpage.

According to the Self-Study, Georgia State University evaluates tenured and tenure/track faculty on instruction, research, and service, expecting each faculty member's contributions in these areas to be excellent or outstanding (based on a 6 point Likert-type scale of: poor, fair, good, very good, excellent, outstanding.) Tenure-track faculty members undergo a pre-tenure review at the end of their third year, with the goal of providing feedback regarding progress toward tenure. Tenure may be earned after a probationary period of at least five years at the rank of Assistant Professor or higher.

The Self-Study describes the expectations for permanent non-tenure track faculty such as Senior Lecturers, Lecturers, Academic Professionals as "high-level contributions in the areas of instruction and service," measuring these categories in the with the same categories as for tenure/tenure-track faculty. Service is rated either quality or high quality. Lectures are reviewed in the third or fifth year, with the possibility of promotion to Senior Lecturer. Reappointment is also dependent upon program need.

Faculty expressed that the processes and procedures for reappointment and advancement are clear and fair, but there was some sentiment that decision-making rationales at higher levels are not explained to them.
Faculty Workload

It is noteworthy that the School of Art and Design has a policy of reducing teaching to a 2-2 load for all new tenure-track hires for their first three years, allowing them to focus more of their attention on research activities. Tenure-track and tenured faculty in later years of appointment expressed dissatisfaction and frustration with teaching loads of 3-2 and no release time for coordination of programs. In particular, faculty in programs with high equipment and technology maintenance such as Photography, Ceramics, and Sculpture are responsible for all equipment maintenance, purchase, and installation, training of students and student workers, check out of equipment, and monitoring of budget. Other coordinators expressed similar frustrations with the amount of effort needed to coordinate their programs in light of having no release time or stipend.

An additional workload issue appears with Art History faculty who teach survey courses in which the minimum number of students enrolled has been raised from prior lower numbers to 99 students, but do not receive any adjustment in workload for courses this large, and do not have Graduate Teaching Assistants. It is not clear to the visitors if this is standard across the College of Arts and Sciences.

According to the Self-Study, I.E, p. 56, "The College of Arts and Sciences sets workload expectations for Lecturers, Senior Lecturers, Visiting Lecturers and Visiting Instructors, however, the policy does not appear to be published." These workload expectations should be readily available to faculty. Part-Time Instructors' workload expectations appear in the Part-Time Instructor Handbook. The Georgia State University Workload Policy indicates that the Director may also consider factors such as contact hours for studio courses or high demands for individualized instructional activity when determining Workload, and the Workload Policy indicates that the Director's recommendations regarding workload assignments, which go to the Dean for modification or approval, should also consider "the level of classes taught and the number of students enrolled in the class."

The school appears to have been impacted by the university's decision to enforce a strict course enrollment policy of 15 undergraduate or 12 graduate students. If a course does not make this enrollment, it must be cancelled, sometimes at the last minute. This leaves a situation of students being left without a required course, so faculty continue to work with those students in Independent Studies courses, but are also assigned to a replacement course, often at the last minute. In effect, the faculty member continues to teach the original course through Independent Studies, simply to ensure that students do not have problems completing their degrees, resulting in an overload. In addition to the stresses placed on full-time faculty, this often results in an untimely release of an adjunct from a teaching assignment, presumably making it difficult to maintain quality adjuncts over time.

The visitors encourage the administration of the College of Arts and Sciences to look into this situation and its impact on the development of a sustainable art and design program. As cited in the Self-Study, I.E, p. 57, "GSU workload policy states that, for tenured and tenure-track faculty, each instructor must fulfill five (5) 'units' of work per year constituted of four units, 'devoted to classroom instruction ('a four course load') with the remaining unit devoted to non-course instruction, research, or service..." (Workload Policy, p. 2).

The Faculty Handbook states that for tenured and tenure-track faculty, "Because Georgia State University is one of the System research universities, up to a four-course teaching load or equivalent per academic year is a reasonable goal for faculty members with substantial, demonstrated, and active records of research/creative activity and of service activity" (see: http://www2.gsu.edu/~wwwfhb/fhb.html, Section 312.01, Teaching Load). It appears that most tenured/tenure-track faculty in the School of Art and Design meet this criterion, yet teach a 3-2 course load (except untenured faculty in their first three years).

Although the visitors are not privy to the university's budget and revenue processes, in regard to the Art History courses with minimum enrollments of 99, it seems that the additional students over the original lower enrollment targets would bring in sufficient tuition to allow for a Graduate Teaching Assistant to reduce the workload commitment of the faculty member assigned to such a course.
Faculty members appear to be exceptionally dedicated to the needs of their programs and students, and seem willing to devote extra hours to the task of teaching. Students expressed sincere appreciation and admiration for their faculty, both in terms of their teaching ability and their dedication to student success.

For Senior Lecturers, Lecturers, full-time Visiting Lecturers, and Visiting Instructors the Self-Study indicates that the college workload policy is to assign these instructors a 4/4 load (or, eight courses per year). As this policy is not published and not in the MDP, it is unclear if this is official policy. Instructors may earn course releases for extraordinary service, as in the case of the Foundation Program coordinator. These faculty do not appear to be evaluated on production of research or creative work.

Student/Faculty Ratio

The overall student/faculty ratio of 1:25 in the School of Art and Design appears to meet NASAD standards. However, since some GSU students take foundation courses prior to actually entering the BA studio program, and many courses are open to students from outside the school, it is difficult to ascertain the "real" ratio. It appears to be within NASAD norms.

Class Size

Within individual studio classes, most foundation courses are capped at 20-22 students, and upper level courses generally have 15-17 students. Art History lecture courses are understandably larger, with survey courses having minimum enrollments of 99 students.

Facilities seem to make larger classes unfeasible in many instances, and of concern is the size of some spaces, notably Textiles, Photography, Sculpture, and Ceramics, which are too small to accommodate the university's mandatory IS students minimum.

This appears to be a serious issue, and may be addressed by either limiting enrollment in those courses, obtaining new and better spaces, or more creatively scheduling classes.

Graduate Teaching Assistants

Graduate Teaching Assistants appear to be well mentored. They are required to shadow a professor in the classroom for a full semester before they are allowed to assume a teaching assignment. They must then take a course on teaching, either concurrent to or prior to their first teaching assignment. Intuitively, it seems that taking this class concurrent to a first teaching assignment is not the best situation. However, graduate students agreed that while there are some disadvantages to this, there are also advantages to having a community of graduate students taking the course who can problem-solve current classroom problems with their peers.

Faculty Development

The Self-Study does not appear to address Sabbatical Leave Policy. Faculty expressed frustration with the university policy, as they described it, for sabbatical release, requiring faculty to fund grant or other funding to pay for any academic leaves. This can be a difficult proposition for faculty in the Art and Design disciplines, as funding opportunities of this nature are often much fewer than in traditional disciplines.

The College of Arts and Sciences provides all permanent faculty with some faculty development funds, which may be used for travel, membership in professional organizations, or the costs of anything that can be associated with professional development/research. The school encourages faculty to augment their careers through exhibitions, conferences, symposia, and other activities that foster exchanges of ideas. At present, the amount allotted each full-time faculty member has been $1,000 per year for the last two academic years (FY2010 and FY2011). There has been a decrease in recent years, with awards having been as high as $1,500 in FY2009 and $1,300 in FY2001 through FY2008.
Some funds are also available through the College of Arts and Sciences' Summer Research Award (SRA). These awards are targeted at tenured and tenure-track faculty, who may submit proposals and compete for funding up to $5,000 for summer research projects. Preference is given to junior faculty. The School of Art and Design appreciates that this reinforces their desire that their faculty be engaged in research and professional activities.

The Welch Faculty Research Exchange Fund is the newest program in the school and is structured to set aside $10,000 annually to support faculty research and the development of international exchanges related to the Welch Symposium and/or Residency themes. More than one faculty member may receive an award, which may be used for international or national research and faculty exchanges. Recipients must present the resulting research at the Welch Symposium.

In addition to the college and school support listed above, Georgia State University provides research support through programs sponsored by the University Research Services and Administration (URSA). School of Art and Design faculty have had success winning these grants, particularly the Research Initiation Grant.

The university offers faculty development support for instruction through three key resources: the Center for Teaching and Learning (CTL), the Instructional Resource Center (IRC), and the Teaching and Learning with Technology Center (described in section 315 of the Faculty Handbook).

Additional support for instruction is provided by the school's assignment to each new faculty a mentor who is normally a tenured professor in that faculty member's area of expertise. These relationships extend over the first two years of the new faculty member's appointment.

Support Staff

The School of Art and Design has one Administrative Coordinator, who assists the school's Director, managing day-to-day operations of the office. This appears to be a very valuable position with regard to running the school effectively, and the individual in the position appears to be highly capable and much valued.

The school's Business Manager is responsible for budget implementation, audit, management, and review in areas pertaining to facilities, staff and faculty. This includes overseeing facilities and coordinating building access, security, and safety. In addition, the business manager is responsible for managing space utilization and works with faculty, GSU facilities representatives, vendors, and contractors for replacement of old equipment and systems. Hazardous chemical safety, inspections records fall under his purview, as well. It appears that the individual in this position is highly capable and much valued by the school.

An Administrative Specialist! Academic Advisor coordinates course-scheduling activities and manages the processes for enrollment in the school. This includes advising students in the university who have not yet applied for admission to the School of Design. The way in which students are accepted into the BA program in Studio Art seems to be confusing for students and does not seem to be well understood by the central university advising staff. This individual's responsibilities include working with those staff in the Central Advising Office to help them effectively advise university students interested in admission to the Welch School of Art and Design. Students are to be advised to take Foundation courses in their first year, which runs counter to the advice of not taking courses in their major in the first year, normally given by university advisors. Once accepted into the BA Studio program, students are to be further advised by this individual with regard to appropriate courses to take, and as to progress to degree. This includes helping students understand the difference between the BA and BFA degrees. It appears there are discrepancies with regard to the information being given to university and current School of Art and Design students with regard to these issues.
Additional responsibilities for the Administrative Specialist/Academic Advisor include space utilization as relates to classroom scheduling.

The Curator of Visual Resources / Learning Services Coordinator manages and directs the Visual Resource Center, described as a research facility holding the school's image, book, and video collection. It also acts as an instructional equipment support facility. The circulation of the collection and provision of AV needs for classes is managed by this individual. Also overseen are the school digital imaging, classification, and cataloging, and preservation of images, along with management of ARTstor.

Educational Program specialist/Skilled Trades Worker; this individual maintains the sculpture facilities, and is responsible for specialized fabrication, technical instructional support, safety supervision and maintenance of equipment. Areas monitored are the wood, metals, and fabrications studio area, as well as foundry and mold-making studio. This individual appears to be well trained and capable of performing necessary demonstrations of techniques with regard to safety. Other duties include supervising, maintaining, monitoring, and repairing all tools and equipment, as well as maintaining inventory and purchasing materials, small tools, and expendable supplies.

The Development Coordinator's responsibilities appear to fall primarily in the realm of support for grant writing and research. This individual collaborates with the school's Tech Committee and faculty to write the school's annual tech fee grant proposals. These proposals are the primary source of funding for technical equipment, and thus seem critical to the school's instructional mission. In addition, the individual in this position, through what appears to be a legacy assignment, manages the school's mailing lists, events calendars, and web site development and maintenance. It appears the individual in this position is capable and works well with regard to grant writing. It is less clear how well the assignments related to communications function.

The Creative Media Center Manager /PC Systems Specialist Lead manages the Creative Media Center for the School of Art and Design. A key responsibility is coordinating the writing the Tech Fee grants that enable updating the computer labs on a yearly basis. Responsibilities include installing upgrades, troubleshooting technical problems, maintaining, diagnosing, and repairing computer systems and peripheral hardware. In addition, faculty and students must be instructed in the used of software and hardware to enable digital production techniques. Student assistants and graduate lab assistants work in the CMC part-time, and seem to pose difficulties in training as they rotate in and out. The individual in this position appears to be highly capable and committed to the operation of the school's computer systems. There appears to be some concern for the effectiveness of this role with ever-expanding lab and computer demands. The school is encouraged to assess its existing model of providing technology access for students and faculty. Continuing to add to the existing structure will necessitate re-evaluating whether this single position is enough for effective oversight of these facilities.

The school has recently hired a new Gallery Director. The Gallery Director's position entails maintaining operation of the gallery spaces, working with the faculty Gallery Committee and school faculty to develop a yearly gallery calendar for exhibition, educational and curriculum-related programming, and events, and curating one or more exhibitions per year. In addition, a key responsibility to pursuing external and internal grants and funding opportunities to augment the gallery budget. This individual is to supervise all phases of installation of exhibitions; develop and promote gallery events; oversee gallery interns, work study students, graduate assistants; and interact with university, school, and community. In addition, she is responsible for oversight and financial management of budget and expense accounts in concert with the Business Manager and School Director.

Faculty communicated frustration at the lack of support for equipment and facilities maintenance, in particular in areas with heavy use of technology (both digital and analog), such as photography, sculpture, ceramics, and textiles. Faculty appear to be largely responsible for maintaining their own classrooms, materials, and equipment. For some this is a very demanding aspect of their responsibilities. Particularly in areas that have only one or two faculty, maintenance of these facilities and equipment is especially challenging. With no course release, they are essentially volunteering to do this work on their own time, and there is concern that this effort comes at the expense of more appropriate effort toward research and creative activity.
While recognizing the aforementioned needs and challenges in the area of technical support, the institution, nevertheless, appears to be in compliance with standards relative to Faculty and Staff issues.

**F. Facilities, Equipment, Health and Safety**

*References*  
On-site interviews with faculty, staff, administrators and students; tour of facilities Self-Study, *i.e.*, pp. 32-35 Self-Study, *IF.*, pp. 65-83 Management Documents Portfolio (MDP), *IF.*  
NASAD Handbook 2010-11, *ILF.*

The Ernest G. Welch School of Art and Design is housed in two locations several city blocks from one another. It occupies 80,465sf in the Arts and Humanities Building for all disciplines with the exception of sculpture, which is housed separately and totals 22,669sf of space (a 10,912sf building with 11,757sf outside). The university and college are studying various relocation options, as the university expects to utilize the site of the current sculpture building for a new residence hall. While it appears that the availability of appropriate facilities and space for the degree programs is a challenge and overcrowded, as noted in the Self-Study and by the tour of the facilities, in some cases, it appears to greatly limit the degree program. For example, kilns are ½ mile away on city streets from where ceramic work is created; the Textiles Department appears unable to offer regularly loom-based courses because it lacks storage; and Art Education students are working in a classroom that should accommodate only half their numbers in order to do work effectively. The visitors commend the unit's faculty and administration overall for their solutions in the scheduling of classes and usage of available space. It would be helpful for the school to develop specific functional criteria with square footage and appropriate adjacencies for each major area of the curriculum, working closely with the college and university as facilities plans evolve.

While the School of Art and Design has made significant strides in the improvement of facilities and health and safety standards through the institution of a new ventilation system in the Arts and Humanities building and in the installation of health and safety equipment in the sculpture studio, there remain a few matters of concern.

- In Ceramics, students carry their green ware for firing by walking down a narrow, metal spiral staircase. It appears that the egress to and from the mezzanine level of the ceramics area through the narrow spiral staircase seems hazardous.
- The ceramics materials class, in which powdered chemicals are mixed, is located in an unventilated area, which appears to be too small for a required class minimum of 15 students. This classroom area is not heated or cooled.
- In the plaster and wax area of the sculpture studio, it appears that the exhaust system is not adequate to draw particulate, airborne matter and fumes.
- In photography, while new ventilation has been provided, in the alternative processes room, it appears to be inadequate, which according to faculty necessitates regularly carrying hazardous chemicals to another studio while class is in session in order to complete work.
- Adequate storage space for textiles should be provided to enable clear walkways from area to area. Instructional equipment appears adequate to meet the needs of the program, although area coordinators and faculty are constantly juggling limited funds to keep up with maintenance. Digital technologies, specifically computers and computer access are up to date and currently adequate, as the unit has regularly received technology grants from the university.
Noting the above, it is not clear how the institution meets standards regarding facilities (NASAD Handbook 2010-11, II.F.).

G. Library and Learning Resources

References On-site interview with library personnel; tour of facilities Self-Study, IG., pp. 47-54; Appendix A. 
IG., Media Arts and Design Librarian Position Description; Section 5C, Access to Other 
Collections; Library website; Library Homepage; NASAD Handbook 2010-11, ILG.

Overall Requirements

The University Library appears to meet the needs of the School of Art and Design. It is located in close proximity on the campus, which is of benefit to the Art and Design students. The collection appears to be highly supportive of art and design.

The School of Art and Design operates the Visual Resource Center, which complements the university libraries with an extensive slide and digital image collection. The VRC has transformed to a reference center with digital images circulated via Web technology. It appears to be a valuable resource for faculty and students, both within the School of Art and Design and across campus. Art History in particular makes great use of this facility, but studio classes utilize its resources as well.

Governance and Administration

The art and design collection is part of the Georgia State University library. The Arts Librarian is responsible for the art and design collection development and works with the School of Art and Design faculty and a designated faculty library liaison.

The Visual Resources Center is a part of the School of Art and Design and is managed by a staff Curator (Learning Services Coordinator), who reports directly to the Director of the School of Art.

Collections

The University Library appears to have a good number of journal and monograph titles supporting the program. Electronic resources appear to be broad and extensive enough. The library is open 90.5 hours during the semester and reference services are available during most of these hours either in person, or virtually. The library offers classes in research techniques necessary for the study of art and art history; in 2009-10 the library taught 19 sessions for art and design classes.

In addition to the collection at Georgia State University, other universities in the area make their collections available, including Emory University and the Carlos Museum, the Georgia Institute of Technology, including their School of Architecture, and the University of Georgia.

Consortia arrangements include: Atlanta Regional Council of Higher Education (ARCHE), which includes the Savannah College of Art and Design; GETS, including the University of Georgia, Emory University, Georgia Tech, and Georgia State; GIL, including all public universities in the state of Georgia; the Center for Research Libraries, and the library's Interlibrary Loan service. These systems include mutual borrowing privileges for students and faculty.

Personnel
The Arts librarian is a key link to the School of Art and Design, and is particularly well suited to her role. She has a background in studio art, and appears to have a great deal of enthusiasm for achieving a high level of engagement with the faculty and students of the School of Art and Design.

The VRC is staffed by one full-time Curator who has a Master of Arts degree in Art History (Georgia State University). She is responsible for all classification and cataloguing of the holding, overseeing production of new digital images by request from faculty and students, and managing equipment use, and maintaining all computer workstations and equipment belonging to the VRC. Student assistantships and student workers tend to be Art History and Studio Art majors.

Facilities

The University Library building was recently renovated, and provides an excellent physical environment for students and faculty.

The facility for the VRC is in need of some modification to make it more efficient, but appears to have enough space to meet need.

Financial Support

The Arts Librarian manages the approval process as well as discretionary budget for art and design acquisitions. She works closely with the art and design faculty regarding purchase of materials. Expenditures for Art appear to be reasonable in relation to the overall university budget.

The VRC does not have a separate operating budget. Expenditures come from the School of Art and Design's general operating budget and technology grants. Funding appears to be adequate, but is not guaranteed with respect to the technology grant-funded items such as computers, projectors, and software.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement


I. Recruitment, Admission, Retention

Baccalaureate Programs

The Office of Admissions at the university level determines all policies and procedures for and acceptance of freshman and transfer applicants in undergraduate programs of Georgia State University. The processes and procedures are published for students and faculty and based upon a typical range of university and college admissions criteria and standards. The School of Art and Design does not appear to be involved with the general university admissions process and there seems to be no portfolio review as part of the admissions criteria. Nevertheless, the school assists the university admissions office through focused recruitment efforts-National Portfolio Days, Regional Scholastic Art Competition and Exhibition and advertising in art journals.
Accepted undergraduate students interested in art or design enter the Bachelor of Arts (BA) program. Once these BA students have declared their interest in studio, art history or art education, the unit's staff works with the university's centralized Student Advising Center to enable these students to begin foundation-level courses in the freshman year and to give them information about the Bachelor of Fine Arts (BFA) program and majors, which does require portfolio reviews for entry. According to the unit's administration, the communication between the university and the school does not seem to be working as well as it should, and thus students may need to take longer time to graduate in order to meet the unit's requirements. Retention efforts appear to be in place and appear to be regularly amended through the Recruitment and Retention Committee, along with that of individuals.

While the art and design unit appears to meet the standards in this area, it seems that information on the various websites noted above should provide greater clarity for students interested in the Ernest G. Welch School of Art and Design undergraduate programs. The visiting team members had difficulty locating the necessary criteria for the programs and had difficulty deciphering the admissions requirements during their onsite visit.

Graduate Programs

Graduate admission is accomplished jointly between the Office of Graduate Services of the College of Arts and Sciences and the School of Art and Design. Information about the application process and procedures is clearly defined and published on the college and school's web sites. Retention efforts are in place and appear to be regularly addressed through the Graduate Director and graduate faculty.

Communication, goals, practices and procedures appear to meet the standards.

2. Record Keeping

The university maintains all official undergraduate and graduate records on enrolled and previously enrolled students through the online system Banner. Five unit staff and faculty members are trained in Banner and have access to student records. While all faculty may have access to student records, most have not taken advantage of the necessary Banner training and thus do not have access to the records. Faculty are encouraged to keep individual records for their advisees. If they have questions about program requirements, they may seek the Academic Advisor's assistance for Banner access. All undergraduate and graduate students must apply for graduation two semesters in advance of their intended graduation date. At that time the university and the faculty advisors review the student records as part of the graduation audit for undergraduate students. Graduate records are maintained at the university level and in the graduate office of the art and design unit.

3. Advisement

Undergraduate academic advising takes place initially at the university and school levels with a designated Academic Advisor at the school level. Advising appears to be inconsistent with curricular goals due in part to unclear communication between the university and school offices. Unit administration seems to have repeatedly asked the university's Student Advising Center to encourage students to take introductory studio courses in their freshman and sophomore years (alongside general education requirements) in order to graduate with full-time attendance in four years. School administration states that this encouragement does not occur. Students have also expressed concern with advising, particularly in their first years of matriculation. Once students have declared their major, advising by faculty appears to occur relatively smoothly. Graduate student advising is straightforward with students working closely with academic advisors.

The visiting team members encourage review of undergraduate advisement by university and school staff and the institution of procedures that will help with better functioning.
I. Published Materials and Web Sites

References On-site documents and interviews with administrators Self-Study, II, pp. 106-109
Undergraduate catalog, 2010-2011, http://www2.gsu.edu-catalogs/2010
2011/undergraduate/
Graduate catalog, 2010-2011,
http://www2.gsu.edu-catalogs/2010-2011/graduate/
NASAD Handbook 2010-11, III.I.

University printed and online materials appear sufficient in scope and the navigation of the web site is manageable with a typical hierarchy of university, college, school, majors and so forth. Governance, policies, procedures and curricular requirements can be accessed online. There seems to be confusion about degree titles and their consistency in nomenclature as listed on the cover page of the Self-Study, in the body of the Self-Study, in the undergraduate and graduate catalogs, in the school and university web sites, and on transcripts. During the visit, this matter was addressed with the Director.

However, it is not clear how the art and design unit meets publications standards. The visitors suggest that the school forward any changes in printed and online documentation to the Commission in its Optional Response.

J. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program (not applicable)

K. Community Involvement; Articulation with Other Schools

References: On-site documents and interviews with faculty, staff and administrators students
Self-Study, II, pp. 110-111
Self-Study, IK., p. 112 Atlanta Regional Council for Higher Education,
http://www.atlantahighered.org
NASAD Handbook 2010-11, III.J; ILK.

The art and design unit serves as a cultural resource to the community through its gallery in the following ways: 1) participation in large city-wide exhibitions that include other organizations; 2) participation in "First Thursdays", in which the art gallery remains open, as do other city galleries, on the first Thursday evening of the month; 3) hosting of the Regional Scholastic Art Competition and Exhibition, and 4) hosting free, locally publicized workshops for both the university and the broader Atlanta community. Student-led initiatives and clubs have provided connectivity and support to the community, such as fundraisers for AIDS research and local food banks.

Georgia State University, and thus the art and design unit, is a member of the Atlanta Regional Council for Higher Education, which enables cross-registration and shared library services among 20 public and private colleges and universities.

L. Non-Degree Granting Programs for the Community (not applicable)
M. Standards for (1) Independent Postsecondary Art/Design Units Without Regional or Other Institutional Accreditation and/or (2) Proprietary Institutions (not applicable)

N. Programs, Degrees, Curricula
1. Specific Curricula

References: On-site interviews with department heads; tour of facilities, review of student work; classroom visits Self-Study, II A.l., Art and Design Program Components, pp. 91-93 NASAD Handbook 2010-11, II LA.; IV, IV; VIII; IX

a. General Content and Competency Standards

The Self-Study does not indicate which faculty teach in graduate programs and which teach in undergraduate programs in the same program areas. This Visitors' Report therefore relies on an assumption that faculty listed for a particular concentration teach at both levels.

The Self-Study does not clarify easily which full-time faculty teach in both the Foundation program and in a concentration. From the List of Current Faculty Teaching Assignments, it appears two faculty teach at both the graduate and foundation levels, four full-time faculty and two part-time Visiting Lecturers teach at both foundation and undergraduate concentration levels, and that two part time Instructors assigned to teach in the Foundation program teach only in that program. It appears that at least 12 Graduate Assistants teach one section each of either foundation studio or drawing classes. These graduate students are overseen by a coordinator for foundation who is a Senior Lecturer.

Foundation is the same for all majors, and in fact students who have not yet declared a major in studio art are encouraged to take foundation courses in their freshman year. Since non-majors are permitted to take the courses, performance is often uneven overall, with students who discover they are not well suited to these programs later withdrawing.

Drawing was, until recently, two semesters; it has been cut back to one semester to allow students to begin foundation work in the spring semester of their freshman year and still finish the BFA program in four years.

b. Individual Curricula

Baccalaureate Programs

Bachelor of Arts -4 years: Studio Art

Status: This program is submitted for renewal of Final Approval for Listing. There were 374 students enrolled in Autumn 2009.

Curriculum: The Bachelor of Arts in Art requires a minimum of 120 Semester hours. According to the MDP I E. Faculty and Staff(3.) Faculty Chart as of Fall 2009 the program is supported by six full-time tenured and one untenured tenure-track faculty as well as two Senior Lecturers and one Visiting Lecturer, and one part-time Instructor. The full-time faculty are practicing artists with a strong exhibition record. All of the full-time faculty members have Master of Fine Arts degrees, and one has a PhD in Art History in addition to the MFA.

However, according to the Self-Study section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs two Visiting Lecturers and 3 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for all of the part time
According to the Self-Study, Section II. B. Specific Curricula, p. 125, this is a liberal arts degree, focusing on art and design in the context of a broad program of general studies. Following the Foundation core, the curricular studio program in Art has a reasonably sequenced program of studio courses progressing from core competencies to more advanced application of art concepts. A portfolio is not required for entrance into the School of Art and Design undergraduate Bachelor of Arts program, which is intended for students who wish to pursue a liberal arts education with an emphasis in studio arts. The Bachelor of Arts in Art covers a range of art courses as well as a studio concentration in one of the following areas: Ceramics, Photography, Textiles, Sculpture or Drawing, Painting and Printmaking. Class work and syllabi available to the visitors demonstrated the achievement of these competencies by the students. The NASAD team visitors were able to see a range of student projects, which demonstrated that the curricular model being used by the program is meeting the basic NASAD standard for Interior Design.

**Title/Content Consistency:** The title appears consistent with the content. The program is a sequenced four-year program.

**Student Work:** It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided.

**Development of Competencies:** The Bachelor of Arts Studio students appear to develop appropriate threshold competencies in a broad studio curriculum.

**Overall Effectiveness:** The Bachelor of Arts Studio students produced portfolios that are of adequate relevance to the field and it appears the graduates have a reasonable record of finding placement in the industry.

**Bachelor of Arts - 4 years: Art History**

**Status:** This program is proposed for renewal of Final Approval for Listing. There were 71 students enrolled in Autumn 2009.

**Curriculum:** The Bachelor of Arts in Art History requires a minimum of 120 Semester hours. According to the MDP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by six full-time tenured and one untenured tenure-track faculty as well as two Senior Lecturers and one Visiting Lecturer, and one part-time Instructor. The full-time faculty are practicing artists with a strong exhibition record. All of the full-time faculty members have Master of Fine Arts degrees, and one has a PhD in Art History in addition to the MFA.

However, according to the Self-Study section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs two Visiting Lecturers and 3 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for all of the part time instructors.

According to the Self-Study, Section II. B, p. 130, students can choose from a wide range of lecture courses and seminars in multiple fields of specialization including: Ancient Egyptian; Ancient Near Eastern; Greek; Roman; Medieval; Italian and Northern Renaissance; European Baroque, Eighteenth, Nineteenth-and-Twentieth-Century European and American; Latin American; African; African American; and Contemporary art.

The curriculum appears to meet the NASAD standard for a liberal arts major in art history with a concentration of course work in art and art history normally equaling 30-45% of the total credits required for graduation, and the remainder in general liberal arts studies. The School of Art and Design's Art History program has 32.5% of coursework in Art History, 7.5% in foreign language, and the remaining 50% in general studies and electives.
Title/Content Consistency: The title appears consistent with the content. The program is a sequenced four-year program.

Student Work: Examples of student papers indicate that students are performing at a very reasonable level, with writing indicating a sufficient depth of inquiry.

Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.

Overall Effectiveness: The BA Art History students produce work that is at a competent level and relevancy to the field. In particular, students appear to be prepared to pursue graduate degrees.

Bachelor of Fine Arts-4 years: Art Education

Status: This program is proposed for renewal of Final Approval for Listing. There were 76 students enrolled in Autumn 2009.

Curriculum: The Bachelor of Fine Arts in Art Education requires a minimum of 129 Semester hours. According to the MDP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009, the program is supported by one full-time tenured and two untenured tenure-track faculty as well as two part-time Instructors. All of the full-time faculty members have a PhD in Art Education. Both part-time Instructors have 2009 MAEd in Art Education from Georgia State University.

However, according to the Self-Study section E. Faculty, Number and Distribution 0/Full-and Part Time Faculty, the program employs 3 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for the third part-time instructor.

For admission to the Bachelor of Fine Arts Art Education program, a portfolio is submitted during the first semester of coursework in the major, while students are enrolled in AE 4200, Art for PreKindergarten through Fifth Grade. Two additional requirements for entry are: a brief interview with faculty members, and uploading portfolio components to Livetext. Students take coursework with a focus on elementary methods as well as secondary methods for teaching art history and effective utilization of technology in the classroom. Students are exposed to classroom management, child development, accommodation of special needs, multicultural lesson planning, curriculum development, critical thinking, ethics and school law, software for teaching, field experiences in a variety of settings, assessment strategies, teaching resources, and a wide range of age appropriate processes and content. In addition, students must choose an art discipline and take several courses in order to gain sufficient depth of understanding to teach it. The majority of pre-student teaching courses provide on-site classroom observation and the final semester is spent in student teaching with a master teacher in the Atlanta metropolitan area.

The NASAD team visitors were able to see a range of student projects that demonstrated that the curricular model being used by the program appears to meet the basic NASAD standard for the Bachelor of Arts in Art Education.

Title/Content Consistency: The title appears consistent with the content. The program is a sequenced four-year program.

Student Work: The student work was somewhat difficult to assess due to the way it was presented. It appears that student work is of sufficient quality and breadth.

Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.
Overall Effectiveness: The BFA Art Education students produce work that is at a competent level and relevancy to the field.

Bachelor of Fine Arts-4 years: 3-D Studies (Sculpture, Ceramics)

Status: This program is proposed for renewal of Final Approval for Listing. There were 8 students enrolled in the Sculpture emphasis and 9 students enrolled in the Ceramics emphasis in Autumn 2009.

Curriculum: The Bachelor of Fine Arts in 3D Studies requires a minimum of 120 Semester hours. According to the MDP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by three full-time untenured tenure-track faculty, two Visiting Lecturers, one tenured faculty (with the notation that he is now emeritus), and one part time Instructor. The tenure-track faculty are practicing artists with a strong exhibition record; information was not available on the Visiting Lecturers' exhibition records. All of the full-time faculty members have Master of Fine Arts degrees; the part-time Instructor has a Master of Fine Arts degree.

However, according to the Self-Study Section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs 2 part-time instructors. It is not clear which is accurate or what the professional qualifications are for the part time instructor(s).

Following completion of the foundation studio sequence and 2 introductory classes in the concentration, prospective majors are required to apply for acceptance into the 3D concentration with emphasis in Ceramics or Sculpture, through submission of a portfolio.

The curricular program with emphasis in Ceramics has a reasonably sequenced program of studio courses progressing from core competencies to advanced courses that emphasize self-directed study and encourage exploration, experimentation, and the refinement of technical skills and ideas. Advanced courses expose students to utilizing firing methods that include a range from high fire to low fire, reduction, oxidation, raku, primitive firings, and experimental firings. Class work and syllabi available to the visitors demonstrated the achievement of these competencies by the students.

The curricular program with emphasis in Sculpture has a reasonably sequenced program of studio courses progressing from traditional approach to core competencies to advanced courses that emphasize self-directed study and encourage exploration, experimentation, and the refinement of technical skills and ideas.

Class work and syllabi available to the visitors demonstrated the achievement of these competencies by the students.

The NASAD team visitors were able to see a range of student projects, which demonstrated that the curricular model being used by the program appear to meet the basic NASAD standard for the Bachelor of Fine Arts 3D with emphasis in Ceramics or Sculpture.

However, the visitors observed that the limitations imposed by physical space and university minimums for enrollment have resulted in an inability for the program to offer specialty classes any more, with the result that students are restricted to taking more directed studies courses.

Title/Content Consistency: The title does not appear to be consistently used. In the Self-Study, p. 164, the program is listed as a "Bachelor of Fine Arts in Studio: Three-Dimensional Studies concentration; Sculpture emphasis." The degree listing on the front page of the Self-Study was originally listed as Bachelor of Fine Arts in Studio; Concentration in Three-Dimensional Studies (emphasis in Ceramics or Sculpture," but after the visiting team pointed this out, the Director developed an amended front page with a listing of "Bachelor of Fine Arts-4 years: Studio; Concentration-Three-Dimensional Studies (Emphasis in Ceramics or Sculpture)."

The program is a sequenced four-year program.
Student Work: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work as a whole appeared to be very good technically and aesthetically.

Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.

Overall Effectiveness: The BFA 3D students produce work that seems to be at a competent level and relevancy to the field and the graduates appear to have a reasonable record of finding placement in relevant positions. The sustainability of a program with so few students could be of concern.

Bachelor of Fine Arts-4 years: Studio Art (Drawing and Painting)

Status: This program is proposed for renewal of Final Approval for Listing. There were 45 students enrolled in the Drawing and Painting emphasis in Autumn 2009.

Curriculum: The Bachelor of Fine Arts in Studio Art with concentration in Drawing and Painting requires a minimum of 120 Semester hours. The faculty are the same as for the Bachelor of Arts -4 year: Studio degree program. According to the MDP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by six full-time tenured and one untenured tenure-track faculty as well as two Senior Lecturers and one Visiting Lecturer, and one part-time Instructor. The full-time faculty are practicing artists with a strong exhibition record. All of the full-time faculty members have Master of Fine Arts degrees, and one has a PhD in Art History in addition to the MFA.

However, according to the Self-Study section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs two Visiting Lecturers and 3 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for all of the part time instructors

Following completion of the foundation studio sequence and 2 introductory classes in the concentration, prospective majors are required to apply for acceptance into the Drawing, Painting, and Printmaking concentration with a portfolio. The curricular studio program in Art with emphasis in Drawing and Painting has a reasonably sequenced program of studio courses progressing from core competencies to more advanced media specific courses and selected topics classes. Electives are available in advanced studio, directed study, and special problems. Class work and syllabi available to the visitors demonstrated the achievement of these competencies by the students.

The NASAD team visitors were able to see a range of student projects that demonstrated that the curricular model being used by the program appears to meet the basic NASAD standard for Drawing and Painting.

Title/Content Consistency: The title is not consistently used. In the Self-Study, p. 164, the program is listed as a "Bachelor of Fine Arts in Studio: Drawing, Painting and Printmaking; Drawing and Painting emphasis." The degree listing on the front page of the Self-Study was originally listed as Bachelor of Fine Arts in Studio; Concentration in Drawing, Painting, and Printmaking," but after the Visiting Team pointed this out, the Director developed an amended front page with a listing of "Bachelor of Fine Arts-4 years: Studio; Concentration-Drawing, Painting, and Printmaking (Emphasis in Drawing and Painting or Printmaking)."

The program is a sequenced four-year program.

Student Work and Overall Effectiveness: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work as a whole appeared to be very good technically and aesthetically.
Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.

Overall Effectiveness: The BFA Drawing and Painting concentration students produce work that is at a competent level and relevancy to the field and the graduates appear to have a solid record of finding placement in the relevant positions.

Bachelor of Fine Arts - 4 years: Graphic Design

Status: This program is proposed for renewal of Final Approval for Listing. There were 41 students enrolled in Autumn 2009.

Curriculum: The Bachelor of Fine Arts in Graphic Design requires a minimum of 120 Semester hours. According to the MOP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by two full-time tenured and one tenure track faculty as well as two part-time Visiting Lecturers. The full-time faculty are practicing designers. One of the tenured faculty members has a Master of Graphic Design; the other has an MFA. The tenure track faculty member has an MA degree. One half-time Visiting Lecturer has an MFA (2009) and the other has a BFA (2009) from Georgia State University. However, according to the Self-Study section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs one Visiting Lecturer and 6 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for all of the part time instructors.

Following the Foundation core, the curricular program in Graphic Design has a reasonably sequenced program of studio courses progressing from core competencies to more advanced application of design concepts, including typography, logo design, advertising, and multimedia design. Class work and syllabi available to the visitors demonstrated the achievement of these competencies by the students. Electives are available in photography, book arts, silkscreening, and illustration.

The program culminates in a two-term senior portfolio project that allows students to work independently to demonstrate the technical skill, design theory, and aesthetic values they have developed in the course of their progress through the program. The NASAD team visitors were able to see a range of student projects, which demonstrated that the curricular model being used by the program appears to meet the basic NASAD standard for Graphic Design. There is some concern about whether it is preparing its students technically, theoretically, and aesthetically, to meet the challenges of the current state of the profession to the degree that would be optimal.

Students may develop fundamental knowledge of basic business practices through optional internships for which faculty make themselves available to assist in identifying and advising.

There is some question about these internships, as faculty communicated to the visiting team that the internships are optional but strongly encouraged. However, neither the school web site nor the Curricular Table indicate an elective internship for credit.

Title/Content Consistency: The title is consistent with the content. The program is a sequenced four year program with 6 months (2 quarters) of mandatory co-op experience.

Student Work: The work as a whole is of some concern, as it has a marked similarity from student to student and it lacks evidence of exposure to the breadth of contemporary graphic design practice.

Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.
**Overall Effectiveness:** The BFA Graphic Design students produce work that is at a competent level and relevancy to the field and the graduates appear to have a solid record of finding placement in the industry.

Bachelor of Fine Arts-4 years: Interior Design

**Status:** This program is proposed for renewal of Final Approval for Listing. There were 25 students enrolled in Autumn 2009.

**Curriculum:** The Bachelor of Fine Arts in Interior Design requires a minimum of 120 Semester hours. According to both the Self-Study section E. Faculty, Number and the MDP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by one full-time tenured and one untenured tenure track faculty member as well as three part-time Instructors. The full-time faculty are practicing designers. Two have Master of Architecture degrees; the other has a Master of Science degree in Advanced Architectural Design.

However, there is some discrepancy in reporting, as the Self-Study's *List of Current Faculty Teaching Assignments* lists only two full time tenured/tenure-track faculty.

There is no information listed for the educational or professional qualifications of one of the part-time instructors. According to the submitted CV, the other two part time faculty members have Masters of Architecture degrees.

Following the Foundation core, the curricular program in Interior Design has a reasonably sequenced program of studio courses progressing from core competencies to more advanced application of design concepts, including architectural drawing, Interior Design theory, materials, lighting, residential and commercial design. Class work and syllabi available to the visitors demonstrated the achievement of these competencies by the students. Electives are available in advanced studio, directed study, and special problems.

The program culminates in a two-term senior portfolio project that allows students to work independently to demonstrate the technical skill, design theory, and aesthetic values they have developed in the course of their progress through the program. The NASAD team visitors were able to see a range of student projects, which demonstrated that the curricular model being used by the program appears to meet basic NASAD standard for Interior Design.

Students develop fundamental knowledge of basic business practices through internships for which faculty make themselves available to assist in identifying and advising.

There is some question about these internships, as faculty communicated that the internships are required. However, the curricular table indicates students must take 3-6 credit hours of Advanced Studio Internship Electives from a list of four 3-credit hour electives. If one is to read "Advanced Studio Internship Electives" as requiring that one of the electives be Internship, then their representation of this requirement is accurate. However, since there is only one Internship course listed out of the four electives, it is confusing as to whether a student may actually elect to take this course or whether the student is required to take it. Both the school web site and the curricular table, under "Program Description," are consistent in indicating: "Upon completion of the junior year, students are eligible to complete professional internship experience for credit." This would not indicate a requirement to complete it.

It is curious that the Interior Design program has only 12-15.8% in Courses Supportive of Art/Design, which is significantly less than the 20-30% recommended.
Title/Content Consistency: The title appears consistent with the content. The program is a sequenced four-year program.

Student Work: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. However, we would note that that one senior portfolio project in particular was especially well designed.

Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.

Overall Effectiveness: The Bachelor of Fine Arts students with a concentration in Interior Design produced portfolios that are of adequate relevance to the field and it appears the graduates have a solid record of finding placement in the industry.

Bachelor of Fine Arts-4 years: Studio Art (photography)

Status: This program is proposed for renewal of Final Approval for Listing. There were 18 students enrolled in Autumn 2009.

Curriculum: The Bachelor of Fine Arts in Studio Art with concentration in Photography requires a minimum of 120 Semester hours. According to the MDP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by two full-time tenured faculty and one Visiting Lecturer. The full-time faculty are practicing artists with a strong exhibition record. Both of the full-time faculty members have Master of Fine Arts degrees.

Following completion of the foundation studio sequence and 2 introductory classes in the concentration, prospective majors are required to apply for acceptance into the Photography concentration with a portfolio. The curricular program in Art with emphasis in Photography has a reasonably sequenced program of studio courses progressing from core competencies to advanced photography courses that emphasize self-directed study and encourage exploration, experimentation, and the refinement of technical skills and ideas. Advanced courses expose students to a variety of media including installation, performance, video and digital. Class work and syllabi available to the visitors demonstrated the achievement of these competencies by the students.

The students expressed concern that the program is traditional, needing more depth in digital media and more diversity with regard to numbers of faculty and breadth of expertise.

The visitors were able to see a range of student projects, which demonstrated that the curricular model being used by the program appears to meet the basic NASAD standard for the Bachelor of Fine Arts with emphasis in Photography.

Title/Content Consistency: The title appears consistent with the content. The program is a sequenced four-year program.

Student Work: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work as a whole appeared to be very good technically and aesthetically.

Development of Competencies: The BFA Photography students appear to develop appropriate competencies in traditional analog photography, but are somewhat lacking in digital preparation.

Overall Effectiveness: The BFA Photography concentration students produce work that is at a competent level and relevancy to the field and the graduates appear to have a solid record of finding placement in the relevant positions.
Status: This program is proposed for renewal of Final Approval for Listing. There were 45 students enrolled in the Drawing and Painting emphasis and 5 enrolled in Printmaking in Autumn 2009.

Curriculum: The Bachelor of Fine Arts in Studio Art with concentration in Printmaking requires a minimum of 120 Semester hours. The faculty are the same as for the Bachelor of Arts -4 year: Studio degree program. According to the MOP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by six full-time tenured and one untenured tenure-track faculty as well as two Senior Lecturers and one Visiting Lecturer, and one part-time Instructor. The full-time faculty are practicing artists with a strong exhibition record. All of the full-time faculty members have Master of Fine Arts degrees, and one has a PhD in Art History in addition to the MFA.

However, according to the Self-Study section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs two Visiting Lecturers and 3 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for all of the part time instructors.

Following completion of the foundation studio sequence and 2 introductory classes in the concentration, prospective majors are required to apply for acceptance into the Drawing, Painting, and Printmaking concentration with a portfolio. The curricular studio program in Art with emphasis in Drawing and Painting has a reasonably sequenced program of studio courses progressing from core competencies to more advanced media specific courses and selected topics classes. Electives are available in advanced studio, directed study, and special problems. Class work and syllabi available to the visitors demonstrated the achievement of these competencies by the students.

The NASAD team visitors were able to see a range of student projects, which demonstrated that the curricular model being used by the program appears to meet the basic NASAD standard for Printmaking.

Title/Content Consistency: The title is not consistently used. In the Self-Study, p. 164, the program is listed as a "Bachelor of Fine Arts in Studio: Drawing, Painting and Printmaking; Printmaking emphasis." The degree listing on the front page of the Self-Study was originally listed as Bachelor of Fine Arts in Studio; Concentration in Drawing, Painting, and Printmaking," but after the Visiting Team pointed this out, the Director developed an amended front page with a listing of Bachelor of Fine Arts-4 years: Studio; Concentration-Drawing, Painting, and Printmaking (Emphasis in Drawing and Painting or Printmaking)." The program is a sequenced four-year program.

Student Work and Overall Effectiveness: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work as a whole appeared to be very good technically and aesthetically.

Development of/Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.

Overall Effectiveness: The BFA Printmaking concentration students produce work that is at a competent level and relevancy to the field and the graduates appear to have a solid record of finding placement in the relevant positions.

Status: This program is proposed for renewal of Final Approval for Listing. There were 15 students enrolled in Autumn 2009.
Curriculum: The Bachelor of Fine Arts in Art with concentration in Textiles requires a minimum of 120 Semester hours. According to the MDP I.E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by one full-time tenured faculty member and one % -time Visiting Lecturer. Both are practicing artists with a strong exhibition record and Master of Fine Arts degrees.

However, according to the Self-Study Section E. Faculty, Number and Distribution 0/Full-and Part Time Faculty, the program employs two full-time tenured faculty members, one Visiting Lecturer, and one part-time Instructor. It is not clear which is accurate or what the professional qualifications are for the part time instructor.

Following completion of the foundation studio sequence and 2 introductory classes in the concentration, prospective majors are required to apply for acceptance into the Textiles concentration with a portfolio.

The curricular program with concentration in Textiles has a reasonably sequenced program of studio courses progressing from basic textile design courses covering the broad scope of textile art in surface design and fibers processes, advancing to broaden their technical and artistic experience with varied modern media and processes, including digital output. In advanced courses students are encouraged to direct their study into individual areas of interest, including fine art, 2D design and 3D fiber and mix media. Class work and syllabi available to the visitors demonstrated the achievement of these competencies by the students.

The NASAD team visitors were able to see a range of student projects, which demonstrated that the curricular model being used by the program appears to meet the basic NASAD standard for the Bachelor of Fine Arts Textiles concentration.

However, the visitors observed that the limitations imposed by lack of faculty, very limited physical space, and university minimums for enrollment have resulted in an inability for the program to offer specialty classes any more, with the result that students are restricted to taking more directed studies courses.

Title/Content Consistency: The title appears consistent with the content. The program is a sequenced four-year program.

Student Work: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work as a whole appeared to be of very sufficient quality technically and aesthetically.

Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.

Overall Effectiveness: The BFA Textiles concentration students produce work that is at a competent level and relevancy to the field and the graduates appear to have a reasonable record of finding placement in relevant positions.

Graduate Programs

Master of Arts -2 years: Art History

Status: This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data indicates 6 students in the Master of Arts in Art History for Autumn 2009.

Curriculum: The Master of Arts in Art history requires a minimum of 36 Semester hours. According to the MDP I.E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by six full-time tenured and one untenured tenure-track faculty as well as two Senior Lecturers and one Visiting Lecturer, and one part-time Instructor. The full-time faculty are practicing artists with a strong exhibition record. All of the full-time faculty members have Master of Fine Arts degrees, and one has a PhD in Art History in addition to the MFA.
However, according to the Self-Study section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs two Visiting Lecturers and 3 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for all of the part time instructors.

According to the Self-Study section II, B, students can choose from a wide range of lecture courses and seminars in multiple fields of specialization including: Ancient Egyptian; Ancient Near Eastern; Greek; Roman; Medieval; Italian and Northern Renaissance; European Baroque, Eighteenth-, Nineteenth-and-Twentieth-Century European and American; Latin American; African; African American; and Contemporary art. Students must have an academic background in art history with a minimum of five upper division courses in art history.

The Art History major appears to meet the NASAD requirement of at least 30 semester hours of advanced study in the discipline; Elective studies make up 6 credits, or an additional 20% above the requirements, thus allowing students to gain a broader understanding of their individual areas of study. It also appears to meet additional NASAD requirements that it must develop a broad general knowledge of the history of art, as well as specialization in a more limited area, and that students should be aware of historiography and methods of scholarship and be capable of undertaking independent research. Students appear to meet the NASAD requirement for at least one foreign language and completion of a thesis.

It is not clear how the institution meets NASAD standards requiring that 50% of coursework must be graduate only courses regarding this degree. A high percentage of courses are offered as dual-level, with both graduate and undergraduate students.

Title/Content Consistency: The title appears consistent with the content.

Student Work: Examples of student papers indicate that students are performing at a very reasonable level, with writing indicating a sufficient depth of inquiry.

Development of Competencies: The student work provided evidence that the threshold competencies are being met for this degree.

Overall Effectiveness: The MA Art History students produce work that is at a competent level and relevancy to the field. In particular, students appear to be well versed in research methods, critical thinking and writing, and have had success in presenting their research at professional venues.

Master of Education -2 years: Art Education

Status: This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data indicates 3 students in the Master of Arts in Art Education for Autumn 2009.

Curriculum: The Master of Arts in Art Education requires a minimum of 36 Semester hours. According to the MDP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by one full-time tenured and two untenured tenure-track faculty as well as two part-time Instructors. All of the full-time faculty members have a PhD in Art Education. Both part-time Instructors have 2009 MAEd in Art Education.
However, according to the Self-Study section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs 3 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for the third part-time instructor.

The full-time faculty appear to all teach in the graduate program. It does not appear that the part-time instructors teach in the graduate program.

According to the Self-Study, Section II. B. Specific Curricula, this curriculum is structured to develop professionals who demonstrate disciplinary expertise including "knowledge of the content of art education, skill with sound pedagogical strategies, understanding of current scholarship and issues within the field, and the ability to positively impact student learning. Special emphasis is placed on the teaching of diverse learners in urban/metropolitan settings." Graduate students are in courses alongside undergraduate students only for courses related to certification.

It is the understanding of the visiting team through interviews with the program coordinator that 49% of the degree is online.

The NASAD team visitors were able to see a range of student projects, which demonstrated that the curricular model being used by the program appears to meet basic NASAD standard for the Master of Arts in Art Education.

Title/Content Consistency: The title appears consistent with the content. The program is a sequenced two-year program.

Student Work: The student work was somewhat difficult to assess due to the way it was presented. It appears that student work is of sufficient quality and breadth.

Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.

Overall Effectiveness: The MA Art Education students produce work that is at a competent level and relevancy to the field. The sustainability of a program with so few students could be of concern.

Master of Fine Arts -3 years: Ceramics

Status: This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data does not separate students by major and merely indicates 70 total MFA Studio students for Autumn 2009.

Curriculum: The Master of Fine Arts requires a minimum of 60 semester hours over three years of full-time study.

According to the MDP IE. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by three full-time untenured tenure-track faculty, two Visiting Lecturers, one tenured faculty (with the notation that he is now emeritus), and one part time Instructor. The tenure-track faculty are practicing artists with a strong exhibition record; information was not available on the Visiting Lecturers' exhibition records. All of the full-time faculty members have Master of Fine Arts degrees; the part-time Instructor has a Master of Fine Arts degree.

However, according to the Self-Study Section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs 2 part-time instructors. It is not clear which is accurate or what the professional qualifications are for the part time instructor(s).

It is difficult to ascertain exactly how many of the full-time faculty teach at both undergraduate and graduate levels and which teach solely at one level or another.
All graduate students in the Master of Fine Arts concentrations receive full support in the form of graduate assistantships and tuition remission. Assistantship may be either as a studio lab assistant or teaching undergraduate level courses. GT As receive preparation for teaching through a program of shadowing a senior faculty member in the classroom and either subsequently or concurrently taking a course to further prepare them to teach. GTAs are encouraged to teach a variety of courses related to their degree including Introduction to Studio, Drawing I, 2D Design and Figure Drawing.

The curricular program is intended to provide students an opportunity to explore ceramics as a broad based, interdisciplinary practice while providing a strong foundation in the history of the discipline and fostering technical mastery of materials and processes. The program encourages diversity in working methods and aesthetic in work ranging from sculptural to functional, formal to conceptual, traditional to innovative. There is a strong emphasis on sensitive handling of material and integrity of craftsmanship.

In the final two semesters of the graduate program of study, the student completes a creative project, usually in the form of a thesis exhibition, and a written supporting thesis paper.

The thesis affords the student the opportunity to closely investigate a topic with guidance from a thesis advisor, and demonstrate a broad based understanding of art theory and practice. In addition, a graduate portfolio review is required and is displayed. The visitors were able to see a range of thesis projects demonstrating that the curricular model being used by the program appears to meet NASAD standards at an adequate level for preparing students, both technically and aesthetically, to meet the challenges of the current state of the profession.

Title/Content Consistency: The title appears consistent with the content. The program is a sequenced three-year program in which a master's thesis is developed, defended and exhibited.

Student Work: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work overall appeared to be competent.

Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.

Overall Effectiveness: The Master of Fine Arts students in Ceramics created portfolios that are of competent level and relevancy to the field.

Master of Fine Arts -3 years: Drawing and Painting

Status: This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data does not separate students by major and merely indicates 70 total MFA Studio students for Autumn 2009.

Curriculum: The Master of Fine Arts with concentration in Drawing and Painting requires a minimum of 60 semester hours over three years of full-time study.

According to the MDP IE. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by six full-time tenured and one untenured tenure-track faculty as well as two Senior Lecturers and one Visiting Lecturer, and one part-time Instructor. The full-time faculty are practicing artists with a strong exhibition record. All of the full-time faculty members have Master of Fine Arts, and one has a PhD in Art History in addition to the MFA.

However, according to the Self-Study section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs two Visiting Lecturers and 3 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for all of the part time instructors It is difficult to ascertain exactly how many of the full-time faculty teach at both undergraduate and graduate levels and which teach solely at one level or another. It appears that one part-time faculty member teaches in the graduate program.
All graduate students in the Master of Fine Arts concentrations receive full support in the form of graduate assistantships and tuition remission. Assistantship may be either as a studio lab assistant or teaching undergraduate level courses. GTAs receive preparation for teaching through a program of shadowing a senior faculty member in the classroom and either subsequently or concurrently taking a course to further prepare them to teach. GTAs are encouraged to teach a variety of courses related to their degree including Introduction to Studio, Drawing I, 2D Design and Figure Drawing.

The curricular program is intended to provide students with broad exposure to an array of perspectives and various approaches to media, content, and imagery. Students continue explorations of the traditions of printmaking, drawing, and painting. They are equally encouraged to work in new forms and in exploration of contemporary issues.

The program appears to be lacking in graduate courses that are of a specific nature. The program requires 36-49 credit hours in "studio major courses," yet the only studio major courses listed in the Curricular Tables are Directed Study Seminar (24-30 credits), Independent Study, and Thesis Research. Students commented on this lack of advanced graduate courses.

Neither the college web site nor Self-Study Curriculum description (page 257) make mention of a thesis, but it is the understanding of the visiting team that the Portfolio I and II courses provide a two semester thesis research sequence that culminates in a thesis process, affording the student the opportunity to closely investigate a topic with guidance from a thesis advisor, and demonstrate a broad based understanding of art theory and practice. In addition, a graduate portfolio review is required and is displayed. The visitors were able to see a range of thesis projects demonstrating that the curricular model being used by the program appears to meet NASAD standards at an adequate level for preparing students, both technically and aesthetically, to meet the challenges of the current state of the profession.

Title/Content Consistency: The title appears consistent with the content. The program is a sequenced three-year program in which a master's thesis is developed, defended and exhibited.

Student Work: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work overall appeared to be competent.

Development of Competencies: The student work provided evidence that the threshold competencies appear to be met for this degree.

Overall Effectiveness: The Master of Fine Arts students with concentration in Drawing and Painting created portfolios that are of competent level and relevancy to the field.

Master of Fine Arts-3 years: Graphic Design

Status: This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data does not separate students by major and merely indicates 70 total MFA Studio students for Autumn 2009.

Curriculum: The Master of Fine Arts with concentration in Graphic Design requires a minimum of 60 semester hours over three years of full-time study.

The Master of Fine Arts with concentration in Graphic Design degree program is served by According to the MDP I E. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by two full-time tenured and one tenure track; it appears that part-time faculty do not teach at the graduate level. The full-time faculty are practicing designers. One of the tenured faculty members has a Master of Graphic Design; the other has an MFA. The tenure track faculty member has an MA degree.
The curricular program is intended to allow students to do advanced exploration of theory, methodology and practice of graphic design, including personal development and specialized research. Its stated goal in the Self-Study (p. 263) is "to expand the profession, both in terms of utilizing new technology and working beyond existing commercial definitions." The program culminates in a thesis process, affording the student the opportunity to closely investigate a topic with guidance from a thesis advisor, and demonstrate a broad based understanding of graphic design theory and practice. In addition, a graduate portfolio review is required and is displayed. The NASAD team visitors were able to see a range of thesis projects demonstrating that the curricular model being used by the program appears to meet NASAD standards at an adequate level for preparing students, both technically and aesthetically, to meet the challenges of the current state of the profession.

**Title/Content Consistency:** The title appears consistent with the content. The program is a tightly sequenced two-year program in which a master's thesis is developed, defended and exhibited.

**Student Work:** The team observed that the level and quality of work presented has a marked similarity from student to student and it lacks evidence of exposure to the breadth of contemporary graphic design practice. Greater diversity in faculty would help in this regard.

**Development of Competencies:** The student work provided evidence that the threshold competencies appear to be met for this degree.

**Overall Effectiveness:** The MFA Graphic Design students produce work that is at a competent level and relevancy to the field and the graduates appear to have a solid record of finding placement in the industry.

Master of Fine Arts-3 years: Interior Design

**Status:** This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data does not separate students by major and merely indicates 70 total MFA Studio students for Autumn 2009.

**Curriculum:** The Master of Fine Arts with concentration in Interior Design requires a minimum of 60 semester hours over three years of full-time study.

According to both the Self-Study section E. Faculty, Number and the MDP I E. Faculty and Staff (3.) Faculty Chart as O/Fall 2009 the program is supported by one full-time tenured and one untenured tenure track faculty member as well as three part-time Instructors. The full-time faculty are practicing designers. Two have Master of Architecture degrees; the other has a Master of Science degree in Advanced Architectural Design.

However, there is some discrepancy in reporting, as the Self-Study's List of Current Faculty Teaching Assignments lists only two full time tenured/tenure-track faculty.

It is of concern that there is no information listed for the educational or professional qualifications of two of the part time Instructors. According to the submitted CV, the other two part time faculty members have Masters of Architecture degrees.

The curricular program is intended to prepare students for professional careers in interior design education and research and specialized areas of interiors practice. The program provides highly individualized instruction. Admission to the program presumes the completion of an undergraduate degree in interior design or a related field, ideally followed by some professional experience.
The program culminates in a thesis process, affording the student the opportunity to closely investigate a topic with guidance from a thesis advisor, and demonstrate a broad-based understanding of interior design theory and practice. In addition, a graduate portfolio review is required and is displayed. The NASAD team visitors were able to see a range of thesis projects demonstrating that the curricular model being used by the program appears to meet NASAD standards at an adequate level for preparing students, both technically and aesthetically, to meet the challenges of the current state of the profession.

*Title/Content Consistency:* The title appears consistent with the content. The program is a tightly sequenced two-year program in which a master's thesis is developed, defended and exhibited.

*Student Work:* It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work overall appeared to be competent.

*Development of Competencies:* The student work provided evidence that the threshold competencies appear to be met for this degree.

*Overall Effectiveness:* The MFA Interior Design students produce work that is at a competent level and relevancy to the field and the graduates appear to have a solid record of finding placement in the industry.

**Master of Fine Arts - 3 years: Photography**

*Status:* This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data does not separate students by major and merely indicates 70 total MFA Studio students for Autumn 2009.

*Curriculum:* The Master of Fine Arts with concentration in Photography requires a minimum of 60 semester hours over three years of full-time study.

According to the *MDP IE. Faculty and Staff (3) Faculty Chart as of Fall 2009* the program is supported by two full-time tenured faculty and one Visiting Lecturer. The full-time faculty are practicing artists with a strong exhibition record. Both of the full-time faculty members have Master of Fine Arts degrees.

It appears that all faculty teach at both undergraduate and graduate.

All graduate students in the Master of Fine Arts concentrations receive full support in the form of graduate assistantships and tuition remission. Assistantship may be either as a studio lab assistant or teaching undergraduate level courses. GTAs receive preparation for teaching through a program of shadowing a senior faculty member in the classroom and either subsequently or concurrently taking a course to further prepare them to teach. GTAs are encouraged to teach a variety of courses related to their degree including Introduction to Studio, Drawing I, 2D Design and Figure Drawing.

The curricular program is intended to provide students an opportunity to explore photography and independently pursue studio practice. Critical theory is stressed, as is looking beyond traditional boundaries. Creative investigation across disciplines is encouraged, with students working in mixed media, video, digital photography, installation, performance, and conventional photographic print media. The program encourages diversity in working methods and aesthetic.

Neither the College website nor Self-Study Curriculum description (page 277) make mention of a thesis, but it is the understanding of the Visiting Team that the Portfolio I and II courses provide a two semester thesis research sequence that culminates in a thesis process, affording the student the opportunity to closely investigate a topic with guidance from a thesis advisor, and demonstrate a broad-based understanding of art theory and practice. In addition, a graduate portfolio review is required and is displayed. The visitors were able to see a range of thesis projects demonstrating that the curricular model being used by the program appears to meet NASAD standards at an adequate level for preparing students, both technically and aesthetically, to meet the challenges of the current state of the profession.
Title Content Consistency: The title appears consistent with the content. The program is a sequenced three-year program in which a master's thesis is developed, defended and exhibited.

Student Work: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work overall appeared to be competent.

Development of Competencies: The student work provided evidence that the threshold appear to be met for this degree.

Overall Effectiveness: The Master of Fine Arts students with concentration in Photography created portfolios that are of competent level and relevancy to the field.

Master of Fine Arts-3 years: Printmaking

Status: This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data does not separate students by major and merely indicates 70 total MFA Studio students for Autumn 2009.

Curriculum: The Master of Fine Arts with concentration in Printmaking requires a minimum of 60 semester hours over three years of full-time study.

According to the MDP IE. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the programs comprising Drawing, Painting, and Printmaking is supported by six full-time tenured and one untenured tenure-track faculty as well as two Senior Lecturers and one Visiting Lecturer, and one part-time Instructor. The full-time faculty are practicing artists with a strong exhibition record. All of the full-time faculty members have Master of Fine Arts degrees, and one has a PhD in Art History in addition to the MFA.

However, according to the Self-Study section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs two Visiting Lecturers and 3 part-time instructors. It is not clear which is accurate or what the degree and professional qualifications are for all of the part time instructors.

It is difficult to ascertain exactly how many of the full-time faculty teach at both undergraduate and graduate levels and which teach solely at one level or another. It appears that one part-time faculty member teaches in the graduate program.

All graduate students in the Master of Fine Arts concentrations receive full support in the form of graduate assistantships and tuition remission. Assistantship may be either as a studio lab assistant or teaching undergraduate level courses. GTAs receive preparation for teaching through a program of shadowing a senior faculty member in the classroom and either subsequently or concurrently taking a course to further prepare them to teach. GTAs are encouraged to teach a variety of courses related to their degree including Introduction to Studio, Drawing I, 2D Design and Figure Drawing.

The curricular program for the concentration in Printmaking is intended to provide students with broad exposure to an array of perspectives and various approaches to media, content, and imagery. Students continue explorations of the traditions of printmaking, drawing, and painting. They are equally encouraged to work in new forms and in exploration of contemporary issues.
The program appears to be lacking in graduate courses that are of a specific nature. The program requires 36-49 credit hours in "studio major courses," yet the only studio major courses listed in the Curricular Tables are Directed Study Seminar (24-30 credits), Independent Study, and Thesis Research. Students commented on this lack of advanced graduate courses.

The program requires students to take three advanced level art history courses. In the final two semesters of the graduate program of study, the student completes a creative project, usually in the form of a thesis exhibition, and a written supporting thesis paper.

The thesis affords the student the opportunity to closely investigate a topic with guidance from a thesis advisor, and demonstrate a broad based understanding of art theory and practice. In addition, a graduate portfolio review is required and is displayed. The visitors were able to see a range of thesis projects demonstrating that the curricular model being used by the program appears to meet NASAD standards at an adequate level for preparing students, both technically and aesthetically, to meet the challenges of the current state of the profession.

Title/Content Consistency: The title appears consistent with the content. The program is a sequenced three-year program in which a master's thesis is developed, defended and exhibited.

Student Work: It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work overall appeared to be competent.

Development of Competencies: The student work provided evidence that the threshold appear to be met for this degree.

Overall Effectiveness: The Master of Fine Arts students with concentration in Printmaking created portfolios that are of competent level and relevancy to the field.

Master of Fine Arts-3 years: Sculpture

Status: This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data does not separate students by major and merely indicates 70 total MFA Studio students for Autumn 2009.

Curriculum: The Master of Fine Arts with concentration in Sculpture requires a minimum of 60 semester hours over three years of full-time study.

According to the MDP IE. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by one untenured tenure-track faculty, one Visiting Lecturer, and one tenured faculty (with the notation that he is now emeritus). The tenured/tenure-track faculty are practicing artists with a strong exhibition record; information was not available on the Visiting Lecturers' exhibition records. All of the full-time faculty members have Master of Fine Arts degrees.

It is difficult to ascertain exactly how many of the full-time faculty teach at both undergraduate and graduate levels and which teach solely at one level or another; the tenure-track faculty member teaches at both levels; the Visiting Lecturer's teaching assignments are not indicated.

All graduate students in the Master of Fine Arts concentrations receive full support in the form of graduate assistantships and tuition remission. Assistantship may be either as a studio lab assistant or teaching undergraduate level courses. GTAs receive preparation for teaching through a program of shadowing a senior faculty member in the classroom and either subsequently or concurrently taking a course to further prepare them to teach. GT As are encouraged to teach a variety of courses related to their degree including Introduction to Studio, Drawing 1, 2D Design and Figure Drawing.

The curricular program is intended to provide students with encouragement to explore diverse interests while acquiring skills in woodworking, metal fabrication, casting, and digital technologies.
The program offers a full range of courses in traditional media, with opportunities for innovation and experimentation in performance, installation, and other contemporary sculptural media.

In the final two semesters of the graduate program of study, the student completes a creative project, usually in the form of a thesis exhibition, and a written supporting thesis paper. The thesis affords the student the opportunity to closely investigate a topic with guidance from a thesis advisor, and demonstrate a broad based understanding of art theory and practice. In addition, a graduate portfolio review is required and is displayed. The visitors were able to see a range of thesis projects demonstrating that the curricular model being used by the program appears to meet NASAD standards at an adequate level for preparing students, both technically and aesthetically, to meet the challenges of the current state of the profession.

**Title/Content Consistency:** The title appears consistent with the content. The program is a sequenced three-year program in which a master's thesis is developed, defended and exhibited.

**Student Work:** It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work overall appeared to be competent.

**Development of Competencies:** The student work provided evidence that the threshold appear to be met for this degree.

**Overall Effectiveness:** The Master of Fine Arts students with concentration in Sculpture created portfolios that are of competent level and relevancy to the field.

Master of Fine Arts-3 years: Textiles

**Status:** This program is proposed for renewal of Final Approval for Listing. There is no chart in the MDP for enrollment numbers for Masters level students; HEADS data does not separate students by major and merely indicates 70 total MFA Studio students for Autumn 2009.

**Curriculum:** The Master of Fine Arts with concentration in Textiles requires a minimum of 60 semester hours over three years of full-time study.

According to the MDP IE. Faculty and Staff (3.) Faculty Chart as of Fall 2009 the program is supported by one full-time tenured faculty member and one % -time Visiting Lecturer. Both are practicing artists with a strong exhibition record and Master of Fine Arts degrees.

However, according to the Self-Study Section E. Faculty, Number and Distribution of Full-and Part Time Faculty, the program employs 2 full-time tenured faculty members, one Visiting Lecturer, and one part-time Instructor. It is not clear which is accurate or what the professional qualifications are for the part time instructor.

All graduate students in the Master of Fine Arts concentrations receive full support in the form of graduate assistantships and tuition remission. Assistantship may be either as a studio lab assistant or teaching undergraduate level courses. GTAs receive preparation for teaching through a program of shadowing a senior faculty member in the classroom and either subsequently or concurrently taking a course to further prepare them to teach. GTAs are encouraged to teach a variety of courses related to their degree including Introduction to Studio, Drawing I, 2D Design and Figure Drawing.

The curricular program is intended provide students an opportunity to explore broad areas of textile making with fine art focus. Graduate students are expected to develop their own self-guided course curriculum with faculty guidance, and are encouraged to take courses in other programs. The program provides exposure to textile design, mixed media, three-dimensional fiber, textile history, textile conservation, and industrial and digital technology-interfaced output. Students are encouraged, but not required, to gain experience through professional internships in the regional textile carpet industries and museums.
Neither the College website nor Self-Study Curriculum description (page 277) make mention of a thesis, but it is the understanding of the Visiting Team that the Portfolio I and II courses provide a two-semester thesis research sequence that culminates in a thesis process, affording the student the opportunity to closely investigate a topic with guidance from a thesis advisor, and demonstrate a broad-based understanding of art theory and practice. In addition, a graduate portfolio review is required and is displayed. The visitors were able to see a range of thesis projects demonstrating that the curricular model being used by the program appears to meet NASAD standards at an adequate level for preparing students, both technically and aesthetically, to meet the challenges of the current state of the profession.

**Title/Content Consistency:** The title appears consistent with the content. The program is a sequenced three-year program in which a master's thesis is developed, defended and exhibited.

**Student Work:** It was somewhat difficult to assess the effectiveness and appropriateness of many of the student projects, as no problem statement or description of the project was provided. The work overall appeared to be competent.

**Development of Competencies:** The student work provided evidence that the threshold appear to be met for this degree.

**Overall Effectiveness:** The Master of Fine Arts students with concentration in Photography created portfolios that are of competent level and relevancy to the field.

### Doctor of Philosophy in Art Education

If this degree is being offered by the institution complete information regarding this degree should be submitted with the Optional Response, regardless of where the degree is housed.

#### 2. Study of Transcripts of Recent Graduates and Comparison with Catalog Statements

There appears to be some inconsistencies in transcripts, curricular tables, and published curricula, as noted for individual programs below. It is likely that all programs are graduating students who have fully met their degree requirements, but the evidence is not available in all cases to make that assessment conclusively. It is suggested that the School of Art and Design provide information to clarify the issues pointed out below.

**Undergraduate Programs**

All transcripts were compared to the Curricular Tables only, as there was no curriculum listed for this major in the online catalog. As with nearly all of the undergraduate transcripts, the students had transferred to Georgia State University with a significant amount of transfer credit, and there was no indication on the transcript as to what credits had transferred and been applied to GSU program requirements. This made it impossible to tell if the students had met the degree requirements, but it might be assumed that the transfer credit would satisfy the requirements not in evidence on the transcripts. It appears that numerous courses have changed numbers since these students took them. For example, Most students took ART 1010 Drawing I and ART 1020 Drawing II, ART 1030 Two-Dimensional Design, and ART 1040 Three-Dimensional Design. However, the online curriculum catalog lists only ART 1010 Drawing I, and further lists ART 1020 as Two-Dimensional Design and ART 1030 as Three-Dimensional Design.

Regarding Photography-concentration Requirements of PHOT 2000 Photography I and PHOT 2110 Photography II did not appear on any of the students' transcripts. It appears those courses might have previously been required as PHOT 3000 and PHOT 3110.
Graduate Programs

Art History: All transcripts examined appeared consistent with Curricular Table requirements. As with nearly all of the online Curricular listings for the School of Art and Design graduate programs, it was difficult to ascertain the exact requirements. Therefore, the Curricular Tables were used when reviewing transcripts. While the online Curriculum listing indicated a requirement for foreign language, it is not clear from the transcripts whether this requirement has been met.

Art Education: Only two transcripts were provided. One of the students did not appear to have completed the required 9 credit hours in a concentration in one area. As with nearly all of the online Curricular listings for the School of Art and Design graduate programs, it was difficult to ascertain the exact requirements. Therefore, the Curricular Tables were used when reviewing transcripts.

Ceramics: All transcripts examined appeared consistent with Curricular Table requirements. As with nearly all of the online Curricular listings for the School of Art and Design graduate programs, it was difficult to ascertain the exact alignment with the Curricular Tables. Therefore, the Curricular Tables were used when reviewing transcripts.

Drawing and Painting and Printmaking: As with nearly all of the online Curricular listings for the School of Art and Design graduate programs, it was difficult to ascertain the exact requirements. The online Curriculum catalog calls the program "Master of Fine Arts in Studio, Drawing Painting, and Printmaking Concentration." However, one Curricular Table lists "Master of Fine Arts in Studio (Drawing and Painting)" and a separate Curricular Table lists "Master of Fine Arts in Studio (Printmaking)." Transcripts were provided separately for each. Transcripts for the Drawing and Painting emphasis are somewhat difficult to understand; it appears that at least two of the students did not complete the required two studio courses from outside the concentration. ART 8700 does not appear on the Curricular Table or in the online Curriculum listing; however, students took this course a total of 8 times each. It is unclear what requirement this fulfills, though it is assumed it is Studio Major.

Graphic Design: As with nearly all of the online Curricular listings for the School of Art and Design graduate programs, it was difficult to ascertain the exact alignment with the Curricular Tables. There are specific courses listed online that do not appear on the Curricular Tables. It does appear that the transcripts reviewed indicate completion of degree requirements.

Sculpture: As with nearly all of the online curricular listings for the School of Art and Design graduate programs, it was difficult to ascertain the exact alignment with the Curricular Tables. There are specific courses listed online that do not appear on the Curricular Tables; for example SCUL 8100 is defined on the Curricular Table but does not appear in the online listing and none of the transcripts indicate that students took it. This may be a change in curricular requirements, but it needs to be corrected in the online listing if this is the case. With that exception it appears the transcripts indicate successful completion of degree requirements. It is, however, unclear why students take the same course, even in the same semester. It does appear that the transcripts reviewed indicate completion of degree requirements.

Textiles: As with nearly all of the online Curricular listings for the School of Art and Design graduate programs, it was difficult to ascertain the exact alignment with the Curricular Tables. There are specific courses listed online that do not appear on the Curricular Tables. This may be a change in curricular requirements, but it needs to be corrected in the online listing if this is the case. With that exception it appears the transcripts indicate successful completion of degree requirements.
The Ernest G. Welch School of Art and Design Gallery typically hosts two to three curated exhibitions and approximately 10 undergraduate and graduate shows annually, which include solo MFA exhibitions, a fall and spring BFA exhibition and a juried student exhibition—reflecting the range of curricular programs. A faculty exhibition occurs biannually. The curated exhibition catalogs reflect the occurrence of innovative, provocative and contemporary issue-oriented exhibitions, which the new Gallery Director intends to continue. As the school reviews its space needs, it should consider the limited gallery space and time that is provided for student exhibitions. Exhibition of student work also occurs in hallways, and there is opportunity for students to show their work, independent of the art and design curriculum, in the Student/University Center.

The exhibition program appears to support NASAD standards and the objectives of the art and design unit.

4. Visual Education for the General Public

Art history surveys AH 1700, 1750, and 1850 are open to all students at GSU, as are the studio foundation courses ART 1010, 1020, 1030 and 1050 and certain 3000 level art and design courses. Nonart majors are not separated into sections apart from art majors. The School of Art and Design embraces the diversity of student backgrounds as enhancing the academic environment for its students.

There is a large population of non-traditional students from the surrounding urban area, who seek to retrain or to enhance their knowledge and skills in an art-related profession. Still others wish to prepare a portfolio for entrance into graduate school. The School of Art and Design allows these students to enroll as post-baccalaureate students or to be admitted to a graduate program with a non-degree status.

The School of Art and Design's gallery and speaker programs provide educational and engagement opportunities for the professional art community, local art schools, and art teachers, alumni, and the broader community. Its setting in an urban center and GSU's commitment as an urban research university are key components to the School of Art and Design's commitment to urban engagement. The school appears to make an appropriate effort to provide media outlets with press releases for educational exhibitions, speakers' series, and gallery events. The increased need to utilize online systems for this purpose is a consideration for future development of the School's website.

The faculty in Art Education appear to maintain an active presence in the professional art education organizations appropriate to developing education policy at all levels. One faculty member is currently director of the Higher Education division of GAEA, and another formerly held that position. Another is on the Board of Directors for the US Society for Education through Art, and is a World Councilor for the International Society for Education through Art. It is impressive that these faculty maintain a vocal presence in these organization at the policy-making level. Art Education faculty also participate in the development of art education policies and programs with local teachers, school districts, and standards organizations. In addition, faculty serve on governing boards of local art organizations, which provide visibility for the program.

O. Art/Design Unit Evaluation, Planning, and Projections

1. Evaluation, Planning, and Projections Development

Georgia State University, the College of Arts and Sciences, and the Ernest G. Welch School of Art and Design demonstrate integrated evaluation and planning through multiple processes, indicating that these endeavors are valued at every level and specifically for the educational purposes, size and scope of the unit. The university is in the midst of developing a new strategic plan with four broad goals: 1) Accelerating interdisciplinary research and enhancing graduate education, 2) Globalizing the university and building sustainable international relationships, 3) Developing solutions to the complex challenges of cities, and 4) Advancing undergraduate student success (expected completion, December 2010). Within this context, the College of Arts and Sciences is proposing a College of Fine Arts to include the Ernest G. Welch School of Art and Design, the School of Music, the Rialto Theatre (a performance venue that serves the university and the city), and the Center for Collaborative and International Arts (an interdisciplinary initiative). This initiative could serve the unit well as it develops new ways of thinking for the 21" century.
The school "seeks to prepare art studio, art history and art education students to be competitive in professional arenas that are increasingly technological, interdisciplinary and theoretical" (Self-Study, I.A., p. 5). Within that context, the school has instruction, research and service goals with associated objectives that are specific and based upon the analysis of size and scope, finances, facilities, faculty, curriculum, student retention, surveys, performance reviews, critiques and committee work. The analysis of these objectives for future planning is demonstrated within the NASAD Self-Study.

In future short-and long-term planning, accurate projections should be based upon the broader "Academic Program Review" currently taking place across the campus in every university department and program. Importantly, the university president has mandated that all resulting "Action Plans" be budget/cost neutral at the college level. Determining how to manage opportunities, limitations and contingencies will remain an essential part of everyday life for the unit. Specifically, it will be important for the school, in concert with the college and the university, to ensure that the human and physical infrastructure supports enrichment and the curriculum to achieve goals.

2. Completeness and Effectiveness of Self-Study

The team found the Self-Study to be comprehensive and well organized, addressing strengths and challenges currently and in the future. The insights gained through the Self-Study process should assist the school, college and university in support of the unit's short-and long-term goals.

P. Standards Summary

1. It appears that in Ceramics, there is hazardous egress and no ventilation in a materials class; in Sculpture, an exhaust system is not adequate; in Photography, the new ventilation is not adequate, and in Textiles, walkways are difficult to navigate. Therefore, it is not clear how the institution meets all standards for "Facilities, Equipment, Health, and Safety" (NASAD Handbook 2010-11, II.F.).

2. Because there are inconsistencies in degree titles and programs in the Self-Study and in printed and online materials, it is not clear how the art and design unit meets publications standards (NASAD Handbook 2010-11, IU).

3. Regarding the Master of Arts in Art History, it is not clear how the institution meets the standard requiring that 50% of coursework must be graduate only courses. A high percentage of courses are offered as dual-level, with both graduate and undergraduate students. The NASAD standards for graduate programs concerning general degree requirements for credits state that at least one-half of the credits required for graduate degrees must be in courses intended for graduate students only. A single course that carries both an undergraduate and graduate designation is not considered a course intended for graduate students only. (NASAD Handbook 2010-11, XIII.C.1.).

Q. Review, Summary Assessment, and Recommendations for the Program
Strengths

- There is a clearly defined mission and purpose at the university, college, school and departmental levels.
- The School of Art and Design has a history of strategic planning with specific goals and objectives.
- The School of Art and Design has a knowledgeable and well-respected Director.
- The Dean and the Associate Dean appear to be well informed about the School of Art and Design and supportive of the unit moving to a higher level of program strength.
- The full-time faculty have excellent qualifications, are engaged in their respective professional areas and have achieved notice regionally, nationally and internationally. All appear to have great respect for their students and to be dedicated to student learning.
- The students are passionate and focused about their work and highly supportive of the faculty.
- The renovated university library is spacious and inviting with ample art and design holdings, computers and workstations.
- The School has a new Gallery Director and a gallery that has developed a reputation with the community for innovative exhibitions.
- The students have the advantages of an urban environment in a world-class city with a vibrant art and design community.
- The Welch gift is impressive, both for its amount, for the story behind it, and for its ability to benefit the quality of the School. This is a significant testament to the kind of relationships and bonding formed by the School of Art and Design.
- The College of Arts and Sciences has initiated interdisciplinary centers such as Cencia, which present great opportunities for collaborative work. Presently, the College is enabling the School of Art and Design to attain a new senior faculty position as part of another interdisciplinary initiative.
- College policy provides a 2-2 load for tenure-track faculty in their first three years, allowing them more time to develop a solid research agenda.
- The school assigns a senior faculty member as a mentor for the first two years for tenure-track faculty.
- There is evidence of excellence in student achievement, most notably by a recent Fulbright Award recipient and winner of a Niche Award.
- Students appear to be very successful in obtaining internships, and faculty are willing to provide them with a great deal of assistance in these efforts.
- Graduate teaching assistants benefit from shadowing faculty in the classroom prior to conducting classes on their own.
- Faculty have shown great dedication, inventiveness and ingenuity in utilizing the space they have.

Recommendations for Short-term Improvement

- Consider retention of students by a clear understanding and articulation of undergraduate advising at the university and school levels in order for students that attend full-time to graduate from the BFA program in four years.
- Salary reviews for equity and workload within the Colleges of Arts and Sciences should be undertaken to determine compensation adjustments as needed for the School of Art and Design faculty and staff.
- With regard to the Textiles Program, attention should be given to the limitations imposed by lack of faculty, very limited physical space, and university minimums for enrollment that have
resulted in an inability for the program to offer specialty classes any more, with the result that students are restricted to taking more directed studies courses.

• With regard to the sculpture program, attention should be paid to the limitations imposed by physical space, and university minimums for enrollment that have resulted in an inability for the program to offer specialty classes any more, with the result that students are restricted to taking more directed studies courses. The lack of a high bay space disallows exploration of large-scale projects relevant to public art applications.

• The sustainability of the Master of Arts in Art History program with so few students could be an issue, and the leadership of the School of Art and Design and College should determine how to address this in the future.

• While the Master of Arts in Art Education appears to meet NASAD standards, the sustainability of a program with so few students could be of concern and should be evaluated by the leadership of the School of Art and Design and the college.

Primary Futures Issues

It will be important for the school to ensure that the human and physical infrastructure supports growth. While the school has demonstrated very positive enrollment growth, it may wish to consider limiting enrollment in light of a too small permanent faculty and equipment and supply budget, along with a need for improved and larger facilities in several areas.

Suggestions for Long-term Development

The visitors commend the initial planning at the school, college and university levels for a new sculpture studio. It would be helpful for the school to develop specific functional criteria with square footage and appropriate adjacencies for the sculpture studio, along with each major area of the curriculum, working closely with the college and university as facilities plans evolve.

The unit would benefit from: 1) an in-depth review and goal-setting for faculty resources-tenured, tenure-track, non-tenured, full-and part-time lecturers and instructors and graduate teaching assistants-in tandem with determining enrollment goals and limits, and 2) undertaking this review with the College of Arts and Sciences and the university administration.
Invitation To
Majiabang International Research Collaboration

Georgia State University:

Majiabang is the representative of early Neolithic culture along Yangtze River and Taihu Lake, which has a history of 7000 years. Since 1959, we have found more than 50 Majiabang sites in Jiaxing, Zhejiang. And with the deeper research of Majiabang Culture, we have achieved gratifying results. As the first place to discover the Majiabang site and name it, Jiaxing has organized several national and international research activities to expand its influence and popularity.

In order to further strength the exchange and cooperation of Majiabang culture research, promote comparative study and exploration of Majiabang culture under the different culture context, and drive the application and development of global science and technology achievements in the Majiabang protection, we sincerely invite your school outstanding archaeological experts, scholars to conduct a Majiabang culture study activity with Jiaxing government. Through the exchange and collaboration, we hope to expand Majiabang international influence, and promote its preservation and sustainable development.

Jiaxing Cultural Relics Bureau, Zhejiang, China

Nov. 13th. 2011
pre-emergent
Welch School of Art and Design

pre-emergent

Masters of Fine Arts Exhibition 2011

Aqua11 Art Miami
The Ernest G. Welch School of Art and Design proudly celebrates its 2012 MFA degree candidates with the exhibition *pre-emergent* at the Aqua Art Fair in Miami. Over the past three years these artists, designers, and contemporary art historians have spent thousands of hours honing their thoughts, developing their skills, researching ideas, envisioning new horizons, and exploring possibilities. Their creativity is ever present; their energy is palpable; their critical intensity is ready to burst onto the world.

Imagine the rewards of working with them these last years. Selected three years ago, each resonates with an individual voice, a mastery of essential skills and a focus on contemporary issues in art and in the world. They are maximizing the Georgia State University and Atlanta experience. These fifteen artists and four contemporary art historians reflect the breadth and depth of nine graduate programs. In a few short months they will leave the university with degree in hand and join the larger art world determined to make their mark. This exhibition is a prelude to their future exhibitions and to new inroads in critical dialogue. Whether they work digitally or in clay, paint, video, language, or other materials alone or in combination, inevitably these artists and art historians, will make us see the world differently. The origins of future innovation are being glimpsed today in their vibrant artwork and writing. In recognition of their accomplishments, the Ernest G. Welch School of Art and Design is honored to support *pre-emergent* and to share this work of its outstanding studio and art history graduate candidates at Aqua 2011.

- Cheryl Goldsleger, Director

*Welch School of Art and Design*
The sixteen artists in *pre-emergent*, epitomize a struggle between private expression and public discourse. Indeed, sociologist Richard Sennett identified that struggle as the crux of a crisis in public life. Is it possible to know the world collectively, as a public, or are we each now irrevocably alone in a private bubble of personal vision? That tension resonates like a drumbeat in the work of these artists, each of whom arrives at a different conclusion.

One set of artists opts for the intimate knowledge of home, family, personal memory, and bodily experience. Christina Price Washington, for example, explores the literal territory of her own home, examining both the patterns and the symbols that constitute home life. Two large-scale photographs—*Hearth* and *Doormat*—render the entire notion of home life as metonymy in two deft symbols. Meanwhile, *Lemon/steps* and *Lemon/spin*—two videos shot with a child’s toy camera—transform everyday household objects into abstract patterns of shape and movement.

In a pair of whimsical sculptures, James D. Vanderpool foregrounds home as an untethered symbol of dislocation. Reflecting on his own movements between his home town in Kentucky and his adopted city of Atlanta, Vanderpool recuperates some lost notion of permanence by fixing his city-to-city movements in containable, miniaturized sculptural representations. *Nomadic Notions* serves up a Monopoly-game style house in a child’s wagon. *Life’s Anchor Points, and the Path in Between* traces the highway route from one city to the other not as a river of fluidity, but as a rigid, albeit tortuous, bar of steel. For Vanderpool home is as fugitive as its containment is necessary.

Both Washington and Vanderpool look to the home as the territory of aesthetic investigation. No less intimately focused, Laura Martin and James O’Donnell mine the field of family traumas and imperfect personal relationships. Martin uses a personal-code language to translate the idiosyncrasies of family and friends into floral sculpture. Scapegoating, drug use, and other nasty habits become pointing fingers, needles and sex organs in bouquets both seductive and unnerving. O’Donnell references specific family dynamics and traumatic personal events. *I miss you goddammit* presents a female figure—the artist’s mother—abstracted through a disembodied hairstyle, growing progressively older and progressively more dim across a series of drawings. The four words of the title
substitute for her face and constitute a private cry into a public void. In Whistling, O'Donnell references a specific childhood longing for attention by means of art as endurance, blowing a soundless police whistle that summons no one.

All four artists project internal conversations into a space of public discourse. But none do so as directly as installation artist Catherine Normoyle and video artist Candice Greathouse. Normoyle literally overlays intimate thoughts on physical public space with large appliqué slogans on public windows. That was my idea one installation reads. Another: Call your mother. Unlike the public admonitions of Barbara Kruger or Jenny Holzer, Normoyle’s slogans cannot be taken as broadly political, but rather must be purely personal.

Building on a long series of works documenting bodily discharges, Greathouse goes one step further in Blood. Greathouse presents two alert feet bestride the steady drip of menstrual blood as it splashes on a bathroom floor. The camera’s unflinching eye leaves no room to step aside as a private bodily moment is thrust into public display. This artist portrays a world of internal reality superimposed on an external reality. In these works, the world makes sense only through the filter of the personal forms of knowledge brought to bear against it.

A second stream of artists instead encounters the world through attempts at creating shared symbols and explanations for social and spiritual phenomena. In Train Calvin Burgamy channels the imagery of trains, once considered majestic conveyors of civilization, and claims them as metaphors of information overload. Jane Gillian Morrow asserts an unbridgeable separation of mind and body in the aptly named installation work The Evidence of Existence, using IV bags, baptism gowns, and other symbols of birth and death. Maryam Al-Ainati unearths the rhythmic relationships of traditional Islamic design in small, postminimalist wood sculptures. And Myrna Lee Pronchuk creates large-scale musical instruments influenced by the musical heterodoxy of John Cage. Pronchuk’s machines crank and lurch into sound like some animated Kurt Schwitters assemblage or a Rube Goldberg contraption, making of a studied pointlessness its own raison d’être. Calling on this indistinct cultural recognition of discarded parts and repurposed detritus, Pronchuk’s Tire Harp and Snare take on a nearly shamanistic quality for an age of automation.
Kelly O’Brien confronts the conventions of art’s language of display itself in a series of sculptural works under the umbrella title *Formal Rewards*. O’Brien uses an intentionally abject construction material—raw chipboard—to imitate art’s knowledge-making apparatus: a sculpture plinth, a mock painting, an information placard. Instead of any real information, however, the artist has hidden grotesque dolls—distorted gnomes of fingernails and inexplicable bulges. By stripping down and confusing the conventions of display, O’Brien points the way to a new motive for contemplative looking.

Meta Gary and Jim Chapman both draw from the external, visible world, but transform it in the crucible of a powerful metabolizing vision. Gary’s use of animal figures points toward a universal mythology of the animal spirits in humanity, and Chapman’s transformed, insect-like colored pencil drawings restate the natural world as something strange and available to entirely new discovery.

Bethany Joy Collins documents the racially insensitive—or at least suspect—words often uttered by well-meaning whites in her *White Noise* series. Written obsessively in chalk on chalkboard materials, the letters merge into a hazy cloud of groupspeak. Impenetrable yet formally beautiful, the works ask how we are to manage language that is by its nature unmanageable.

A final pair of artists bridges the forms of knowledge exploited by the other fourteen artists in *pre-emergent*. Painter In Kyoung Chun uses home as a starting metaphor for how energies from multiple sources synthesize in a single body. Christian transcendence and eastern *ki* energy, Cape Cod architecture and the colors of Korean metaphysics, Chun attempts to join them all in an expansive and multilayered reality. Similarly, in Christopher Walter’s finely painted canvases, the South comes alive as both an idea of an absurd place and the actual locus for an absurd family history. Walter’s characters, drawn from life, stitch together good-ole-boy philosophy and winking postmodernism. In a stewpot of harvested memories larded with the whole range of art history and a common Southern landscape, Walter points to a synthetic third way: a place where our private way of knowing the world can let in the wider world it seeks to know.

- Cinqué Hicks, Art Critic
As an architect, interior designer, and artist, Maryam Al-Ainati’s complex designs transport viewers into a meditative state. Influenced by the mathematic and geometric features of Islamic art, Al-Ainati’s work aspires to create an organic experience for her viewers by challenging them to look beyond the lines. The patterns, symbols, and forms that comprise her sculptures are an integral part of Islamic history and culture, and can be found on both sacred and secular objects. By breaking down and recreating these patterns, Al-Ainati is able to focus on the process and explore the basic components that give these configurations their appeal. Boundaries between the inner and outer worlds break down as light, shadow, and nature reflect from her “growing designs.” Al-Ainati’s arrangements are a form of guidance that evokes the charting of the stars—a disciplinary practice and prayer—while their repetitive qualities remind us that life goes on and on.

-RD
wood, 72 x 36 x 48 inches
Calvin Burgamy’s fascination with trains began as a child. He traveled across the country by train with his parents, and the only aspects of the trip he recalls are the swaying of the train, the screeching of the train cars on the tracks, and the murmuring of the other passengers. As he grew up, his interest developed into the use of trains as metaphors for thoughts and the way they are formed and understood. The seven minute film *Train* records the movement underneath a rail train from a camera positioned on the tracks. The play of light over the machinery of the train and the circular patterns of the train cars visually mesmerize the viewer and draw them into the motion and sounds that so captivated Burgamy as a child. The train in the film becomes a “train of thought”; as you stare at the passing cars, your mind wanders along with the cars until the train becomes the focus of every thought you have. Where is it going? How many cars are on the train? How long will it go by?

-RS
Calvin Burgamy, *Train*, 2011, single channel video, 7 minutes

Calvin Burgamy, *Thank You for Coming to Earth*, 2011, photo printed on vinyl, grommets, 72 x 72 inches

Thank you for coming to Earth.

Calvin Burgamy, *Thank You for Coming to Earth*, 2011, photo printed on vinyl, grommets, 72 x 72 inches
Jim Chapman’s Insect series depicts remnants of natural phenomena. He began the series out of an interest in the things in nature that are unseen, unheard, and untouched. Since he could not obtain these elements, he focused on the relics of nature. In the series, Chapman’s intense execution of line, details, and color quality create complex and fascinating impressions that illustrate the tension between presence and absence. Each piece is more complex than the next, and showcases Chapman’s ability to create beautiful, intricate images that are simultaneously natural and fantastical. Chapman expressed hope that he would be able to explore the space between nature and its absence; his drawings communicate this wish through attention to detail and the implementation of the natural. Chapman’s drawings are elegant pieces of scientific documentation that are at once realistically rendered and aesthetically pleasing.

-RS
Jim Chapman, *Insect 1*, 2011, colored pencil on paper, 8 x 10 inches

Jim Chapman, *Insect 2*, 2011, colored pencil on paper, 8 x 10 inches

Jim Chapman, *Insect 3*, 2011, colored pencil on paper, 8 x 10 inches

Jim Chapman, *Insect 4*, 2011, colored pencil on paper, 8 x 10 inches

Jim Chapman, *Insect 5*, 2011, colored pencil on paper, 8 x 10 inches
In Kyoung Chun
Area of Research: Drawing, Painting, Printmaking
Place of Birth: Seoul, Korea
Undergraduate Institution: Ewha Womans University, Seoul

Born and raised in Seoul, South Korea, In Kyoung Chun draws from a heady collection of traditional Asian philosophies focused on concepts of transience, interconnection, and rebirth. With an effervescent color palette that gives her paintings a celebratory, ethereal lightness, Chun centers her subject matter and process on the revitalizing energy force known as ki. Like her series of brightly hued bubbles that float loftily in and out of the artist’s images, ki can be found in varying degrees of strength at the core of all things: in the food one eats and in the spaces one occupies. While it has the power to enliven and animate the entities within which it resides and with which it comes in contact, ki also requires cultivation and renewal. Chun focuses on the home as a space that fosters this restoration and regeneration. Via abstracted, duplicated images of houses and bubbles that float within the open spaces of her paintings, the artist reflects upon the ephemeral nature of ki, which at times projects itself with brilliant force, only to fade or disappear moments later. For Chun, the home acts as a metaphor for the interconnected, transient self as it gathers ki from its surroundings and transfers its energy with a pop of diaphanous color.

-RC
In Kyoung Chun, *Home*, 2011, oil on canvas, 24 x 20 inches

In Kyoung Chun, *Untitled*, 2011, watercolor on paper, 22 x 30 inches
Bethany Joy Collins
Area of Research: Drawing, Painting, Printmaking
Place of Birth: Montgomery, Alabama
Undergraduate Institution: University of Alabama
www.bethanyjoycollins.com

Through a repetitive process of marking, Bethany Joy Collins gives new vigor to the Southern arts movement. As a biracial artist, Collins’s White Noise series demonstrates the constructed nature of the concept of blackness as not only a self-defining proclamation, like African American artist Glenn Ligon’s sign I AM A MAN, but also as a state articulated by those around us, especially through systems like language. By deconstructing the words used to critique her work, Collins assimilates both sides of blackness, giving viewers insight into the half comical, yet disturbing, status of racial understanding with titled works like, Do People Ever Think Your White? or I Wish I Was Black. With the intention of exposing art as an “education of self,” Collins’s use of chalk and chalkboards also recalls the manner in which race and identity politics are historically institutionalized in implicit ways. By dissecting the words in an open space, Collins releases “little bombs” of enlightenment while challenging the binary divisions between local and global, permanent and ephemeral, and high and low art with the grit of postmodern ideals.

-RD
Bethany Joy Collins, *I Mean, Obama is President Now So*, 2011, chalk on slate, 24 x 44 inches

Bethany Joy Collins, *I'm Just So Politically Correct Today*, 2011, chalk, chalkboard paint on wall, 72 x 108 inches

Bethany Joy Collins, *Don't You Think That's a Little Elitist?*, 2011, chalk, chalkboard paint on wall, 84 x 132 inches
Meta Gary

Area of Research: Graphic Design
Place of Birth: Galveston, Texas
Undergraduate Institution: University of Georgia

Meta Gary creates folkloric imagery within a humorous contemporary context that explores the relationship between human and nature. Animals are posed in human-like positions within everyday scenarios to create a dreamlike reality where the traditions of Aesop’s Fables and the like are reworked to reflect Gary’s personal background. When grouped together, these images link us to a larger, intentionally incomplete narrative that describes an overarching discussion of human relationships. Gary plays on the cultural symbolism of animals to provide these narratives, offering a range of personas that allow her to poignantly explore our interactions with one another. Her idiosyncratic visual rhetoric of stylishly clad animals with pop-cultural props lends lightness to the imagery, which is endearingly playful. Gary constructs a rich juxtaposition of flatness and depth through her graphically rendered paintings on exposed wood, while also engaging her medium in the discussion of the natural versus manmade.

-SD
Meta Gary, *The Birthday Party*, 2011, acrylic paint on wood, variable dimensions
Candice Greathouse

Area of Research: Photography
Place of Birth: Columbus, Georgia
Undergraduate Institution: University of Alabama

The concept for Candice Greathouse’s *Blood* piece began as a series of photographs; Greathouse photographed her own menstrual blood that she collected and with which she created abstract blood pools on white paper. After accidently spilling menstrual blood on the floor of her bathroom, the idea to videotape *Blood* was born. The film features a close crop on Greathouse’s bare legs. Throughout the 11-minute film, Greathouse drips fake blood between her feet at an unsteady pace until she walks through the blood off camera at the end. The only sound is the trickle of blood and Greathouse’s breathing. The repetitive action and ambient sounds create a meditative quality that is intriguingly mesmerizing, despite the violent, suggestive nature of the film. The blood is both aesthetically pleasing and repulsive; the undeniable beauty of the rich red on the tile floor is hard to enjoy given its nature as bloody excess. Greathouse’s focus on the female body and its processes recalls feminist artists of the 1970s such as Carolee Schneemann and Mary Kelly.

-RS
Candice Greathouse, *Blood*, 2011,
single channel video, 11 minutes
Laura Martin
Area of Research: Ceramics
Place of Birth: Athens, Georgia
Undergraduate Institution: University of Georgia
www.lauramartin.biz

Laura Martin’s otherworldly, biomorphic wall sculptures splice together a series of vaguely familiar candy-colored ceramic forms to offer the viewer an abstracted portrait of the artist’s friends and family. Taking an alternative approach to traditional portraiture, Martin detours from the mimetic rendering of facial features to focus on the representation of individual personality traits, translating abstract characteristics into visual form. Floral-like sprays of pointed fingers hint at a readiness to defer blame, while clusters of lime-green phalluses wink at the tendency to infer sexual innuendo. To balance these human imperfections, Martin juxtaposes her emblematic body parts with a collection of meticulously rendered flowers, revealing her own personal penchant for gardening. The additions stand as symbolic gestures, bringing the artist into the work. Thus, more than a mere likeness of one person, the final bouquets depict the portrait of a relationship, extending the metaphor that, like a garden, a friendship, too, requires cultivation.

-RC
Laura Martin, *That's so phallic*, 2011, glazed ceramic, 9 x 9 inches

Laura Martin, *The most important thing is to establish blame as soon as possible*, 2011, glazed ceramic, 11 x 11 inches

Laura Martin, *Fully Loaded*, 2011, glazed ceramic, 10 x 10 inches
Jane Gillian Morrow
Area of Research: Drawing, Painting, Printmaking
Place of Birth: Lexington, North Carolina
Undergraduate Institution: East Carolina University

Jane Gillian Morrow explores the residual reflections of life that remain in the medical equipment left behind after death. While collections of stiff, unused medical supplies typically convey anything but the warmth and spirit of human life, Morrow’s reclamation of limp and sallow used IV bags evokes the continued presence of the dead, suggesting a contemporary brand of spiritual animism. As a vital component, once indispensably connected to the individual, each bag represents a piece of its former owner, drawing attention to the fine line between the organic and the prosthetic. Be they tangled into a corporeal collection of sinews, viscera, and organs, or dressed in sheer organza nightgowns, Morrow’s used IV bags mimic the weight and pliability of the ailing human body, the feeding tubes, like fragile appendages, draping listlessly beneath them. While Morrow’s works call attention to the absence of the human body proper, the resonant, life-like qualities of her IV bags ultimately offer an alternative form of continued presence that exists beyond physicality alone.

-RC
Jane Gillian Morrow,
The Incredible Lightness of Living, 2011,
silk organza, sumi ink, IV bags, feeding tubes,
48 x 96 inches

Jane Gillian Morrow,
The Incredible Lightness of Living, 2011,
detail

Jane Gillian Morrow,
The Incredible Lightness of Living, 2011,
detail
Catherine Normoyle
Area of Research: Graphic Design
Place of Birth: Boston, Massachusetts
Undergraduate Institution: Georgia Institute of Technology
www.catnormoyle.com

The clean and minimal installation *That Was My Idea* leaves no questions as to Cat Normoyle’s background in design. The phrase is unimpeded by decorative flourishes, appearing more like a universal directional sign than a work of art. Subtly using the established architecture, she mounts her pieces to establish the intentionality of the spaces she chooses. Normoyle skillfully integrates these slogans into the everyday environment in a way that directly addresses the users of the public space within their daily routines. By placing these statements within an unexpected location, Normoyle challenges both the expectation and the function of public space. Normoyle draws on the tradition of artists such as Jenny Holzer to establish a juxtaposition of public space with personal, yet universal, thoughts and ideas. Her declarations oscillate between the realm of public announcement and intimate confessions to redefine our experience within public environments.

-SD
Catherine Normoyle, *That Was My Idea*, 2011, snow spray, stencil, 40 x 36 inches
Kelly O’Brien
Area of Research: Sculpture
Place of Birth: Buffalo, New York
Undergraduate Institution: Buffalo State University
www.kosculpture.com

Actively engaged in a dialogue with Minimalism, Kelly O’Brien’s austere structures offer visual surprises for those who look closer. The use of construction-grade plywood in O’Brien’s Formal Rewards series is not only an aesthetic choice, but also a plea for viewers to consider the beauty in materiality, as opposed to the artificiality that permeates both art and life. The details can be found in the trim, the frame, and the manner in which the wood’s natural qualities are heightened instead of painted over or covered up. O’Brien equally takes advantage of cracks and gaps where “art” is usually not found and adds swollen body-like parts that mimic the act of looking or being seen. The redirection of one’s gaze begs viewers to consider their role in activating works of art. How are viewers’ perspectives “stuffed” into the meaning, content, and expression of beauty in art? While O’Brien’s witty play on the gaze is one reward, her attention to dichotomies like soft and hard, discovery and disguise, and expectation and surprise is an added bonus. By toying with these binaries, O’Brien subverts the notion that Minimalism is anything but minimal.

-RD
Kelly O’Brien, *Formal Feet*, 2011, plywood, oil paint, nylon, 38 x 36 x 6 inches

Kelly O’Brien, *Formal Feet*, 2011, detail
Florida Coast native James O’Donnell articulates the complexities of memory through nuanced explorations of his family history. He creates imagery that straddles the line between the highly personal and universally meaningful to develop evocative pieces that reflect on the process of mourning. The power of O’Donnell’s works lies in their function as confessional objects. This catharsis takes the form of a delicately hand-scripted curse in the drawing *I miss you goddamnit*, a visceral release through the blowing of a whistle in the video *Thicker than blood & water*, and a poetically phoenix-like burning of floating paper bags in the video *More than our hearts can hold*. In a 2011 performance piece, O’Donnell stated, “We lose track of time or time loses track of us. What we would like to remember, we forget, and what we would like to forget, we seem to remember.” These works deal with the ways in which the injuries of the past weigh on the present and the methods by which we reflect on them.

-SD
James O’Donnell, *More than our hearts can hold*, 2010, single channel video, 5 minutes

James O’Donnell, *I miss you goddamnit*, 2010, graphite on paper, 100 x 30 inches
MYRNA LEE PRONCHUK
Area of Research: Drawing, Painting, Printmaking
Place of Birth: Swan River, Manitoba, Canada
Undergraduate Institution: Watkins College of Art and Design

With the ingenuity of a mechanic and the flair of a fine craftsman, Myrna Lee Pronchuk injects the art of sound into mundane life. As a trained musician, Pronchuk seeks to bridge the division between visual and aural experience. She states, “Sometimes the visual aspect is sonic.” Pronchuk creates free-form sculptures that also function as musical instruments. Her materials consist of household items, building supplies, and root musical tools. Along with her instrumental assemblages, Pronchuk composes digital sound compilations that consider the “noises” of everyday life and how they contribute to the formation of real and imaginary images. Sound, common or musical, physical or intangible, is transported onto an aesthetic platform. Her work is, therefore, not only about blurring the boundaries between art and sound, but also those between art and life. For Pronchuk, the ambivalence of the term “repurpose” allows for more transcendent understandings. By contorting the way objects are used and interpreted, Pronchuk deconstructs the authenticity of sounds by minimizing the distinctions between visual, aural, and human practice. Pronchuk reminds viewers that art is not only something we can encounter in museums and galleries, but also a state that can manifest even in the most ordinary of times.

-RD
Myrna Lee Pronchuk, *Snarebrush*, 2011, tenor banjo head, shelf stand, elastic band, tape, oscillating fan motor parts, 24 x 36 inches

Myrna Lee Pronchuk, *Tire Harp*, 2011, air compressor, rebar, fabric, tubing, spare tire, harmonicas, 36 x 60 inches
Since moving from Kentucky to Atlanta to pursue his MFA, James D. Vanderpool has focused much of his work on the intersection of place and identity, particularly how the movement between locations can disrupt our concepts of self and home. For Vanderpool, one’s sense of identity is largely entwined with the locations one frequents. It develops in the process of familiarizing oneself with the local environment—from gaining a sense of direction and spatial orientation, to the repetitive exposure to local brands of aesthetics and visual culture. The identity absorbs these place-based elements and carries them from location to location. In this way Vanderpool understands identity to be a hybrid composition of various components. And while it moves with the individual, offering a hint of constancy, it also continually adapts to its environment, thus revealing a fundamental changeability. A minimally decorated wooden house seated in a vintage wagon and painted in a primary color implies the idea that we carry our locality with us, while two oversized tacks connected by a thick, black wire mapping the I-75 route between Atlanta and Lexington, Kentucky, act as a metaphor, comparing the development of identity to a journey. Thus, in using a number of rudimentary shapes, symbols, and colors, Vanderpool draws upon the childlike connotations of a stable self and home, only to reveal that the concept of self that we call identity is much more transient, being largely rooted in process and mobility.
James Vanderpool *Life’s anchor points, and the path in between*, 2011, steel, wood, 8.5 x 16 x 70 inches

James Vanderpool, *Nomadic Notions*, 2011, wood, packing straw, radio flyer parts, 18.5 x 28 x 56 inches
Christopher Walter
Area of Research: Drawing, Painting, Printmaking
Place of Birth: Barnesville, Georgia
Undergraduate Institution: Savannah College of Art and Design

Christopher Walter’s work explores Southern identity and masculine absurdities. In numerous figural pieces, Walter deals with three characters, two men and one boy who are surrogates for good-ole-boys in search of the meaning of Modern art. Walter based these figures on people from his own life, such as his father and his beer-drinking buddies. Throughout these paintings, the figures are seen grappling with unfamiliar situations and concepts similar to those in the works of John Baldessari and the philosophy of transcendentalism. Walter describes his characters as static men who live out an absurd masculine fantasy, “If I had enough money, what would I do with it?” Since their situation in life limits their income, it is only through these imagined scenarios that they can examine these fantasies. Walter describes his landscape series as remnants of activity, the aftereffect of one of his figural paintings where the original action is unknown but its impression remains. The tension between the ambiguity and the memory of past activities in these pieces is expressed in the hauntingly desolate canvases of crisply detailed kudzu leaves and richly colored red Georgia clay.

-RS
Christopher Walter, *Kudzu 1*, 2011, acrylic on panel, 8 x 10 inches

Christopher Walter, *Kudzu 2*, 2011, acrylic on panel, 9 x 12 inches
Christina Price Washington
Area of Research: Photography
Place of Birth: Santa Barbara, California
Undergraduate Institution: Atlanta College of Art
www.christinapricewashington.com

Home is a nebulous concept for German-raised photographer, Christina Price Washington. Washington’s photographs and videos describe the objects and ephemera that define our understanding of what makes a home. Through explorations of the ritualistic, quotidian tasks, and patterns she performs, Washington documents her own psychological investigation of her role and function within her house. The symbolic representations of entrance and exit, which point into the intimate settings of the home, are manifested in the photographs, Doormat and Hearth, while the videos, Lemon/steps and Lemon/spin, describe a more abstracted study of the patterns of domestic objects. Washington’s documentation takes on a performative aspect of which the photographs and video exist as only a single component to a larger theoretical framework around the study of home. This recontextualization of the concept of home into the rhetoric of scientific study elevates the typically sentimental notion of home into a newly relevant dialogue.

-SD
Christina Price Washington, *Studies from Home, Doormat*, 2011, inkjet on exhibition fiber paper mounted on acrylic, 40 x 60 inches

Christina Price Washington, *Studies from Home, Hearth*, 2011, inkjet on exhibition fiber paper mounted on acrylic, 40 x 60 inches

Christina Price Washington, *Studies from Home, Butterfly*, 2011, inkjet on exhibition fiber paper mounted on acrylic, 40 x 60 inches
Art Historians

Rachel Chamberlain is currently working on an MA in Contemporary Art History & Criticism with an emphasis in Contemporary Japanese Art. Rachel received her BA in Anthropology and Women’s Studies from Harriet L. Wilkes Honors College at Florida Atlantic University in Jupiter, Florida. Rachel authored four essays for the pre-emergent catalog: In Kyoung Chun, James D. Vanderpool, Jane Gillian Morrow, and Laura Martin.

Rhonda Dano is seeking an MA in Contemporary Art History & Criticism with a focus in Post-Colonial Feminist Art. She received her BA in Art History from the University of North Carolina in Chapel Hill. Rhonda wrote four of the pre-emergent catalog essays: Maryam Al-Ainati, Bethany Joy Collins, Kelly O’Brien, and Myrna Lee Pronchuk.

Susannah Darrow is currently working on an MA in Contemporary Art History & Criticism with a concentration in Contemporary African Women Artists. She received her BA in Art History from the University of Georgia, Athens, Georgia. Susannah wrote the following essays for the pre-emergent catalog: Meta Gary, Catherine Normoyle, James O’Donnell, and Christina Price Washington.

Rebekah Scoggins is seeking an MA in Contemporary Art History & Criticism with a concentration in Post-World-War II American Art. She received her BA in Art History from Agnes Scott College in Decatur, Georgia. Rebekah wrote four of the pre-emergent catalog essays: Christopher Walter, Candice Greathouse, Jim Chapman, and Calvin Burgamy.
Many people contributed a great deal of time and energy to the Welch School of Art & Design’s *pre-emergent* exhibition at Aqua11 Art Miami. Sincere thanks go to Cinqué Hicks for his excellent essay; Joe Peragine, Associate Professor and Graduate Director; Craig Drennen, Assistant Professor; Dr. Maria Gindhart, Associate Professor and Kathleen Trella-Newland, Welch Marketing Coordinator.
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<td>Proposal 2.3.31-Art Design-Cer</td>
<td>Mark Burleson</td>
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### ARTI + ARTR Budgets

#### Appendix A5b: Table for ARTI and ARTR Budgets for 2004 – 2011

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<td>Amounts</td>
<td>FTE</td>
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<td>a. Faculty Budget</td>
<td>26</td>
<td>Personnel total including fringe benefits is: 2,760,866.00</td>
<td>27</td>
<td>Personnel total including fringe benefits is: 2,949,367.00</td>
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<td>b. Staff Budget</td>
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<td>7</td>
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<td>21.92</td>
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<td>34,950.00</td>
<td>35,100.00</td>
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<td>126,000.00</td>
<td>126,000.00</td>
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<td>*1,300.00 per permanent faculty member</td>
<td>46,800.00*</td>
<td>*Dean increased from 1,300.00 to 1,500.00 per permanent faculty</td>
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<td>113,564.00</td>
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### Appendix A5.c: Lab Fees

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<tr>
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<tr>
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<td>Photo I For Non-Major Grads</td>
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<td>Photo II For Non-Major Grads</td>
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<tr>
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<tr>
<td>8980</td>
<td>Special Problems</td>
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<td>Historic Textiles</td>
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<td>TEXT 6980</td>
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<td>TEXT 8000</td>
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<td></td>
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<tr>
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</tr>
<tr>
<td>TEXT 8980</td>
<td>Special Problems</td>
<td>$-</td>
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<tr>
<td>TEXT 8999</td>
<td>Thesis Research</td>
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APPENDIX A5.D: WELCH FUND

Welch Fund Proposal
Ernest G. Welch School of Art and Design
Georgia State University
June 29, 2010

Introduction

Ernest G. Welch (1906 to 2009) created a legacy that will elevate the Ernest G. Welch School of Art and Design and Georgia State University in perpetuity. A retired businessman, Mr. Welch revived his early passion for photography, dating from his service in France during World War II, when he returned to Georgia State University in 1990 and began taking classes in photography. He spent nine years in the School of Art and Design, honing his skills, developing a critical eye and completing a BFA degree in 1999 at the age of ninety-three. Day in and day out, he interacted with Art and Design students and faculty members and benefited from a first-rate program in which he saw vast potential. In the year 2000 Mr. Welch decided, without fanfare or even advance notice, to bequeath to the School of Art and Design an endowment that will reshape the future for Art and Design students and faculty through the 21st century and beyond. The School was named in his honor on January 8, 2003.

Objectives and Goals

The Dean of Arts and Sciences, the Director of the School and its faculty agree that the primary objective for the endowment is attainment of national and international recognition for the Ernest G. Welch School of Art and Design at Georgia State University through recruitment and support of outstanding students, and additional support for innovative programming and an engaged faculty. We envision the Ernest G. Welch School of Art and Design and Georgia State University as a ‘first-choice’ institution. Currently the Welch School provides a well-grounded education in the visual arts equal to or better than many programs of similar size and higher rank. Visual arts programs that have greater name recognition frequently offer activities that create exciting intellectual opportunities for students, faculty members and the community. These vibrant programs attract the best graduate applicants, the best undergraduate students and the best faculty, while garnering national attention for excellence. We aspire to programming that will promote new possibilities for networking, greater name recognition and greater success and exposure for the School. In support of those goals, we herein present a multi-part plan that will elevate the Welch School in quality, reputation and rank to take its place among the finest such programs in the country.

The faculty understands that in order to achieve the goals they have set forth they must recruit the very best graduate applicants nationwide, enhance the level of intellectual discourse within the School, and insure recognition of the School above its current level. Based on research of ranked institutions, faculty forums, and discussions with the Dean’s office, four major applications for the Welch Fund arose; Welch Graduate Fellowships, Welch Symposia, Welch Artists-and-Scholars-in-Residence and Welch Faculty Research Support, along with a significant increase of advertising and promotion. Highly competitive fellowships and graduate stipends will result in gifted graduate applicants, who will enhance the undergraduate experience as they produce works of art that set a high standard for all students in the School. The vibrant intellectual culture and expanded promotion of the School will contribute to greater name recognition and consequently greater success, exposure and networking potential for all members of the Welch School Community.

Welch Fund Initiative

Welch Fund Faculty Committee
The Director in consultation with the Executive Committee of the School will appoint the Welch Fund committee members. The Director plus six graduate faculty members representing all areas within the School will sit on the Welch Fund Faculty Committee, which will oversee all aspects of Welch Fund activities. Three members will be appointed for three years initially so there will be a staggered two-year rotation going forward. All other members and future committee members will be appointed for two years.

Students: Welch Graduate Fellows
The Welch Endowment will fund graduate fellowships with an accompanying package of special privileges and mentoring that will attract the best graduate applicants nationwide. The fellowships will provide $11,000.00 per year for three years for Welch Graduate Fellows, for a total of 15 major merit awards offered in Art and Design. The Welch Graduate Fellowships will be awarded on a merit basis, as ascertained by application portfolios and an expectation of future professional success in the visual arts. These graduate students will be given the opportunity, through special internships and mentoring, to interact with visiting artists and scholars and will assist in the
organization of internationally advertised visual art symposia to be hosted by the School. Additional benefits will include participation in a major group MFA exhibition with accompanying catalogue in a venue of high exposure. This may be a group exhibition in NYC, at Art Basel Miami (or a similar international showcase) or in Atlanta at a major venue. Work or teaching opportunities will not be required of Fellows and will only be considered at the request of a Fellow.

The Welch Fund Faculty Committee will select the Welch Graduate Fellows. Top graduate applicant nominations will be solicited for consideration from each Art and Design discipline offering a terminal degree. All disciplines offering a terminal degree may nominate one candidate. Disciplines with more than ten applicants in the given year may nominate two candidates. If a discipline does not have an excellent candidate in any given year, they will not put a name forward. Selection by the committee will be based solely on merit of work and perceived future success. No discipline or candidate is guaranteed a fellowship.

Program Enhancement: Welch Symposium and Welch Artists/Scholars-in-Residence

**Welch Artists/Scholars-in-Residence**
The Welch Symposia and the Welch Artists/Scholars-in-Residence program will alternate annually. Every other year, a Welch Artist/Scholar-in Residence will be invited to GSU for a one-semester residency and will be provided with a studio or office as appropriate. The Welch Artist/Scholar-in-Residence will teach courses, conduct research, lecture and be involved with the arts community at GSU. The Welch Graduate Fellows will intern extensively with the visiting artist/scholar during the residency period. Interdisciplinary and collaborative projects may be coordinated with other departments or colleges so the artist/scholar-in-residence may have the greatest impact on the university community.

**Welch Symposium and Faculty Research/Exchange Fund**

**Welch Symposium**
In the non-residency years, the School will host a Welch International Art Symposium on a theme that attracts national and international scholars to campus. Welch Graduate Fellows will support these efforts and benefit from networking with invitees. Themes will be developed and advertised nationally and internationally with guest speakers invited to campus for the symposium, which will generally be a one-week multi-faceted event. The Welch Faculty Research/Exchange Fund will award professional development funds to faculty for research related to the Welch Symposium theme. Please see description of Welch Faculty Research/Exchange Fund below.

The anticipated outcomes of the Welch Artist/Scholar Residencies and the Welch Symposia will be an increased level of intellectual activity within the School and an opportunity to heighten the School’s reputation by featuring such events in the School’s advertising and promotional materials. Symposia themes may influence course work, be related to gallery exhibitions, lead to additional visiting speakers and other related activities throughout the academic year, extending the impact of the Welch Symposium.

The Welch Fund Faculty Committee will solicit nominations from the faculty for consideration for the Artist/Scholar residency and themes for the Welch Symposia. For the Artist/Scholar-in-residence nominations, five nominees will be selected, leading to preliminary telephone interviews. Two to three nominees will be selected for extensive review before an invitation is extended. The full faculty will vote on the final candidates to select the artist/scholar-in-residence. For Welch Symposium themes, a list of three themes will be selected from those submitted. The Welch Fund Faculty Committee will interview each faculty member who submits a theme and after all submissions have been presented, the committee will select the best proposal.

**Faculty Research/Exchange: Welch Faculty Research/Exchange Fund**
The Welch Faculty Research/Exchange Fund will be funded at a level of $10,000 annually to encourage Art and Design faculty to engage in research and develop international exchanges related to the Welch Symposia and/or Residency themes. Competitive funding may be awarded to more than one faculty member with the stipulation that the supported research would be presented at the Welch Symposia. Funds may be used for international or national research and faculty exchanges. The benefits of the Welch Faculty Research Fund are numerous. Awardees will commit to presenting supported research at the upcoming symposium, with colleagues as well as graduate and undergraduate students in attendance. Faculty research based on symposia themes will extend to the classrooms and studios of involved faculty members and enhance teaching and learning at every level.

The Welch Fund Faculty Committee will review proposals and award funding based on the likelihood of significant research outcome; a well-planned, feasible timeline that will allow the applicant to complete their research for the intended Welch Symposium; and the relevance of the research to the projected theme of the Symposium and related
initiatives. If a faculty member publishes the results or findings from his/her research or develops an exhibition of work done with Welch Fund support, the Welch Fund support will be cited in all printed materials.

**Welch Fund Support**

The Welch Endowment will fund a part-time, temporary staff position to coordinate the activities of the Welch Artist-and-Scholar-in-Residence program, the MFA exhibition and catalogue, symposia arrangements, advertising and administration of other activities related to Welch Fund Projects.

The Welch Endowment will match the current advertising expenditures to double the School’s promotion and advertising budget. This expanded advertising will feature Welch Graduate Fellowships, Welch Symposia, and Welch Artist/Scholar Residencies, to achieve greater national and international exposure and a heightened national profile for the School and the University.

**Assessment**

Every five years, the Ernest G. Welch School of Art and Design will review and assess performance of all aspects of its Welch Fund programming. Success will be determined by improvements in the following criteria:

A. Increases in the number of graduate and undergraduate applicants each year  
B. Geographic breadth of applicant pool  
C. Quality of feeder institutions  
D. Quality of applicants: undergrad scholarships, awards, exhibitions  
E. Success of our grads in exhibiting their work, reviews, job placement, awards and grants

**Budget**: Budget Chart for the Welch Fund Proposal

<table>
<thead>
<tr>
<th>Students:</th>
<th>Total Spent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welch Graduate Fellows</td>
<td>$66,000.00 per year</td>
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<tr>
<td>Exhibition/catalogue</td>
<td>$14,000.00 per year</td>
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<table>
<thead>
<tr>
<th>Program Enhancement</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Welch Artist-in-Residence (One-semester)</td>
<td>$38,000.00 every other year</td>
</tr>
<tr>
<td>Welch Visual Art Symposium</td>
<td>$12,000.00 every other year</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Faculty Research/ Exchange</th>
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</thead>
<tbody>
<tr>
<td>Welch Faculty Research/ Exchange Award Fund</td>
<td>$10,000.00 per year</td>
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<table>
<thead>
<tr>
<th>Advertising</th>
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</thead>
<tbody>
<tr>
<td>$15,000.00 per year</td>
<td></td>
</tr>
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</table>

| Staff                         | $25,000.00 per year cost (half-time, temporary position) |

Footnotes:

1. The graduate program in the School of Art and Design will offer 18 major awards to recruit and attract new applicants. The Chandler Funds will provide $8,000.00 (per year for three years) for Chandler Scholars for a total of 15 major awards. Other Art and Design graduate students will be eligible for a $6,000.00 Georgia State University graduate stipend. Chandler Scholars will be engaged in lab and teaching responsibilities as appropriate. Regular stipend recipients will be engaged in teaching and lab assignments.

2. Please see Appendix I, Five-Year Proposed Welch Fund Implementation Phase-In.

**Appendix I: Five-Year Proposed Welch Fund Implementation Phase-In**

Of the $2,200,000.00 from the Frances Welch Estate that is currently in a GSU foundation holding account the School of Art and Design proposes putting $200,000.00 in a new Welch Fund foundation operating account. We request that the remaining $2,000,000.00 be placed in a new Welch Fund Endowment account. (In the second year, we anticipate receiving interest from the Frances Welch funds in the range of $60,000 - $80,000.00.) When the funds from the Ernest G. Welch Estate are received in two- three years, we anticipate that those funds will be added to the new Welch Fund Endowment account but respectfully ask that the Foundation Office notify the Director of the School of Art and Design before placing the additional Ernest Welch Estate Funds into the account.
## Welch Fund Phase-In Chart

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<td>Welch Graduate Fellows</td>
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<td>Welch Graduate Fellows</td>
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<td>Exhibition/catalogue</td>
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<td><strong>2014-2015</strong></td>
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<td><strong>2010-2011</strong></td>
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<td>Welch Visual Art Symposium</td>
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<td><strong>2011-2012</strong></td>
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<tr>
<td>Welch Artist-in-Residence – 1-semester</td>
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<tr>
<td><strong>2012-2013</strong></td>
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<tr>
<td>Welch Visual Art Symposium</td>
<td>$12,000.00</td>
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<tr>
<td><strong>2013-2014</strong></td>
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<td>Welch Artist-in-Residence – 1-semester</td>
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<td>Welch Visual Art Symposium</td>
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<td>Applications accepted late Spring 2011 for Fall 2011</td>
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<td>Welch Faculty Research/ Exchange Seed money Award Fund</td>
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<td><strong>2011-2012</strong></td>
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<tr>
<td>Welch Faculty Research/ Exchange Award Fund</td>
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<td><strong>2012-2013, 2013-2014, 2014-2015: Continue as above</strong></td>
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| Staff: annual salary | $25,000.00 |

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<td>Average per year costs for 1st five year</td>
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<td>Average cost per year after 1st five years</td>
<td>$155,000.00</td>
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### Appendix G5e: TOTAL EXPENDITURES PER ART/DESIGN MAJOR STUDENT

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<th>Private Institutions</th>
<th>Number of institutions reporting</th>
<th>5th percentile</th>
<th>25th percentile</th>
<th>50th percentile</th>
<th>75th percentile</th>
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<th>Average</th>
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<td>Public Institutions</td>
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<tr>
<td>1-100 Art/Design Majors</td>
<td>22</td>
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<td>$ 9,983</td>
<td>$ 13,224</td>
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<td>$ 11,773</td>
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<tr>
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<td>7,609</td>
<td>10,322</td>
<td>7,560</td>
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<tr>
<td>201-400 Art/DesignMajors</td>
<td>57</td>
<td>3,676</td>
<td>4,356</td>
<td>5,533</td>
<td>8,641</td>
<td>11,338</td>
<td>6,614</td>
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<tr>
<td>401+ Art/DesignMajors</td>
<td>92</td>
<td>2,808</td>
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<td>5,297</td>
<td>7,197</td>
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<tr>
<td>All Institutions</td>
<td>310</td>
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<td>$ 7,257</td>
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<table>
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<tr>
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<th>25th percentile</th>
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<th>75th percentile</th>
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<td>Associate</td>
<td>21</td>
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<td>$ 3,949</td>
<td>$ 7,549</td>
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<td>7,939</td>
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<tr>
<td>Doctorate</td>
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<td>8,086</td>
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</table>

from Chart 38 NASAD/HEADS Art and Design Data Summaries 2010-2011: Total Expenditures Per Art/Design Major Student
## Appendix A5f: Total Expenditures Per Semester Credit Hour (Institutions that Use a Semester-Hour System)

<table>
<thead>
<tr>
<th></th>
<th># of inst. reporting</th>
<th>5th percentile</th>
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<td><strong>Private Institutions</strong></td>
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</tr>
<tr>
<td>1-50 Art/Design Majors</td>
<td>5</td>
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<td>225</td>
<td>265</td>
<td>335</td>
<td>823</td>
<td>396</td>
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<td>236</td>
<td>345</td>
<td>388</td>
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<td>251</td>
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<td>1906</td>
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<td>201 + Art/Design Majors</td>
<td>64</td>
<td>227</td>
<td>419</td>
<td>840</td>
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<td>401 + Art/Design Majors</td>
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<td>187</td>
<td>245</td>
<td>322</td>
<td>576</td>
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from Chart 37 NASAD/HEADS Art and Design Data Summaries 2010-2011: Total Expenditures Per Art/Design Major Student
Appendix A5.g: Administrative and Staff Assistance

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<thead>
<tr>
<th>Secretarial/Clerical</th>
<th>Number of Institutions Reporting</th>
<th>Average FTE</th>
<th>Average Expense</th>
</tr>
</thead>
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<td><strong>Private Institutions</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>I-50 Art/Design Majors</td>
<td><strong>Too Few Data Points To Display</strong></td>
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<td></td>
</tr>
<tr>
<td>51-100 Art/Design Majors</td>
<td>11</td>
<td>0.82</td>
<td>24,126</td>
</tr>
<tr>
<td>101-200 Art/Design Majors</td>
<td>14</td>
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<td>48,578</td>
</tr>
<tr>
<td>201+ Art/Design Majors</td>
<td>69</td>
<td>20.37</td>
<td>880,345</td>
</tr>
<tr>
<td><strong>Public Institutions</strong></td>
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<td></td>
</tr>
<tr>
<td>1-100 Art/Design Majors</td>
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</tr>
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</tr>
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<td><strong>Public Institutions</strong></td>
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<table>
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<th>Professional And Misc Staff</th>
<th>Number of Institutions Reporting</th>
<th>Average FTE</th>
<th>Average Expense</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Private Institutions</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>I-50 Art/Design Majors</td>
<td><strong>Too Few Data Points To Display</strong></td>
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<td>Main FTE</td>
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<td><strong>0.00</strong></td>
</tr>
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<tr>
<td><strong>All Institutions</strong></td>
<td>175</td>
<td>2.42</td>
<td>2.82</td>
</tr>
</tbody>
</table>

from Chart 24.1, 24.2 NASAD/HEADS Art and Design Data Summaries 2010-2011: Administrative and Staff Assistance
Appendix B1: Rationale for Selection of Peer Programs

Peer Programs
Virginia Commonwealth University’s School of the Arts and Art History Department
Herron School of Art at IUPUI
University of Delaware’s Department of Art, Department of Art History, and Department of Art Conservation
University of Alabama’s Art and Art History Department.
Peer programs for the School of Art and Design were selected from Georgia State University’s list of Aspirational Peers (UA and UD) and Peer Institutions (IUPUI and VCU). Time constraints for data collection may have played a part in the overall response rate, as well as the fact that there is no department nationwide that is configured quite the same as the GSU School of Art and Design. Comparative institutional data must be interpreted and understood while taking the foregoing into account.

Virginia Commonwealth

The VCU’s School of the Arts resides within an urban research university, and was rated as having the number one art and design graduate program in the country by US News and World Report. Students have opportunities to intern with local and national organizations, travel abroad, and to participate in exchanges with the sister campus in Qatar. VCUarts is part of the da Vinci Center, a collaboration of VCU’s School of the Arts, Business and Engineering programs – supporting product innovation.

The School serves over 3,000 students, supported by a faculty of 115 FTE and an administrative staff of 17. Additionally, the College’s Anderson Gallery holds nearly 3,000 artworks in its permanent collection and is supported by a staff of 3. It is about to be replaced by The VCU Institute of Contemporary Art, which will be approximately 32,000 s.f. with a 210 seat auditorium for guest lectures and film screenings. The size of its technical support staff could not be ascertained.

VCU is larger and more diverse than GSU in its offerings, including Kinetic Imaging, Dance and Choreography, Fashion Design and Merchandising, Music, and Theatre programs. Its Art History is housed in a separate program, where it offers a BA, three MA tracks, and two PhD tracks.

UNDERGRADUATE PROGRAMS
BFA programs in Art Education; Communication Arts; Craft/Material Studies; Dance & Choreography, Graphic Design; Interior Design; Kinetic Imaging; Painting & Printmaking; Photography & Film; Sculpture & Extended Media; Fashion Design & Merchandising; Music; and Theatre.
BA programs in Art History, Cinema; Fashion Design & Merchandising; Music; and Theatre.

GRADUATE PROGRAMS
MFA in Interior Environments; Design/Visual Communications; Kinetic Imaging; Ceramics; Fiber; Furniture Design; Glass; Jewelry/Metal; Painting; Photography and Film; Printmaking; Sculpture; Theatre Pedagogy; and Theatre Design/Tech.

PhD in Art Historical Studies and Curatorial Studies

University of Alabama at Tuscaloosa
The Department of Art and Art History resides within UA’s College of Arts and Sciences. It enrolls about 250 students. A staff of two supports the The Paul R. Jones Gallery and the Paul R. Jones Collection of American Art – which includes one of the largest and most comprehensive collections of twentieth-century African American art in the world. The Department is supported by 16 permanent faculty and 16 staff members.

UA does not offer programs in Art Education, Graphic Design, Interior Design, or Textiles, however it does have a program in Digital Media.

UNDERGRADUATE PROGRAMS
BA programs in studio arts.
BFA programs in Ceramics; Digital Media; Painting; Photography; Printmaking; and Sculpture.
BA Art History

GRADUATE PROGRAMS
MA/MFA programs in Ceramic; Painting; Photo; Printmaking; Sculpture
MA in Art History is a joint program with University of Alabama Birmingham

University of Delaware
The Department of Art resides within University of Delaware’s College of Arts and Sciences. UD is a research university. The Department of Art has about 350 undergraduate and 20 graduate students. Programs are supported by 19 permanent faculty and a staff of 22.
Art History programs are in the Department of Art History, also within COAS. They offer a BA, MA, and several tracks for PhD work.
The Department of Art Conservation, also within COAS, offers an undergraduate degree program, and MS, and a PhD in Preservation Studies.
UD’s Old College Gallery offers shows of new work and exhibitions from the permanent collection that encompasses over 10,000 objects, artworks, and artifacts. Its Mechanical Hall Gallery houses the Paul R. Jones collection of African American Art. A staff of seven supports these galleries along with UD’s Mineralogical Museum.

Department of Art
UNDERGRADUATE PROGRAMS
BFA Fine Arts programs in cross-disciplinary Arts, Printmaking, Painting, Ceramics, Sculpture, Video, Photography, Animation, or Drawing.

BFA program in Visual Communication Design

GRADUATE PROGRAMS
MFA in Fine Arts

Department of Art History
BA Art History
MA Art History
PhD Art History track and Curatorial Track, as well as affiliated programs with Center for Material Culture Studies; Museum Studies; Winterthur Program in American Material Culture, Center for Historic Architecture and Design, and Art Conservation.

Department of Art Conservation
BS in Art Conservation
MS in Art Conservation (WUDPAC)
PhD in Preservation Studies
Herron School of Art and Design at Indiana University-Purdue University Indianapolis

Herron School of Art and Design is a college that enrolls about 900 students and resides in a large urban research university. The school has three galleries making up 4,200 s.f. Special scholarships fund numerous study abroad opportunities. Instruction is supported by 60 faculty and a staff of 31. Its offerings are similar to Welch School of Art and Design, offering programs in Furniture Design, Art Therapy, and Digital Media – but not Interior Design. Its Art History program does not offer graduate degrees. In 2011, Herron was ranked among the top 50 MFA programs in the US per *US News and World Report*.

UNDERGRADUATE PROGRAMS

BA program in Art History.

GRADUATE PROGRAMS
MAEd Master of Art Education
MA in Art Therapy
MFA in Visual Art and Public Life with programs in Ceramics; Furniture Design; Painting and Drawing; Photography and Intermedia; Printmaking; and Sculpture.
MFA in Visual Communication Design.

#
Faculty members must consult the College of Arts and Sciences Promotion and Tenure Manual. In the event of a conflict between the two documents, the College manual takes precedence.

All materials, discussions, conclusions, and letters that are part of the review process will be held in strictest confidence, and no party to the process, other than the candidate, may divulge any information about it to anyone not directly involved.

Purpose

The purpose of the Promotion and Tenure Manual of the School of Art and Design is to function as a parallel document to the Promotion and Tenure Manual of the College of Arts and Sciences. As such, the entries in this document seek to clarify or focus attention on areas of the P&T process that are germane to studies specific to the discipline of art provided by the School of Art and Design.

All Promotion and Tenure documents within the University are reviewed and revised periodically by appropriate governance bodies to ensure that procedures and guidelines are current and clear in terms of language, focus and content. Input about revisions is solicited from the tenured and tenure track faculty.

Committee Membership and Responsibilities

Within the School of Art and Design a five-member Promotion and Tenure/Advising Renewal of Contracts Committee is elected by the faculty each Spring. Full and Associate Professors serve two-year terms of membership on the committee (reelections are allowed). Representation on the committee should include a variety of perspectives from three or more discipline areas offered by the School (i.e., Art History, Art Education, Design, Studio). The committee chair is elected annually by the membership of the committee (reelections are allowed).

In addition to assisting the promotion and tenure evaluation process, the committee also conducts yearly renewal of contract reviews and three year pre-tenure evaluations of all untenured faculty members. The committee conducts post-tenure evaluations of tenured faculty personnel in concert with review schedules established by the School and the College. The other major function of the committee is to periodically review and revise the School's P&T manual as necessitated by changes voted upon and approved by the appropriate constituent parties.

I. Introduction

The quality of the educational programs and activities of the School of Art and Design is very much dependent on the quality and effectiveness of the School's faculty. To realize and to sustain an excellent quality level, the School places special emphasis on its search and selection procedures before inviting individuals to join the faculty.

The Mentor Program Upon appointment, each new faculty member is provided the opportunity to have a mentor colleague for one or two years in an effort to orient the new faculty member to the mission, professional concerns, procedures and protocol of the School, College and University.

The School's mentor program is intended to be an informal collegial exchange between an experienced faculty member and one new to the institution and/or to University-level teaching. Issues beyond procedural concerns that may be discussed between the mentor and the new faculty member are considered discretionary and confidential. The mentor program is essentially designed to ease the transition from the new faculty member's prior experience to the current position. In route, valuable information about the promotion and tenure requirements and procedures are clarified through the mentoring relationship.

The School of Art and Design endorses the principles of faculty evaluations as required by the Board of Regents of the University System of Georgia and by Georgia State University. The School recognizes evaluations to be a means to assist the individual faculty member in assessing and further developing positive skills in instruction, professional/scholarly activities and service, both internal and external to the institution.

II. Evaluations - Reviews, Format and Criteria

All faculty members in the School of Art and Design undergo one or more of the following evaluation processes during their service with the institution:
1. Contract Renewal Reviews (Annual)

2. Pre-Tenure Review (During 3rd year of service) The School of Art and Design reviews all faculty during their third year of employment. The purpose of this review, which assesses the faculty member's effectiveness in professional development, instruction, and service, is to ensure that assistant professors have a candid and constructive evaluation of their accomplishments as they progress toward an eventual promotion and tenure decision. While the faculty member under review should be familiar with the School's promotion and tenure manual, and use the manual as a general guide for what to include in the dossier, it is important to remember that the spirit of the third-year review is different from that of the promotion and tenure process. While extremely important, the third-year review is more informal: it is meant to encourage an honest assessment of, and dialogue about, the faculty member's achievements to date. If there are deficiencies in a particular area, those concerns will be acknowledged, and the Director and the faculty member will discuss specific ways to improve over the next three years. If the faculty member seems to be progressing toward a successful promotion and tenure decision, the Director will acknowledge such progress. The School wishes to nurture the faculty member so that, ideally, he or she will be in the best possible position at the time of application for promotion and tenure.

3. Promotion and Tenure Evaluation (During 5th year of service unless credit for prior service was awarded at the date of initial appointment) Please refer to the calendar for Promotion and Tenure in the College of Arts and Sciences Promotion and Tenure Manual, Appendix V, page 42.

4. Post-Tenure Review (a faculty member comes up for Post-tenure review 5 years after his or her last major review and every 5 years thereafter.)

Evaluation categories for each of the above reviews will include the following areas: professional development, instruction and service. A recommendation for tenure and promotion to associate professor requires that the candidate be judged at least excellent in either professional development or instruction and at least very good in the other, and at least good in service. For promotion to professor, the candidate must be judged excellent in both professional development and instruction, and at least very good in service.

Procedures All of the above evaluation reviews are initially conducted by the Promotion and Tenure/Renewal of Contracts Committee of the School of Art and Design. The methods and findings of this committee follow the procedures outlined in this document and in the P&T Manual of the College of Arts and Sciences (attached). Reports generated by the School committee are submitted solely to the Director of the School of Art and Design who in turn transmits the report to the appropriate body or individual responsible for the next phase of the independent review process. Letters from outside reviewers who are authorities in the candidate's field (solicited in accordance with the procedures described in the College Manual) will be used to provide a supplementary perspective on the candidate's achievements and stature in the field of professional development. The departmental evaluation committee should consider that such letters may be, at times, both more and less reliable than internal appraisals of a candidate's work: More reliable because a reviewer may be a more objective judge, but less reliable because the reviewer may lack an understanding of the specific context and conditions in which the professional development material was produced. Therefore, the departmental evaluation committee shall attempt to interpret and contextualize the letters from outside reviewers accordingly, and shall use these letters, ultimately, to assist in the fullest possible appraisal of a candidate's record.

Diversity Within the School of Art and Design there is significant program diversity which must be taken into consideration by the School Review Committee as well as by other University review committees or individuals who represent further stages in the evaluation process. While this document recognizes and attempts to respond to program diversity within the School of Art and Design, it is noted here that all faculty candidates under consideration for retention, promotion or tenure should clearly articulate any aspects of their respective discipline or field of expertise which are compellingly distinctive, unique or considered difficult to ascertain relative to recognized norms. The committee, thus armed with sufficient and appropriate supplemental information, will be able to conduct a fair assessment of the faculty member's professional, instructional and service profile.

Standards

A. Professional Development (Distinction in Artistic Production or in Research and Writing)
1. Studio Arts

Exhibitions are the main criteria by which an artist's creative work can be measured in the professional world. An ongoing record of public exhibitions in museums, commercial galleries, university galleries, and other public spaces is expected. The content, meaning, significance, intelligence and depth of the creative work are highly important, if sometimes controversial, aspects of evaluation. The following considerations are taken into account in evaluating professional activity:

a. More weight is generally given to solo shows than inclusion in group shows, although an important group exhibition may outweigh a solo exhibition in a less recognized space.

b. Exhibitions held in major galleries or museums in major cities (including Atlanta) are considered more important than exhibitions in lesser-known local or regional galleries.

c. The relative reputation of a gallery or institution, as known to our faculty, is one of the criteria used in evaluating the relative importance of exhibitions. The reputation of the curator or juror of an exhibition is also an indicator of importance of the activity.

d. Invitational exhibitions and traveling exhibitions, particularly those that are national or international in scope, are generally considered to be more prestigious than juried shows. Juried shows limited to members of specific groups or societies are considered less prestigious than national open competitions.

e. Professional credibility is enhanced by evidence of an artist's recognition by curators, museum directors and jurors or panelists, particularly by those whose expertise and interest go beyond familiarity with only one artistic medium or style.

f. Alternative and non-traditional spaces (those other than commercial galleries or public institutions) are given recognition; the significance of an exhibition in such a space is based upon the reputation of the organization that operates the space and their record of exhibitions.

g. Variables in the production time for and mobility of various types of work are recognized. Artists who work with large and/or one-of-a-kind pieces generally will be unable to show as frequently as artists whose work is easier to ship or which may be editioned without individual hand-working. Similarly, artists whose work requires complex or on-site installation or performance may not be able to show as frequently as artists who need not be present for the exhibition of their work.

h. Repeated exhibitions may demonstrate the possible posterity value of a work or works. The expectation is, however, that the artist will also be engaged in continual production of new works. In the event that the over-arching title for a series of works may be used for a number of exhibitions over an extended period of time, entries on a CV or in a promotion and tenure dossier regarding exhibitions can be annotated to clarify the dates and currency of the work exhibited.

i. Outside reviewers for promotion and tenure will normally be individuals with positions in art departments at appropriate colleges or universities. In general, artistic productions may be documented and critiqued through reviews published by museum directors, curators, and other professional critics (in addition to and as distinguished from the evaluations of the outside reviewers for promotion and tenure). The informed judgment of artists and museum personnel is preferred over that of general newspaper and magazine critics.

j. Other indications of professional achievement may include artist's grants or fellowships received, exhibition awards or commissions. Again, awards that are nationally competitive or competitive across media or disciplines are more prestigious than awards limited to membership.
groups or societies. While awards that are nationally competitive or competitive across media or disciplines are highly prestigious, those awards limited to membership groups or societies might represent high technical competence within a medium, given the focused nature of the competition, and should be valued as significant.

k. Professional distinction may be indicated by artist-in-residence awards or invitations, visiting artist invitations, or invitations to serve as juror or panelist to assess the work of others. The reputation of the group extending the invitations should be considered; groups having international, national or statewide artistic affiliations are generally more significant than local or regional groups.

l. While exhibitions are the main focus of scholarly activity for studio artists, they may from time to time engage in other activities which deserve recognition. Examples of such activities include, but are not limited to, the publication of articles on their own work; publication of portfolios or artist's books; inclusion in exhibition catalogs; the writing of exhibition or book reviews; curatorial or exhibition organization activities; collaborations with other artists; research or writing about technical problems or advancements in the field; development of new equipment or processes; investigation of historical techniques or perspectives; development of media presentations related to art; chairing or participation in panels or seminars on studio art topics. While it is not possible to rank all permutations of activities in which studio artists are engaged outside of exhibitions, it is suggested that all activities be annotated in cvs and promotion and tenure dossiers to clarify the depth of involvement and time required for each project entered.

STANDARDS FOR PROMOTION TO ASSOCIATE PROFESSOR-STUDIO ARTS

Professional Development

Outstanding: An evaluation of outstanding means that the candidate has produced a considerable body of work as outlined above and recognized as high quality and important by colleagues both within and outside the University, and that leads them to view the candidate as having begun to acquire a position of prominence in the field. This work, which might include one or more major exhibitions at a national or international level, or a body of work in some other form reflecting a comparable scope of achievement, would exceed the criteria for an evaluation of excellent.

Excellent: An evaluation of excellent means that the candidate has produced a considerable body of work as outlined above, including exhibitions recognized at a national level, or a body of work in some other form or exhibited in a forum reflecting a comparable scope of achievement, that is recognized as high in quality by leaders both within and outside the University, and that leads them to view the candidate as having the potential to be an important figure in his or her field in the near future. The scope and quality of this work would exceed the criteria for an evaluation of very good.

Very Good: An evaluation of very good means that the candidate has produced an acceptable body of work as outlined above that shows strong achievement in the field and that indicates that progress is likely to continue in the near future. This body of work would have been shown in venues with a regional presence, and should provide convincing evidence of a creative agenda that would lead to the achievement of a national reputation and presence in the near future. The scope and quality of this work would exceed the criteria for an evaluation of good.

Good: An evaluation of good means that the candidate has produced a body of work that shows commitment to activity in the field and that indicates the potential for progress.

Fair: An evaluation of fair means that the candidate’s work is of moderate significance.

Poor: An evaluation of poor means that the candidate has produced an unsatisfactory dossier that casts doubt on his or her commitment to the field and likelihood for progress.

STANDARDS FOR PROMOTION TO ASSOCIATE PROFESSOR-STUDIO ARTS

Instruction
Outstanding: The candidate is clearly a master teacher who demonstrates an exceptional ability to communicate and work effectively with students, providing them with current concepts and practices consistent with mastery of the field. The candidate consistently recruits high-quality students and maintains steady enrollment in the studio. Graduates are accepted into quality graduate programs and/or are sufficiently prepared for professional careers. Students participate in exhibition activities nationally. Students have won awards in significant competitions. Students work in a broad range of styles, with a high level of competence. A candidate is evaluated as outstanding if the committee determines that the quality of his/her accomplishments exceeds the criteria of excellent. A candidate's reputation as a master teacher/workshop leader is recognized on a national or international level.

Excellent: The candidate demonstrates strong ability to communicate and work effectively with students and provides them with current concepts and practices consistent with the mastery of the field. The candidate consistently recruits students to his/her discipline. Student enrollment is consistent with workload expectation. Select graduates are accepted to major graduate programs and/or have professional careers as artists or teachers. Students participate in exhibition activities regionally or statewide. Students work in a broad range of styles with a high level of competence. A candidate's reputation as a master teacher/workshop leader is recognized on a regional level.

Very Good: The candidate demonstrates an above-average ability to provide students with current concepts and practices consistent with mastery in the field. Quality students are attracted and retained to the discipline, and are consistently strong. The candidate’s reputation as a teacher/workshop leader is recognized on a regional level.

Good: A candidate demonstrates acceptable competence as an artist and recruits an adequate number of students to the discipline. The candidate’s reputation as a teacher/workshop leader is recognized on the local and state level.

Fair: The candidate demonstrates minimum competence as an artist and as a recruiter of students. There is little evidence that students have progressed in their growth as artists.

Poor: The candidate demonstrates little evidence of mastery of teaching techniques and content. Students show little or no progress.

CATEGORIES FOR PROMOTION TO ASSOCIATE PROFESSOR-STUDIO ARTS

Service

Outstanding: A candidate will be evaluated outstanding in service if he or she is considered effective in all of the following activities: rendering substantial service to colleagues; volunteering for departmental tasks beyond assigned committee responsibilities; rendering service at the College or University level; rendering significant community service; participating in service activities in professional organizations.

Excellent: A candidate will be evaluated excellent in service if he or she is considered effective in most of the following activities: rendering substantial service to colleagues; volunteering for departmental tasks beyond assigned committee responsibilities; rendering service at the College or University level; rendering significant community service; participating in service activities in professional organizations.

Very Good: A candidate will be evaluated very good in service if he or she is considered effective in many of the following activities: rendering substantial service to colleagues; volunteering for departmental tasks beyond assigned committee responsibilities; rendering service at the College or University level; rendering significant community service; participating in service activities in professional organizations.

Good: In order to be promoted to the rank of Associate Professor, a candidate must be evaluated as at least good in service. A candidate will achieve a ranking of good if he or she responsibly and thoroughly executes assigned departmental duties and committee responsibilities and is of significant assistance to colleagues.

Fair: A candidate will achieve a ranking of fair if he or she participates nominally in assigned committee and service duties.

Poor: A candidate will be evaluated as poor if his or her service responsibilities have not been acceptably undertaken.

CATEGORIES FOR PROMOTION TO PROFESSOR-STUDIO ARTS
Professional Development

Outstanding: An evaluation of outstanding means that the candidate has produced a considerable body of work as outlined above and recognized as high quality and important by colleagues both within and outside the University, and that leads them to view the candidate as having established a position of prominence in the field. This work, which might include one or more major exhibitions at a national or international level, or a body of work in some other form reflecting a comparable scope of achievement, would exceed the criteria for an evaluation of excellent.

Excellent: An evaluation of excellent means that the candidate has produced a considerable body of work as outlined above, including exhibitions recognized at a national level, or a body of work in some other form or exhibited in a forum reflecting a comparable scope of achievement, that is recognized as high in quality by leaders both within and outside the University, and that leads them to view the candidate as having a solid national reputation in his or her field. The scope and quality of this work would exceed the criteria for an evaluation of very good.

Very Good: An evaluation of very good means that the candidate has produced an acceptable body of work as outlined above that shows strong achievement in the field and that indicates that the faculty member has begun to establish a national reputation as an emerging member in the field. This body of work would have been shown in venues with a regional presence, and should provide convincing evidence of a creative agenda that would lead to the achievement of a solid national reputation and presence in the near future. The scope and quality of this work would exceed the criteria for an evaluation of good.

Good: An evaluation of good means that the candidate has produced a body of work that shows commitment to activity in the field and that indicates the potential for progress.

Fair: An evaluation of fair means that the candidate’s work is of moderate significance.

Poor: An evaluation of poor means that the candidate has produced an unsatisfactory dossier that casts doubt on his or her commitment to the field and likelihood for progress.

CATEGORIES FOR PROMOTION TO PROFESSOR-STUDIO ARTS

Instruction

Outstanding: A candidate is evaluated as outstanding if the committee determines that the criteria for excellent are exceeded. The candidate’s supporting materials demonstrate extensive involvement with mentoring and exceptional preparation.

Excellent: A candidate is evaluated as excellent if the committee determines that his or her teaching performance suggests exceptional preparation and prominent involvement with individual student work. The candidate may have won teaching awards, or have been otherwise recognized for superior instruction. Typically, the candidate’s student evaluation numerical average meets or exceeds the departmental average. The candidate evaluated as excellent should demonstrate a commitment to advising students, and should demonstrate an engagement with teaching and the curriculum beyond simply his or her assigned courses. Such a candidate may receive invitations to lecture that are based upon his or her reputation as a teacher, and may also be involved in actively mentoring students, leading workshops, consultation, or producing pedagogical publications based upon his or her teaching prowess. The candidate evaluated as excellent has demonstrated extensive involvement with individual student work, and has a good track record of his or her students finishing their programs; securing fellowships at the graduate or postgraduate level; advancing in a timely fashion through their degree programs, completing the program, and advancing into a subsequent program or into the profession. Such a candidate advises and guides students diligently, and these students regularly conduct and complete significant work.

Very Good: A candidate is evaluated as very good if his or her performance is considered highly competent. Supporting material should include evidence of diligent preparation and a conscientious mentoring of students, as well as a commitment to enthusiastic, creative, and innovative pedagogy.

Good: A candidate is evaluated as good if the committee determines that his or her performance does not greatly exceed what could be described as adequate. Supporting material should give evidence of diligent preparation and pertinent, valid content.
Fair:/Poor: an evaluation of poor or fair describes, respectively, an unacceptable and a minimally acceptable record on instruction.

CATEGORIES FOR PROMOTION TO PROFESSOR-STUDIO ARTS

Service

Outstanding: A candidate will be evaluated as outstanding in service when he or she meets all the standards of the excellent ranking and in addition demonstrates a sustained and forceful commitment to some particular aspect of service that results in innovation and growth that benefits the University or larger community.

Excellent: A candidate will be evaluated excellent in service when he or she meets all the standards of the very good ranking and in addition demonstrates strong participation and leadership outside the University. Significant and sustained community activities such as lectures, seminars, readings, or consulting illustrate service outside the University. So also does significant leadership in professional associations at the state, regional, national or international levels.

Very Good: A candidate will be evaluated very good in service when he or she demonstrates extensive, collegial, and diligent service and leadership at the School, College, and University levels as well as participation in professional associations. Such activities as chairing committees or serving as graduate director, or undergraduate director illustrate leadership.

Good: A candidate will achieve a ranking of good if he or she serves conscientiously on committees at the School, College, and/or University levels, and participates in professional associations.

Fair: A candidate will achieve a ranking of fair if he or she participates nominally in assigned committee and service duties.

Poor: A candidate will be evaluated as poor if his or her service responsibilities have not been acceptably undertaken

CATEGORIES FOR PROMOTION IN ART HISTORY

2. Art History

Standards for Professional Development (Distinction in research and writing in Art History) Professional distinction in the area of art history is achieved primarily through the publication of articles and/or books that exhibit original research in the area or areas of the faculty member's training and expertise. Publications in academic journals recognized by peers as being important are usually given more weight than articles written for more general, non-academic audiences. Publications that are refereed, abstracted, and/or indexed and which are national or international in scope tend to be those with the most central role in presenting serious academic research.

Completion of a major research project, including exhibition-related research, eventuating in a book or published catalog, may well consume a period of years. Other projects such as articles, book or exhibition reviews, art criticism, and research fellowships or grants serve as indicators of immersion in sustained scholarly activity. Reviews by noted authorities in the field of a candidate's works are a primary means of providing critical evaluation. When such evaluations are themselves published in journals, magazines or newsletters of importance to the field, further recognition of the importance of the author's efforts is provided. Invitations to present papers at scholarly conferences are also a good measure of the significance of a faculty member's work. Activity in curatorial or other museum concerns related to the faculty member's area of research should be recognized as well.

Outside reviewers for promotion and tenure will normally be individuals with academic positions in the candidate’s area or areas of training and expertise at appropriate colleges or universities. In general, reviews by noted authorities (in addition to and as distinguished from the evaluations of the outside reviewers for promotion and tenure) in the field of a candidate's works are a primary means of providing critical evaluation, especially when such evaluations are themselves published in journals, magazines, or newsletters of importance to the field. As in all matters of evaluation, the credentials and professional standing of the evaluators should be clear.

Standards Professional Development (Distinction in Artistic Production or in Research and Writing) Art History
CATEGORIES FOR PROMOTION TO ASSOCIATE PROFESSOR-ART HISTORY

Professional development

Outstanding: An evaluation of outstanding means that the candidate has produced a considerable body of work as outlined above. That body of work should be recognized as high in quality and important by colleagues both within and outside the University, leading those colleagues to view the candidate as having begun to acquire a position of prominence in the field. This work, which might include one or more major publications at a national or international level, or a body of work in some other form reflecting a comparable scope of achievement, would exceed the criteria for an evaluation of excellent.

Excellent: An evaluation of excellent means that the candidate has produced a considerable body of work as outlined above, including publications recognized at a national level, or a body of work in some other form reflecting a comparable scope of achievement. That body of work should be recognized as high in quality by colleagues both within and outside the University, leading those colleagues to view the candidate as having the potential to be an important figure in his or her field in the near future. The scope and quality of this work would exceed the criteria for an evaluation of very good.

Very Good: An evaluation of very good means that the candidate has produced an acceptable body of work as outlined above that shows strong achievement in the field and that indicates that progress is likely to continue in the near future. This body of work would have a regional presence and should provide convincing evidence of a scholarly agenda that would lead to the achievement of a national reputation and presence in the near future. The scope and quality of this work would exceed the criteria for an evaluation of good.

Good: An evaluation of good means that the candidate has produced a body of work that shows commitment to activity in the field and that indicates the potential for progress.

Fair: An evaluation of fair means that the candidate’s work is of moderate significance.

Poor: An evaluation of poor means that the candidate has produced an unsatisfactory dossier that casts doubt on his or her commitment to the field and likelihood for progress.

CATEGORIES FOR PROMOTION TO ASSOCIATE PROFESSOR-ART HISTORY

Instruction

Outstanding: A candidate is evaluated as outstanding if the committee determines that the criteria for excellent are exceeded. The candidate’s supporting materials demonstrate extensive involvement with mentoring and exceptional preparation.

Excellent: A candidate is evaluated as excellent if the committee determines that his or her teaching performance suggests exceptional preparation and prominent involvement with individual student work. The candidate may have won teaching awards, or have been otherwise recognized for superior instruction. Typically, the candidate’s student evaluation numerical average meets or exceeds the departmental average. The candidate evaluated as excellent should demonstrate a commitment to advising students and should demonstrate an engagement with teaching and the curriculum beyond simply his or her assigned courses. Such a candidate may receive invitations to lecture that are based upon his or her reputation as a teacher and may also be involved in actively mentoring students, leading workshops, consulting, or producing pedagogical publications based upon his or her teaching prowess. The candidate evaluated as excellent has demonstrated extensive involvement with individual student work and has a good track record of his or her students finishing their programs, securing fellowships at the graduate or postgraduate level, advancing in a timely fashion through their degree programs, completing the program, and advancing into a subsequent program or into the profession. Such a candidate advises and guides students diligently, and these students regularly conduct and complete significant work.

Very Good: A candidate is evaluated as very good if his or her performance is considered highly competent. Supporting material should include evidence of diligent preparation and a conscientious mentoring of students, as well as a commitment to enthusiastic, creative, and innovative pedagogy.
Good: A candidate is evaluated as good if the committee determines that his or her performance does not greatly exceed what could be described as adequate. Supporting material should give evidence of diligent preparation and pertinent, valid content.

Fair/Poor: An evaluation of poor or fair describes, respectively, an unacceptable and a minimally acceptable record on instruction.

CATEGORIES FOR PROMOTION TO ASSOCIATE PROFESSOR-ART HISTORY

Service

Outstanding: A candidate will be evaluated as outstanding in service when he or she meets all the standards of the excellent ranking and in addition demonstrates a sustained and forceful commitment to some particular aspect of service that results in innovation and growth that benefits the University or larger community.

Excellent: A candidate will be evaluated as excellent in service when he or she meets all the standards of the very good ranking and in addition demonstrates strong participation and leadership outside the University. Significant and sustained community activities such as lectures, seminars, readings, or consulting illustrate service outside the University. So also does significant leadership in professional associations at the state, regional, national or international levels.

Very Good: A candidate will be evaluated as very good in service when he or she demonstrates extensive, collegial, and diligent service and leadership at the School, College, and University levels as well as participation in professional associations. Such activities as chairing committees, serving as graduate director, or undergraduate director, or serving as area coordinator illustrate leadership.

Good: A candidate will achieve a ranking of good if he or she serves conscientiously on committees at the School, College, and/or University levels, and participates in professional associations.

Fair: A candidate will achieve a ranking of fair if he or she participates nominally in assigned committee and service duties.

Poor: A candidate will be evaluated as poor if his or her service responsibilities have not been acceptably undertaken.

CATEGORIES FOR PROMOTION TO PROFESSOR-ART HISTORY

Professional development

Outstanding: An evaluation of outstanding means that the candidate has produced a considerable body of work as outlined above, and recognized as high in quality and important by colleagues both within and outside the University, and that leads them to view the candidate as having acquired a position of prominence in the field. This work, which might include one or more major publications at a national or international level, or a body of work in some other form reflecting a comparable scope of achievement, would exceed the criteria for an evaluation of excellent.

Excellent: An evaluation of excellent means that the candidate has produced a considerable body of work as outlined above, including publications recognized at a national level, or a body of work in some other form reflecting a comparable scope of achievement, that is recognized as high in quality by leaders both within and outside the University, and that leads them to view the candidate as having become an important figure in his or her field. The scope and quality of this work would exceed the criteria for an evaluation of very good.

Very Good: An evaluation of very good means that the candidate has produced an acceptable body of work as outlined above that shows strong achievement in the field and that indicates that the faculty member has begun to establish a national reputation as an emerging member in the field. This body of work would have a regional presence, and should provide convincing evidence of a scholarly agenda that would lead to the achievement of a national reputation and presence in the near future. The scope and quality of this work would exceed the criteria for an evaluation of good.
Good: An evaluation of good means that the candidate has produced a body of work that shows commitment to activity in the field and that indicates the potential for progress.

Fair: An evaluation of fair means that the candidate’s work is of moderate significance.

Poor: An evaluation of poor means that the candidate has produced an unsatisfactory dossier that casts doubt on his or her commitment to the field and likelihood for progress.

CATEGORIES FOR PROMOTION TO PROFESSOR-ART HISTORY

Instruction

Outstanding: A candidate is evaluated as outstanding if the committee determines that the criteria for excellent are exceeded. The candidate’s supporting materials demonstrate extensive involvement with mentoring and exceptional preparation.

Excellent: A candidate is evaluated as excellent if the committee determines that his or her teaching performance suggests exceptional preparation and prominent involvement with individual student work. The candidate may have won teaching awards, or have been otherwise recognized for superior instruction. Typically, the candidate’s student evaluation numerical average meets or exceeds the departmental average. The candidate evaluated as excellent should demonstrate a commitment to advising students, and should demonstrate an engagement with teaching and the curriculum beyond simply his or her assigned courses. Such a candidate may receive invitations to lecture that are based upon his or her reputation as a teacher, and may also be involved in actively mentoring students, leading workshops, consultation, or producing pedagogical publications based upon his or her teaching prowess. The candidate evaluated as excellent has demonstrated extensive involvement with individual student work, and has a good track record of his or her students finishing their programs; securing fellowships at the graduate or postgraduate level; advancing in a timely fashion through their degree programs, completing the program, and advancing into a subsequent program or into the profession. Such a candidate advises and guides students diligently, and these students regularly conduct and complete significant work.

Very Good: A candidate is evaluated as very good if his or her performance is considered highly competent. Supporting material should include evidence of diligent preparation and a conscientious mentoring of students, as well as a commitment to enthusiastic, creative, and innovative pedagogy.

Good: A candidate is evaluated as good if the committee determines that his or her performance does not greatly exceed what could be described as adequate. Supporting material should give evidence of diligent preparation and pertinent, valid content.

Fair:/Poor: an evaluation of poor or fair describes, respectively, an unacceptable and a minimally acceptable record on instruction.

Service

Outstanding: A candidate will be evaluated as outstanding in service when he or she meets all the standards of the excellent ranking and in addition demonstrates a sustained and forceful commitment to some particular aspect of service that results in innovation and growth that benefits the University or larger community.

Excellent: A candidate will be evaluated excellent in service when he or she meets all the standards of the very good ranking and in addition demonstrates strong participation and leadership outside the University. Significant and sustained community activities such as lectures, seminars, readings, or consulting illustrate service outside the University. So also does significant leadership in professional associations at the state, regional, national or international levels.

Very Good: A candidate will be evaluated very good in service when he or she demonstrates extensive, collegial, and diligent service and leadership at the department, College, and University levels as well as participation in
professional associations. Such activities as chairing committees or serving as graduate director, or undergraduate director illustrate leadership.

Good: A candidate will achieve a ranking of good if he or she serves conscientiously on committees at the School, College, and/or University levels, and participates in professional associations.

Fair: A candidate will achieve a ranking of fair if he or she participates nominally in assigned committee and service duties.

Poor: A candidate will be evaluated as poor if his or her service responsibilities have not been acceptably undertaken

CATEGORIES FOR PROMOTION IN ART EDUCATION

3. Art Education

Standards for Professional Development in Art Education Professional distinction in the area of art education is achieved primarily through the publication of scholarship that exhibits original research in journals recognized by peers as being important to the field of art education. Publications that are refereed, abstracted, and/or indexed and which are national or international in scope are those that have the highest level of scholarly significance. Work that explores theoretical issues in learning is considered to have more scholarly validity than articles that are primarily descriptive or anecdotal. But it is recognized that research can be qualitative, quantitative, or mixed method, and original theoretical perspectives dealing with the research of others or secondary sources will be given credit. An art education faculty member, especially one teaching critical issues, will be given credit for writing and publishing articles and books concerning theoretical issues in art.

While the primary expectation for scholarly achievement in art education rests in the publication of books and articles, other measures of ongoing professional involvement may include the presentation of research papers at professional meetings or conferences, the publication of instructional materials through recognized educational sponsors, the conduct of workshops on teaching methodology, publication of reviews of new literature in the field, participation on panels on issues or research in the field, grants awarded in research and artistic production, and contributions to anthologies on educational topics. Conference or workshop participation at the national level carries more weight than parallel involvement in local or regional activities. "Publication" may include authorship of non-print research information such as software or videotapes when such items are reproduced and distributed by recognized, generally off-campus educational media centers or organizations. Since faculty members in art education can remain active as producers of art, their artistic activities should be evaluated by the same standards noted under the "Studio Arts" section. Personal artistic production as outlined in the Studio Arts section of this document can be credited to the art education faculty member toward tenure and promotion, and may complement substantial scholarly research in art education, but may not substitute for it.

CATEGORIES FOR PROMOTION TO ASSOCIATE PROFESSOR-ART EDUCATION

Professional Development

Outstanding: An evaluation of outstanding means that the candidate has produced a considerable body of work as outlined above, recognized as high in quality and important by colleagues both within and outside the University, and that leads them to view the candidate as having begun to acquire a position of prominence in the field. This work, which might include one or more major publications at a national or international level, or a body of work in some other form reflecting a comparable scope of achievement, would exceed the criteria for an evaluation of excellent.

Excellent: An evaluation of excellent means that the candidate has produced a considerable body of work as outlined above, including publications recognized at a national level, or a body of work in some other form reflecting a comparable scope of achievement, that is recognized as high in quality by leaders both within and outside the University, and that leads them to view the candidate as having the potential to be an important figure in his or her field in the near future. The scope and quality of this work would exceed the criteria for an evaluation of very good.

Very Good: An evaluation of very good means that the candidate has produced an acceptable body of work as outlined above that shows strong achievement in the field and that indicates that progress is likely to continue in the near future. This body of work would have a regional presence, and should provide convincing evidence of a
scholarly agenda that would lead to the achievement of a national reputation and presence in the near future. The scope and quality of this work would exceed the criteria for an evaluation of good.

Good: An evaluation of good means that the candidate has produced a body of work that shows commitment to activity in the field and that indicates the potential for progress.

Fair: An evaluation of fair means that the candidate’s work is of moderate significance.

Poor: An evaluation of poor means that the candidate has produced an unsatisfactory dossier that casts doubt on his or her commitment to the field and likelihood for progress.

CATEGORIES FOR PROMOTION TO ASSOCIATE PROFESSOR-ART EDUCATION

Instruction

Outstanding: The candidate is clearly a master teacher who demonstrates an exceptional ability to communicate and work effectively with students, providing them with current concepts and practices consistent with mastery of the field. The candidate consistently recruits high-quality students and maintains steady enrollment in the studio. Graduates are accepted into quality graduate programs and/or are sufficiently prepared for professional careers. Students participate in exhibition activities nationally. Students have won awards in significant competitions. Students work in a broad range of styles, with a high level of competence. A candidate is evaluated as outstanding if the committee determines that the quality of his/her accomplishments exceeds the criteria of excellent. A candidate's reputation as a master teacher/workshop leader is recognized on a national and international level.

Excellent: The candidate demonstrates a strong ability to communicate and work effectively with students and provides them with current concepts and practices consistent with mastery of the field. The candidate consistently recruits students to his/her discipline. Student enrollment is consistent with workload expectation. Select graduates are accepted to major graduate programs and/or have professional careers as artists or teachers. Students participate in exhibition activities regionally or statewide. Students work in a broad range of styles with a high level of competence. A candidate’s reputation as a master teacher/workshop leader is recognized on a regional level.

Very Good: The candidate demonstrates an above average ability to provide students with current concepts and practices consistent with mastery in the field. Quality students are attracted and retained to the discipline, and are consistently strong. The candidate’s reputation as a teacher/workshop leader is recognized on a regional level.

Good: A candidate demonstrates acceptable competence as an artist and recruits an adequate number of students to the discipline. The candidate’s reputation as a teacher/workshop leader is recognized on the local and state level.

Fair: The candidate demonstrates minimum competence as an artist and as a recruiter of students. There is little evidence that students have progressed in their growth as artists.

Poor: The candidate demonstrates little evidence of mastery of teaching techniques and content. Students show little or no progress.

Service

Outstanding: A candidate will be evaluated outstanding in service if he or she is considered effective in all of the following activities: rendering substantial service to colleagues; volunteering for departmental tasks beyond assigned committee responsibilities; rendering service at the College (both CAS and COE) or University level; rendering significant community service; participating in service activities in professional organizations.

Excellent: A candidate will be evaluated excellent in service if he or she is considered effective in most of the following activities: rendering substantial service to colleagues; volunteering for departmental tasks beyond assigned committee responsibilities; rendering service at the College (both CAS and COE) or University level; rendering significant community service; participating in service activities in professional organizations.
Very Good: A candidate will be evaluated very good in service if he or she is considered effective in many of the following activities: rendering substantial service to colleagues; volunteering for departmental tasks beyond assigned committee responsibilities; rendering service at the College (both CAS and COE) or University level; rendering significant community service; participating in service activities in professional organizations.

Good: In order to be promoted to the rank of Associate Professor, a candidate must be evaluated as at least good in service. A candidate will achieve a ranking of good if he or she responsibly and thoroughly executes assigned departmental duties and committee responsibilities and is of significant assistance to colleagues.

Fair: A candidate will achieve a ranking of fair if he or she participates nominally in assigned committee and service duties.

Poor: A candidate will be evaluated as poor if his or her service responsibilities have not been acceptably undertaken.

CATEGORIES FOR PROMOTION TO PROFESSOR-ART EDUCATION

Professional Development

Outstanding: An evaluation of outstanding means that the candidate has produced a considerable body of work as outlined above, recognized as high in quality and important by colleagues both within and outside the University, and that leads them to view the candidate as having acquired a position of prominence in the field. This work, which might include one or more major publications at a national or international level, or a body of work in some other form reflecting a comparable scope of achievement, would exceed the criteria for an evaluation of excellent.

Excellent: An evaluation of excellent means that the candidate has produced a considerable body of work as outlined above, including publications recognized at a national level, or a body of work in some other form reflecting a comparable scope of achievement, that is recognized as high in quality by leaders both within and outside the University, and that leads them to view the candidate as an important figure in his or her field. The scope and quality of this work would exceed the criteria for an evaluation of very good.

Very Good: An evaluation of very good means that the candidate has produced an acceptable body of work as outlined above that shows strong achievement in the field and that indicates that progress is likely to continue in the near future. This body of work would have a regional presence, and should provide convincing evidence of a scholarly agenda that would lead to the achievement of a national reputation and presence in the near future. The scope and quality of this work would exceed the criteria for an evaluation of good.

Good: An evaluation of good means that the candidate has produced a body of work that shows commitment to activity in the field and that indicates the potential for progress.

Fair: An evaluation of fair means that the candidate’s work is of moderate significance.

Poor: An evaluation of poor means that the candidate has produced an unsatisfactory dossier that casts doubt on his or her commitment to the field and likelihood for progress.

CATEGORIES FOR PROMOTION TO PROFESSOR-ART EDUCATION

Instruction

Outstanding: A candidate is evaluated as outstanding if the committee determines that the criteria for excellent are exceeded. The candidate’s supporting materials demonstrate extensive involvement with mentoring and exceptional preparation.

Excellent: A candidate is evaluated as excellent if the committee determines that his or her teaching performance suggests exceptional preparation and prominent involvement with individual student work. The candidate may have won teaching awards, or have been otherwise recognized for superior instruction. Typically, the candidate’s student evaluation numerical average meets or exceeds the departmental average. The candidate evaluated as excellent should demonstrate a commitment to advising students, and should demonstrate an engagement with teaching and the curriculum beyond simply his or her assigned courses. Such a candidate may receive invitations to lecture that are based upon his or her reputation as a teacher, and may also be involved in actively mentoring students, leading
workshops, consultation, or producing pedagogical publications based upon his or her teaching prowess. The candidate evaluated as excellent has demonstrated extensive involvement with individual student work, and has a good track record of his or her students finishing their programs; securing fellowships at the graduate or postgraduate level; advancing in a timely fashion through their degree programs, completing the program, and advancing into a subsequent program or into the profession. Such a candidate advises and guides students diligently, and these students regularly conduct and complete significant work.

Very Good: A candidate is evaluated as very good if his or her performance is considered highly competent. Supporting material should include evidence of diligent preparation and a conscientious mentoring of students, as well as a commitment to enthusiastic, creative, and innovative pedagogy.

Good: A candidate is evaluated as good if the committee determines that his or her performance does not greatly exceed what could be described as adequate. Supporting material should give evidence of diligent preparation and pertinent, valid content.

Fair/:Poor: an evaluation of fair or poor describes, respectively, a minimally acceptable and an unacceptable record on instruction.

CATEGORIES FOR PROMOTION TO PROFESSOR-ART EDUCATION

Service

Outstanding: A candidate will be evaluated as outstanding in service when he or she meets all the standards of the excellent ranking and in addition demonstrates a sustained and forceful commitment to some particular aspect of service that results in innovation and growth that benefits the University or larger community.

Excellent: A candidate will be evaluated excellent in service when he or she meets all the standards of the very good ranking and in addition demonstrates strong participation and leadership outside the University. Significant and sustained community activities such as lectures, seminars, readings, or consulting work; significant leadership in professional associations at the state, regional, national or international levels; creating and sustaining links to the education community such as developing field experiences, participation in induction programs and/or designing and implementing instruction for teachers who may not be GSU students illustrate service outside the University.

Very Good: A candidate will be evaluated very good in service when he or she demonstrates extensive, collegial, and diligent service and leadership at the School, College (both CAS and COE, including service on Professional Education Faculty committees), and University levels as well as participation in professional associations. Such activities as chairing committees, developing links to the education community outside the university, or serving as graduate director, or undergraduate director illustrate leadership.

Good: A candidate will achieve a ranking of good if he or she serves conscientiously on committees at the School, College (both CAS and COE), and/or University levels, and participates in professional associations.

Fair: A candidate will achieve a ranking of fair if he or she participates nominally in assigned committee and service duties.

Poor: A candidate will be evaluated as poor if his or her service responsibilities have not been acceptably undertaken.

CATEGORIES FOR PROMOTION IN APPLIED DESIGN---GRAPHIC DESIGN AND INTERIOR DESIGN

4. Applied Design

While faculty in applied design areas may function as studio artists in the traditional sense, professional design commissions are the main way in which a designer produces measurable output. An ongoing record of design for public or institutional distribution or utilization is significant. The content, meaning, significance, intelligence and depth of the creative work are highly important, if sometimes controversial, aspects of evaluation. The following considerations are taken into account in evaluating professional activity:

a. Professional output is generally defined as the production of client-based projects, realized in the form of printed, broadcast, or web-distributed communications, the design of buildings, interior environments and their furnishings,
or products. It is important that these projects, and the designers’ involvement in them, be documented in order to be assessed. Collaboration is normal in design practice, and performance of either individual or multiple roles on a project is acceptable. Terms such as “project manager,” “lead designer” and “art director” have varying interpretations and should be explained.

b. Reviewers should take into account the competitive or selective process by which design commissions were secured; the nature and scope of the design project, and the standards and stature of the client for whom it was produced. Whether work is innovative or in some way advances the design field will be taken into account.

c. Exhibition or display of one’s design work in professional publications, galleries, or museums is highly significant. The scope of the exhibition, the prestige of the institution, the prestige of the curators and/or jurors, and the level of critical analysis brought by exhibit organizers are also indicators of the importance of this activity.

d. Invitations to exhibit or publish one’s designs or artwork, particularly from those entities that are national or international in scope, are generally considered to be more prestigious than juried competitions.

e. Alternative and non-traditional forms of display (other than in traditional publications, commercial galleries or public institutions) are given recognition; the significance of an exhibition is based upon the reputation of the organization that organizes the exhibition.

f. Design output may be documented and critiqued through awards publications and reviews in professional design publications. In terms of interior environmental design, client satisfaction as a measure of design success may be evidenced through post-occupancy project evaluations and client reviews and/or commentary.

g. Other indications of professional achievement for client-based work include grants, fellowships, and exhibition awards.

h. Professional distinction may be indicated by invitations to serve as juror or panelist to assess the work of others, by designer-in-residence awards or invitations, or by visiting artist invitations. The reputation of the group extending the invitations should be considered; groups having national or statewide affiliations are generally more significant than local or regional groups.

i. Designers may also be involved in research about their field. This research may result in, but is not limited to, published writing about the field; about historical techniques or perspectives;

articles about their own work; reviews of others’ design work; or published reviews of books about design.

Publications in journals recognized as being important in the field of design research are usually given more weight than articles written for more general, non-academic audiences. Publications that are refereed, abstracted, and/or indexed and which are national or international in scope tend to be those with the most central role in presenting serious academic research.

Invitations to present papers at scholarly conferences are also a good measure of the significance of a faculty member's work.

Completion of a major research project, eventuating in a book or published catalog, may well consume a period of years. Other projects such as articles, book or exhibition reviews, and research fellowships or grants serve as indicators of immersion in sustained scholarly activity.

j. Other activities by designers may deserve recognition. These activities may result in, but are not limited to, collaboration or consultation with clients or other designers; self-published portfolios of one’s designs; curatorial or exhibition organization activities; inclusion of one’s work in trade publications or exhibition catalogues; development of new equipment or processes; development of presentations related to design; chairing or participation in panels or seminars on design topics.
While it is not possible to rank all permutations of activities in which designers are engaged outside of client-based commissions, it is suggested that all activities be annotated in CVs and promotion and tenure dossiers to clarify the depth of involvement and time required for each project entered.

Work produced for the university system is considered under the “service” category. Creative direction or art direction on client-based projects with students receiving course credit for roles in the project will be considered under the “instruction” category (for scheduled class and advisement hours) and “service” categories (for additional outside service hours to the community).

CATEGORIES FOR PROMOTION TO ASSOCIATE PROFESSOR-APPLIED DESIGN

Professional Development

Outstanding: An evaluation of outstanding means that the candidate has produced a considerable body of work as outlined above, recognized nationally or internationally as high quality and important by colleagues both within and outside the University, and that leads them to view the candidate as having begun to acquire a position of prominence in the field. This work would exceed the criteria for an evaluation of excellent.

Excellent: An evaluation of excellent means that the candidate has produced a considerable body of work as outlined above, recognized at a national level, that is recognized as high in quality by leaders both within and outside the University, and that leads them to view the candidate as having the potential to be an important figure in his or her field in the near future. The scope and quality of this work would exceed the criteria for an evaluation of very good.

Very Good: An evaluation of very good means that the candidate has produced an acceptable body of work as outlined above that shows strong achievement in the field and that indicates that progress is likely to continue in the near future. This body of work would have a regional presence, and should provide convincing evidence of a creative agenda that would lead to the achievement of a national reputation and presence in the near future. The scope and quality of this work would exceed the criteria for an evaluation of good.

Good: An evaluation of good means that the candidate has produced a body of work that shows commitment to activity in the field and that indicates the potential for progress.

Fair: An evaluation of fair means that the candidate’s work is of moderate significance.

Poor: An evaluation of poor means that the candidate has produced an unsatisfactory dossier that casts doubt on his or her commitment to the field and likelihood for progress.

CATEGORIES FOR PROMOTION TO ASSOCIATE PROFESSOR-APPLIED DESIGN

Instruction

Outstanding: The candidate is clearly a master teacher who demonstrates an exceptional ability to communicate and work effectively with students, providing them with current concepts and practices consistent with mastery of the field. The candidate consistently recruits high-quality students and maintains steady enrollment in the studio. Graduates are accepted into quality graduate programs and/or have distinguished professional careers in the design field. Students participate in exhibition activities nationally. Students have won awards in significant competitions. Students work in a broad range of styles, with a high level of competence. A candidate is evaluated as outstanding if the committee determines that the quality of his/her accomplishments exceeds the criteria of excellent. A candidate’s reputation as a master teacher/workshop leader is recognized on a national and international level.

Excellent: The candidate demonstrates strong ability to communicate and work effectively with students and provides them with current concepts and practices consistent with mastery of the field. The candidate consistently recruits students to his/her discipline. Student enrollment is consistent with workload expectation. Select graduates are accepted to major graduate programs and/or have professional careers in the design field. Students participate in exhibition activities regionally or statewide. Students work in a broad range of styles with a high level of competence. A candidate’s reputation as a master teacher/workshop leader is recognized on a regional level.
Very Good: The candidate demonstrates an above average ability to provide students with current concepts and practices consistent with mastery in the field. Quality students are attracted and retained to the discipline, and are consistently strong. The candidate’s reputation as a teacher/workshop leader is recognized on a regional level.

Good: A candidate demonstrates acceptable competence as a designer and recruits an adequate number of students to the discipline. The candidate’s reputation as a teacher/workshop leader is recognized on the local and state level.

Fair: The candidate demonstrates minimum competence as a designer and as a recruiter of students. There is little evidence that students have progressed in their growth as designers.

Poor: The candidate demonstrates little evidence of mastery of teaching techniques and content. Students show little or no progress.

CATEGORIES FOR PROMOTION TO ASSOCIATE PROFESSOR-APPLIED DESIGN

Service

Outstanding: A candidate will be evaluated as outstanding in service if he or she is considered effective in all of the following activities: rendering substantial service to colleagues; volunteering for departmental tasks beyond assigned committee responsibilities; rendering service at the College or University level; rendering significant community service; participating in service activities in professional organizations; developing links to the design community such as internship placements, bringing practicing professionals into the classroom, creating other ties to the professional community outside the university.

Excellent: A candidate will be evaluated as excellent in service if he or she is considered effective in most of the following activities: rendering substantial service to colleagues; volunteering for departmental tasks beyond assigned committee responsibilities; rendering service at the College or University level; rendering significant community service; participating in service activities in professional organizations; developing links to the design community such as internship placements, bringing practicing professionals into the classroom, creating other ties to the professional community outside the university.

Very Good: A candidate will be evaluated as very good in service if he or she is considered effective in many of the following activities: rendering substantial service to colleagues; volunteering for departmental tasks beyond assigned committee responsibilities; rendering service at the College or University level; rendering significant community service; participating in service activities in professional organizations; developing links to the design community such as internship placements, bringing practicing professionals into the classroom, creating other ties to the professional community outside the university.

Good: In order to be promoted to the rank of Associate Professor, a candidate must be evaluated as at least good in service. A candidate will achieve a ranking of good if he or she responsibly and thoroughly executes assigned departmental duties and committee responsibilities and is of significant assistance to colleagues.

Fair: A candidate will achieve a ranking of fair if he or she participates nominally in assigned committee and service duties.

Poor: A candidate will be evaluated as poor if his or her service responsibilities have not been acceptably undertaken.

CATEGORIES FOR PROMOTION TO PROFESSOR-APPLIED DESIGN

Professional Development

Outstanding: An evaluation of outstanding means that the candidate has produced a considerable body of work as outlined above, recognized nationally or internationally as high quality and important by colleagues both within and outside the University, and that leads them to view the candidate as having acquired a position of prominence in the field. This attainment would exceed the criteria for an evaluation of excellent.

Excellent: An evaluation of excellent means that the candidate has produced a considerable body of work as outlined above, recognized at a national level, that is recognized as high in quality by leaders both within and outside the
University, and that leads them to view the candidate as having become an important figure in his or her field. The scope and quality of this attainment would exceed the criteria for an evaluation of very good.

Very Good: An evaluation of very good means that the candidate has produced an acceptable body of work as outlined above that shows strong achievement in the field and that indicates that progress is likely to continue in the near future. This body of work would have a regional presence, and should provide convincing evidence of a creative agenda that would lead to the achievement of a national reputation and presence in the near future. The scope and quality of this work would exceed the criteria for an evaluation of good.

Good: An evaluation of good means that the candidate has produced a body of work that shows commitment to activity in the field and that indicates the potential for progress.

Fair: An evaluation of fair means that the candidate’s work is of moderate significance.

Poor: An evaluation of poor means that the candidate has produced an unsatisfactory dossier that casts doubt on his or her commitment to the field and likelihood for progress.

CATEGORIES FOR PROMOTION TO PROFESSOR-APPLIED DESIGN

Instruction

Outstanding: A candidate is evaluated as outstanding if the committee determines that the criteria for excellent are exceeded. The candidate’s supporting materials demonstrate extensive involvement with mentoring and exceptional preparation.

Excellent: A candidate is evaluated as excellent if the committee determines that his or her teaching performance suggests exceptional preparation and prominent involvement with individual student work. The candidate may have won teaching awards, or have been otherwise recognized for superior instruction. Typically, the candidate’s student evaluation numerical average meets or exceeds the departmental average. The candidate evaluated as excellent should demonstrate a commitment to advising students, and should demonstrate an engagement with teaching and the curriculum beyond simply his or her assigned courses. Such a candidate may receive invitations to lecture that are based upon his or her reputation as a teacher, and may also be involved in actively mentoring students, leading workshops, consultation, or producing pedagogical publications based upon his or her teaching prowess. The candidate evaluated as excellent has demonstrated extensive involvement with individual student work, and has a good track record of his or her students finishing their programs; securing fellowships at the graduate or postgraduate level; advancing in a timely fashion through their degree programs, completing the program, and advancing into a subsequent program or into the profession. Such a candidate advises and guides students diligently, and these students regularly conduct and complete significant work.

Very Good: A candidate is evaluated as very good if his or her performance is considered highly competent. Supporting material should include evidence of diligent preparation and a conscientious mentoring of students, as well as a commitment to enthusiastic, creative, and innovative pedagogy.

Good: A candidate is evaluated as good if the committee determines that his or her performance does not greatly exceed what could be described as adequate. Supporting material should give evidence of diligent preparation and pertinent, valid content.

Fair/Poor: an evaluation of fair or poor describes, respectively, a minimally acceptable and an unacceptable record of instruction.

CATEGORIES FOR PROMOTION TO PROFESSOR-APPLIED DESIGN

Service

Outstanding: A candidate will be evaluated as outstanding in service when he or she meets all the standards of the excellent ranking and in addition demonstrates a sustained and forceful commitment to some particular aspect of service that results in innovation and growth that benefits the University or larger community.
Excellent: A candidate will be evaluated excellent in service when he or she meets all the standards of the very good ranking and in addition demonstrates strong participation and leadership outside the University. Significant and sustained community activities such as lectures, seminars, readings, or consulting; significant leadership in professional associations at the state, regional, national, or international levels; developing and sustaining links to the design community such as internship placements, bringing practicing professionals into the classroom, creating other ties to the professional community outside the university illustrate service outside the University.

Very Good: A candidate will be evaluated very good in service when he or she demonstrates extensive and diligent service and leadership at the School, College, and University levels as well as participation in professional associations and developing links to the design community such as internship placements, bringing practicing professionals into the classroom, creating other ties to the professional community outside the university. Such activities as chairing committees or serving as graduate director, or undergraduate director illustrate leadership.

Good: A candidate will achieve a ranking of good if he or she serves conscientiously on committees at the School, College, and/or University levels, and participates in professional associations.

Fair: A candidate will achieve a ranking of fair if he or she participates nominally in assigned committee and service duties.

Poor: A candidate will be evaluated as poor if his or her service responsibilities have not been acceptably undertaken.

###
# APPENDIX B4: CURRENT FACULTY ROSTER

## Ernest G. Welch School of Art and Design

### Full Time TT and NonTT Permanent

<table>
<thead>
<tr>
<th></th>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Stan Anderson</td>
<td>Associate Professor of Graphic Design</td>
</tr>
<tr>
<td>2.</td>
<td>Mark Burleson</td>
<td>Associate Professor of Ceramics</td>
</tr>
<tr>
<td>3.</td>
<td>Kimberly Cleveland</td>
<td>Assistant Professor of Art History</td>
</tr>
<tr>
<td>4.</td>
<td>Melanie Davenport</td>
<td>Assistant Professor of Art Education</td>
</tr>
<tr>
<td>5.</td>
<td>John Decker</td>
<td>Assistant Professor of Art History</td>
</tr>
<tr>
<td>6.</td>
<td>Craig Drennen</td>
<td>Assistant Professor of Drawing/Painting/Printmaking</td>
</tr>
<tr>
<td>7.</td>
<td>Craig Dongoski</td>
<td>Associate Professor of Drawing/Painting/Printmaking</td>
</tr>
<tr>
<td>8.</td>
<td>Tim Flowers</td>
<td>Foundations Coordinator, Senior Lecturer of Drawing/Painting/Printmaking</td>
</tr>
<tr>
<td>9.</td>
<td>Nancy Floyd</td>
<td>Professor of Photography</td>
</tr>
<tr>
<td>10.</td>
<td>Maria Gindhart</td>
<td>Associate Professor of Art History</td>
</tr>
<tr>
<td>11.</td>
<td>Cheryl Goldsleger</td>
<td>Professor of Drawing/Painting/Printmaking</td>
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<td>12.</td>
<td>Glenn Gunhouse</td>
<td>Senior Lecturer of Art History</td>
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<td>13.</td>
<td>Melinda Hartwig</td>
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<td>14.</td>
<td>Kevin Hsieh</td>
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<td>15.</td>
<td>Pam Longobardi</td>
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<tr>
<td>16.</td>
<td>Melody Milbrandt</td>
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<td>17.</td>
<td>Tim Nichols</td>
<td>Assistant Professor of Interior Design</td>
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<td>18.</td>
<td>Joe Peragine</td>
<td>Associate Professor of Drawing/Painting/Printmaking</td>
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<td>19.</td>
<td>Junco Pollack</td>
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<tr>
<td>20.</td>
<td>Susan Richmond</td>
<td>Assistant Professor of Art History</td>
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<tr>
<td>21.</td>
<td>Ruth Stanford</td>
<td>Associate Professor of Sculpture</td>
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<td>22.</td>
<td>Matthew Sugarman</td>
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<td>23.</td>
<td>Paige Taylor</td>
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<td>24.</td>
<td>Constance Thalken</td>
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<td>25.</td>
<td>Liz Throop</td>
<td>Associate Professor of Graphic Design</td>
</tr>
<tr>
<td>26.</td>
<td>Christina West</td>
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<tr>
<td>27.</td>
<td>Michael White</td>
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<tr>
<td>28.</td>
<td>Michael Wsol</td>
<td>Assistant Professor of Sculpture</td>
</tr>
<tr>
<td>29.</td>
<td>Stewart Ziff</td>
<td>Associate Professor of New Media</td>
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</table>

### Visiting Lecturers

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<tbody>
<tr>
<td>29.</td>
<td>Angela Johnson</td>
<td>New Instructor Visiting Lecturer of Graphic Design</td>
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<tr>
<td>30.</td>
<td>Jessica Jones</td>
<td>New Instructor Visiting Lecturer of Textiles</td>
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<tr>
<td>31.</td>
<td>Mia Merlin</td>
<td>Visiting Lecturer Drawing/ Painting/Printmaking</td>
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<tr>
<td>32.</td>
<td>Miranda Smith</td>
<td>Visiting Lecturer of Ceramics</td>
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<tr>
<td>33.</td>
<td>Jason Snape</td>
<td>New Instructor Visiting Lecturer of Graphic Design</td>
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### New Full-Time Lecturers

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<tbody>
<tr>
<td>34.</td>
<td>Jill Frank</td>
<td>Lecturer of Photography</td>
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<tr>
<td>35.</td>
<td>Paul LaJeunesse</td>
<td>Lecturer of Drawing/Painting/Printmaking</td>
</tr>
<tr>
<td>36.</td>
<td>Jenene Nagy</td>
<td>Lecturer of Drawing/Painting/Printmaking</td>
</tr>
<tr>
<td>37.</td>
<td>Janet Stephens</td>
<td>Lecturer of Art History</td>
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## Appendix B5: Institutional Comparisons

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<th>POSITIONS</th>
<th>Welch School</th>
<th>VCU</th>
<th>U of Delaware</th>
<th>U of Alabama</th>
<th>Herron at IUPUI</th>
<th>NASAD/HEADS National Averages</th>
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<tbody>
<tr>
<td>FTTT 29</td>
<td>19</td>
<td>16</td>
<td>41</td>
<td>FTE 64%</td>
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<tr>
<td>Lecturer 5</td>
<td>0</td>
<td>8</td>
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<tr>
<td>Non TT 37.5</td>
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<td></td>
<td>Non TT/PTI 36%</td>
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<tr>
<td>Emeritus 1</td>
<td>5</td>
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<tr>
<td>Tech Staff 2</td>
<td>10</td>
<td>10</td>
<td>6</td>
<td>4.64</td>
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<tr>
<td>Acad/Admin Staff 5</td>
<td>12</td>
<td>6</td>
<td>25</td>
<td>9.26</td>
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<td>Total Staff 8</td>
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<td>16</td>
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<td>Gallery Dir. 1</td>
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<td>2</td>
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Appendix C1: Strategic Plans and Goals as of the Beginning of Self-Study Period

GOALS AND OBJECTIVES from 2003 APR Self-Study

The Ernest G. Welch School of Art and Design is highly committed to the University’s goal of an “Academic environment conducive to effective and inspired teaching, learning and scholarship and to be recognized as one of the leading national, state-assisted research universities located in an urban setting.” Our goals and objectives for adequately meeting current faculty, staff, and student needs are as follows:

INSTRUCTION

Goal 1. Establish a Ph.D. program in Art History to complement our terminal degree programs in the studio areas.

Objective 1. To maximize retention and recruiting of graduate-level students in the field.

_Rationale._ In 2002/3 the School had 74 applicants for the M.F.A., the terminal degree in studio art, but only 7 applicants for the M.A. in art history, a non-terminal degree. We are convinced that by adding the Ph.D. in art history we can support the university’s research status, increase graduate applications and enrollment, and insure retention of research-level faculty.

Goal 2. Reduce reliance on non-tenure track faculty.

Objective 1: Convert non-tenure track faculty to tenure track positions.

_Rationale._ Loss of tenure track faculty, increase in students. Current Student / Faculty ratio is unacceptable. The average student-to-faculty ratio for the last three-year period is: 1/35 for tenure-track faculty and 1/48 for non-tenure track faculty. The majority of the classes offered in the School of Art and Design are studio courses, not large lecture classes. In our typical studio course the average head count is 20.

_Resources._ Replace visiting instructors and part-time instructors with tenure track faculty. Additional outlay costs are based on a projection of $43,500 per position, except for the Interior Design position that, due to market forces, should be $50,000.

Total cost increase, or differential, for all replacement positions (not counting two that are currently being sought): $66,000. This will replace 2 visiting lecturers and 5 PTIs with 3 TT positions. Please see Appendix B-1.

Objective 2. Increase current graduate assistant funding for current positions and add additional 14 graduate student stipends for M.F.A. students and 6 additional grad lines for graphic design and interior design.

_Rationale._ Add instructional capacity, recent cuts, recruitment. In order to meet a high demand for our courses, the School relies heavily on graduate teaching assistants. To cover the number of courses needed the School has had to cut graduate assistant stipends from the intended salary of $6,000 per year to $4,800 annually, representing a reduction of 20% in salary from the target level determined by the College.

Current funding supports approximately 14 assistantships per year for the School of Art and Design’s M.F.A. program, with over 50 graduate students currently enrolled in three-year programs in the School. So if a third of our students graduate per year, clearly 14 lines is insufficient to fund incoming students. This number is too low for recruitment purposes. Please see Appendix B-2.

_Resources._ $50,000.00 for current positions. This increase would not increase the number of funded graduate lines but would merely supplement salaries from the $4800 to the $6000-level per student. $84,000.00 for graphic design and $36,000 for interior design.

Objective 3. Increase research time and support for professional development.

_Rationale._ The Faculty of the School is accomplished and recognized professionally at national and in some instances international levels in all areas that are staffed by TT faculty (this excludes Jewelry/Metalsmithing). One means of increasing our research profile will be full implementation of the new workload policy. Such implementation will credit us for extra service and thereby create time for increased professional development. The
administration of the School also intends to enhance our profile by encouraging professional development leaves for our faculty. The requested infusion of funds to our GTA and PTI budgets that is outlined above will enable the School to staff courses for those who successfully compete for professional development leaves. Such leaves have been rare for our faculty due to limited resources to staff lost courses. Above and beyond that, we request further funding for GRAs. Of our faculty, no more than 6 have assigned research assistants. We request an additional 6 Graduate lines to fund research assistanships.

**Requested resources:** $36,000 (6 grad lines @ $6,000 per).

**Objective 4.** Hire two new staff members.

*Rationale.* In 1990 there were 6 full-time staff positions in the School. Currently 6 staff persons perform the same jobs, even though our enrollment has increased by 60% since 1990. Granted, we have added one new staff job—a technician for our new computer lab. But the work of our office and facilities is still covered by the same six positions. To meet the needs of our 779 majors, we request an additional administrative staff position and a staff position to maintain our extensive array of tools and equipment, primarily in the areas of sculpture, ceramics, and metalsmithing and jewelry, but occasionally in other disciplines as well. The later is common to virtually all 3-dimensional arts programs of our size. Members of our faculty spend a significant amount of time repairing power tools and equipment. This is time that should be spent on teaching, service, and professional development.

**Required resources:** Approximately $60,000.

**Objective 5.** Funding for an additional (second) course release and increase of administrative stipend for a new Associate Director of the School.

*Rationale.* Pursuing development opportunities and other special projects requires significant time and effort. The School’s director needs greater administrative support in order to make such tasks possible. Currently the School has no Associate Director. A junior, untenured faculty member has been serving temporarily as Undergraduate Director in lieu of an Associate Director, but with highly limited administrative responsibilities. The director has proposed Professor Cheryl Goldsleger as the new Associate Director. Professor Goldsleger should be tenured and promoted to the rank of Associate Professor later this academic year and would be an outstanding administrator. Her reputation as a professional is second to none in the School and she has proven herself to be exceptional and highly energetic in service.

**Required resources:** Either a 12-month appointment or an increased administrative stipend to equal 20% of her salary, plus a second course release (total of 2), carrying a cost of $2700 for either a PTI or a GTA.

(This goal is in the process of implementation. Prof. Goldsleger has accepted the position of Associate Director and will begin in Summer of this Year)

**Goal 3.** Enhance Teaching Space

**Objective 1.** Increase space allocation. We propose the construction of a new facility on Edgewood Ave. to house our three-dimensional arts disciplines. The following concerns will be satisfied by this objective: 1) curricular/programmatic, 2) space/logistical, and 3) health/safety/environmental issues. This proposal contains a funding component and addresses the positive impact this move would have on the other disciplines within the School. Please see Appendix B-3.

*Rationale.* The number of majors in the School has increased by 60% since 1990, yet space allocation for the School of Art and Design has not increased since 1984, when the program added the sculpture facility on Edgewood Avenue. Our space needs are further driven by revived M.F.A. programs in interior design, graphic design, a new doctoral program in art education, a projected doctoral program in art history, a collaborative program with Georgia Institute of Technology in Interior Design/Architecture and a collaborative program with the Communications Department for an M.F.A. in Digital Film that resides in the School of Art and Design. Additionally, we have added a cross-disciplinary media lab and lost a studio/classroom to make it possible.

*Resources:* A rough estimate, established with Perkins and Will, Architects, would be $2,650,000, of which the School could contribute an amount to be determined on an annual basis from our expected endowment.

**Objective 2.** Provide studio space for graduate students.
Rationale. Interior Design will be accepting its first graduate students in 2004 and has no dedicated space for graduate studios, Graphic Design accepted 7 graduate students for the first time this year with no specific studio space for them, jewelry and metals is housed in one room and cannot offer graduate students any studio space, photography, printmaking and textiles all have no graduate studio. The sculpture facility needs space for graduate students. Typically graduate students in sculpture are offered 300 square foot studios in other programs in the country while 200 square feet is the norm for other studio disciplines. Most art programs in the country that are ranked are evaluated on the quality and resources of the graduate program. While many required standards for achieving national ranking are in place within the School, including an active faculty and a vibrant arts scene, our current inability to meet the obligation to provide appropriate studio space for incoming graduate students is a marked deficit. Please see Appendix B-4.

Resources: The School of Art and Design could easily utilize the entire Arts and Humanities building, a building which has been outfitted for our special needs and is undergoing further renovations to address environmental/ventilation issues. (The Recital Hall would not be part of this proposed acquisition.) This additional space would allow us to offer studio space to graduate students in all of our disciplines, as well as a dedicated foundations space (our core, interdisciplinary courses). It would also address office needs for new-hires.

Objective 3. Replace and maintain tools and equipment used in our studios as needed.

Rationale. All of our areas utilize specialized machinery, which is subjected to significant wear and tear. For example, this year we have had to replace specialized sinks in the ceramics area at a cost of over $8,000 our of our supply budget. We request an increase in our supply budget to cover the cost of future repair and/or replacement of our operations, tools, and specialized equipment used in studios.

Resources: Estimated $8,000-$10,000 per year.

Objective 4. Increased Technology Support

Rationale. The School of Art and Design, as a unit made up of visual rather than text-based disciplines, would like to put in place a program of regular replacement of evolving technology. Computers, software, and peripherals should be updated on a schedule of 3 to 5 years, particularly in light of the advances made in the field of digital imaging.

Service
The School has engaged in a self-study process to assess our strengths and weaknesses, to refine our focus and direction, and to outline our needs in order to frame reasonable requests of the University for support. While we hope and expect that our efforts to gain support from the University are persuasive, we are also convinced that there is potential for the solicitation of higher levels of support from the community. We want to take advantage of that potential and feel that we have a great deal to offer possible donors.

The School has recently been named after Ernest G. Welch, who has made us beneficiary of his estate, valued at 3.25 million dollars. Additionally, we have received $325,000 from Dr. Chandler for the Winnie G. Chandler Scholarship Fund. These two major donations give us great momentum for the solicitation of added support.

Ralph Gilbert, our director, is currently engaged in substantive conversations with the Museum of Design of Atlanta, an affiliate of the Smithsonian Institution, about joint programming, some official form of affiliation and even a possible merger with the Museum. This would represent a major enhancement of our programs, particularly in the areas of design and art history. He has met with David Webb, the Museum’s director, on numerous occasions, as well as board members Hank Payne, former president of Williams College, and Angelyn Chandler. Professor Gilbert has additionally engaged the Metropolitan Atlanta Arts Fund, specifically its director Lisa Cremin and its board chairperson, Virginia Hepner, VP of Corporate Banking at Wachovia, in this conversation with strong indications of strategic, if not yet monetary support. Those discussions are ongoing, and we expect some specific initial results in the form of collaborations in programming and educational events in the near future.

Professor Gilbert is also in discussions with Mr. Andrew Heyman, CEO of Radiant Systems, regarding a major annual or biannual fund raising auction for the photography program of the School, under the auspices of the Jane Jackson Gallery, the preeminent photo gallery in the southeast region, of which Mr. Heyman is a principal.

Professor Gilbert is also close to reaching an agreement with Mr. Michael Karlin, retired president of Security First Network Bank, the first internet bank, and artist Todd Murphy, to acquire a rent-free lease of 17,000 sq. ft. of
commercial space on Peachtree St. in downtown Atlanta for special events and projects for the School. A lease for the space has been written and is currently under consideration, subject to approval by the University.

Professor Gilbert has had the School’s gallery director prepare presentation materials for possible donors for a naming of the School’s gallery. The gallery is the School’s primary outreach to the community and literally thousands of announcements are sent out annually for exhibitions. Reviews of our exhibitions regularly appear in the press as well. We anticipate attracting a donor for the gallery to contribute between $250,000 and $500,000 for a naming of the gallery. The donor would become permanently linked with a high-profile cultural institution in the city.
Appendix C2a: Existing Arts and Humanities Building
### Appendix C4: Tech Fee Awards: Amount Requested and Received 2004 - 2010

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## APPENDIX C5: GRADUATE STUDENT STUDIO SPACE

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<th>Total Area (sf)</th>
<th>Maximum # students allowed to assigned spaces</th>
<th>sf per student in assigned space</th>
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Appendix C6: Faculty Roles Nationally from Higher Education Arts Data Services (HEADS) Data Summaries 2010-2011

ART/DESIGN FACULTY AVERAGES

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<th>Avg. Total FTE (Part-Time)</th>
<th>Percent of Total FTE (Part-Time)</th>
<th>Avg. Total FTE (Full-Time)</th>
<th>Percent of Total FTE (Full-Time)</th>
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HIGHEST DEGREE OFFERED

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<th>Avg. Number of Part-Time Instructors</th>
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<th>Avg. Total FTE (Part-Time)</th>
<th>Percent of Total FTE (Part-Time)</th>
<th>Avg. Total FTE (Full-Time)</th>
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### APPENDIX TABLE D1 COURSE OFFERINGS

Departmental Offerings by Fiscal Year, Course Level, Number of Sections, Number of Students and Average Number of Students

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APPENDIX D1.a: Specification Of Program Learning Outcomes and Overview of Learning Outcome Assessment Program and Plan

LEARNING OUTCOMES

BFA and BA in Studio. Majors should be able to:

1. Acquire a solid foundation of formal, perceptual and technical skills in art and design production with an emphasis and a high level of competence in one medium, but with exposure to and some competence in other disciplines.
2. Investigate cross-disciplinary and experimental approaches to art and design making.
3. Acquire computer and digital imaging skills.
4. Acquire a sound understanding of health and safety issues in the studio.
5. Acquire skills in working on collaborative projects.
6. Develop an understanding of contemporary art and design issues and theory.
7. Develop an ability to articulate contemporary issues both orally and in writing, with reference to one’s own work and the work of others.
8. Develop a broad understanding of the economic, social, cultural, political, geographic and religious factors that influence both contemporary art and art of the past.
9. Develop and appreciation and understanding of cultures other than our own through their art and design.
10. Develop skills and insights that enable future self-direction in artistic, pedagogical and scholarly pursuits.

BA in Art History. Majors should be able to:

1. Develop skills in scholarly writing and the ability to carry out art history research.
2. Develop an understanding of the material factors that shape art history, including artistic techniques and creative processes.
3. Develop a general understanding of art historical perspectives that illuminate a student’s area of emphasis, either in art history or studio.
4. Explore the potential for an art degree to provide a livelihood through teaching, scholarship, as an arts or design practitioner, administrator, etc.
5. Develop an understanding of the role(s) of fine art, design, art education or art history in modern society.
6. Develop an understanding of contemporary art issues and theory.
7. Develop an ability to articulate contemporary issues both orally and in writing, with reference to one’s own work and the work of others.
8. Acquire an understanding of the effects of contemporary society on art making.
9. Develop a broad understanding of the economic, social, cultural, political, geographic and religious factors and developments that influence the history of art.
10. Develop an appreciation and understanding of the art of cultures other than our own.
11. Achieve a high level of competence and professionalism in one’s discipline.
12. Develop skills and insights that enable future self-direction in artistic, pedagogical and scholarly pursuits.

BFA in Art Education. Majors should be able to:

1. Develop a thorough grounding in and understanding of pedagogy in art education with particular emphasis on secondary and primary teaching.
2. Experience student teaching under supervision in the public-school system as career preparation.
3. Develop an understanding of the material factors that shape art and art history, including artistic techniques and creative processes.
4. Develop a general understanding of art historical perspectives that illuminate the teaching/learning process.
5. Explore the potential for an art degree to provide a livelihood through teaching, scholarship, as an arts or design practitioner, etc.
6. Develop an understanding of the role(s) of fine art, design, art education or art history in modern society.
7. At the graduate level, develop the expertise to train prospective primary and secondary teachers in a variety of media, concepts and practices.
8. At the graduate level, develop the expertise to train prospective teachers in the theory, curricula and practice of art education.
9. Develop an understanding of contemporary art issues and theory.
10. Acquire a sound understanding of health and safety issues with respect to materials and equipment.
11. Develop an ability to articulate contemporary issues both orally and in writing, with reference to one’s own work and the work of others.
12. Acquire an understanding of the effects of contemporary society on art making.
13. Develop a broad understanding of the economic, social, cultural, political, geographic and religious factors that influence both contemporary art and art of the past.
14. Develop and appreciation and understanding of the art of cultures other than our own.
15. Achieve a high level of competence and professionalism in one’s discipline.
16. Develop skills and insights that enable future self-direction in artistic, pedagogical and scholarly pursuits.

LEARNING OUTCOME ASSESSMENT PROGRAM and PLANS
In 2009 the undergraduate and graduate programs underwent a review to improve the rubrics in the School’s Learning Outcome Assessment Documents (LOAD). For the Art Education and Art History programs, the goal was to reduce their large number of outcomes to a more manageable number for LOAD reporting to COAS. For the Studio Art programs, the goal was to identify learning outcomes that were consistent from the entrance to the exit of programs in order to more readily measure growth and development over the course of study. New rubrics were adopted in Spring 2010 and are proving to be effective across all programs. (See results in the tables and charts of Appendix D1.b. - Learning Outcome Assessment Documents. Note the lower tabs for detailed graphs for each degree program.)

UNDERGRADUATE PROGRAM
The assessment plans for the undergraduate program vary according to the discipline in the BFA and BA degree programs. Students seeking the BFA in Studio Art degree in any of the seven studio concentrations are first assessed upon application to the major. After completing foundation-level course work and two introductory classes in their desired concentration, students submit a portfolio of work from these classes for review by an area committee along with a written statement of intent. The committee utilizes a LOAD rubric for measuring technical skills, conceptual skills, historical and contemporary art knowledge and professional preparation. Once completing their upper-level course work and all degree requirements, majors are again assessed after their senior Portfolio II capstone course and their respective participation in the BFA Senior Exhibition. The same LOAD rubric used upon entrance to the major is employed at this exit point. With consistent measures, the degree of growth and development over the duration of study are clearly illustrated.

Students seeking the BFA in Art Education apply to the major while enrolled in AE 4200 where all aspects of the application process are addressed. Application to the major consists of a portfolio of artwork demonstrating skills in a
variety of media, a written statement reflecting effective communication and critical thinking skills, an emergent teaching philosophy, scores for GACE certification, transcripts listing appropriate GPA, and a sample lesson plan. A faculty committee interview is required along with an upload of portfolio components to Livetext. After the capstone course of AE 4780 Professionalism (Student Teaching), students are assessed with a LOAD rubric that measures the learning outcomes associated with the quality of the learning environment, instruction, instructional resources and professionalism. Majors undergo additional assessment mandated by the College of Education (See Appendix D1.c – AE Learning Outcome Assessment Matrix.) and undergo on-site classroom observation during their student teaching in AE 4780.

The assessment plans for the BA in Art History and Studio Art are separated along discipline lines. Student performance for the BA in Art History is assessed by a variety of methods. Participation in research conferences, awards and scholarships, and winning competitive internships provide one means of assessment. Enrollments, research papers, and test scores from the gateway course of the major, AH 3000 Introduction to Art Historical Methodology, provide more exacting measures. In addition, an exit evaluation is conducted after the capstone AH 4990 where a LOAD rubric measures the following: knowledge of content, critical thinking skills, research skills and written communication skills. Students in the BA in Studio Art are assessed at the entrance to the major by successful completion of the foundation classes and ART 3910 Critical Issues in Contemporary Art, the gateway course for the major. Since this degree focuses on a broad spectrum of general studies in design and fine art, it is more difficult to measure learning outcomes spread thinly across seven possible disciplines. However, in 2009 the School designed and implemented a capstone course for the major, ART 4500 Directed Study, wherein students create a self-defined final project supported by a written artist statement. We now are tasked to develop assessment plans for this major since instituting these entrance and exit courses.

GRADUATE PROGRAM
All graduate applicants to the MFA, MAED and MA programs are assessed by area committees for their qualifications to enter our programs. Application assessment for the MFA in Studio Art is based on the quality of their portfolio work, written statement of intent and undergraduate transcripts. The two points of assessment after entering the program are the 24-Review and 8999 Thesis. After completing 24 hours of studio course work in one of the seven studio concentrations, students present to their area faculty a review of the studio work produced since entering the MFA program. At this time, faculty provide feedback on the strengths and weaknesses of the work and assess the readiness of students to advance into thesis. Upon completion of thesis, which includes an exhibition of the work accompanied by a written thesis, students are assessed with a LOAD rubric for the following learning outcomes: theoretical and critical thinking, contemporary contextual knowledge, advanced research skills and professional practice.

Application assessment for the MAED is based on a portfolio of artwork demonstrating skill in a variety of media and, if already teaching, examples of student work and a written statement of goals. A minimum score of 800 on the GRE or 50 on the MAT is required. Students are assessed at the mid-point of the program by a faculty committee, which involves transcripts reviews, personal interviews and discussion of thesis proposals. After completing their written thesis or Project-in-lieu-of-thesis, students must pass an Oral Examination in which they present and defend their thesis. Upon completion of the degree, learning outcomes are assessed with a LOAD rubric for the following: research skills of gathering evidence, research skills of analyzing evidence, and written communication skills.

Faculty assess applicants to the MA in Art History program by requiring a BA in Art History or a BA in another field with a minimum of five upper-division Art History courses with grades of B or higher. In addition, a minimum score of 500 on the verbal component of the GRE along with a writing sample. Upon completion of thesis, students are assessed with a LOAD rubric for the learning outcomes of research skills, critical analysis of evidence and written communication skills.

The results of the LOAD rubric evaluations are tabulated and reported to the College Undergraduate Assessment Committee. The report entails an analysis of the results in relation to the previous year’s results. Areas of strength, weakness and growth are noted in terms of programmatic and instructional effectiveness. Action plans that respond to the assessment results conclude the reporting process. In turn, the School then implements the action plans and adopts curriculum and program changes to improve and advance the level of student achievement.

###
Appendix D1b: LOAD Assessment Comparisons

**ART EDUCATION (Undergrad)**

**The Learning Environment**
- Number of Students Evaluated for Goal: 27
- Number of Students Who Achieved the Goal: 27
- Minimum Score for Successful Completion: 3
- We Aimed for Score of: 4.5
- Average Score for Academic Year: 4.6

**Instruction**
- Number of Students Evaluated for Goal: 27
- Number of Students Who Achieved the Goal: 27
- Minimum Score for Successful Completion: 3
- We Aimed for Score of: 4.5
- Average Score for Academic Year: 4.6

**Instructional Resources**
- Number of Students Evaluated for Goal: 27
- Number of Students Who Achieved the Goal: 27
- Minimum Score for Successful Completion: 3
- We Aimed for Score of: 4.5
- Average Score for Academic Year: 4.7
**Professionalism**
Number of Students Evaluated for Goal 27
Number of Students Who Achieved the Goal 27
Minimum Score for Successful Completion 3
We Aimed for Score of 4.5
Average Score for Academic Year 4.6

---

**ART EDUCATION (Graduate)**

**Research Skills (Gathering of Evidence)**
Number of Students Evaluated for Goal 5
Number of Students Who Achieved the Goal 5
Minimum Score for Successful Completion 3
We Aimed for Score of 4
Average Score for Academic Year 4.6

---

**Research Skills (Critical Analysis of Evidence)**
Number of Students Evaluated for Goal 5
Number of Students Who Achieved the Goal 5
Minimum Score for Successful Completion 3
We Aimed for Score of 4
Average Score for Academic Year 4.5
### Written Communication Skills

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<td>Number of Students Who Achieved the Goal</td>
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<td>Average Score for Academic Year</td>
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- **Average Score for Academic Year**:!
- **We Aimed for Score of**:!
- **Minimum Score for Successful Completion**:!
APPENDIX D1.B: LEARNING OUTCOMES ASSESSMENT DOCUMENTS
ART HISTORY (Undergrad)

Knowledge of Content
Number of Students Evaluated for Goal17
Number of Students Who Achieved the Goal14
Minimum Score for Successful Completion3
We Aimed for Score of 4.5
Average Score for This Academic Year 3.76
Average Score for Previous Year 3.85

Critical Thinking Skills
Number of Students Evaluated for Goal17
Number of Students Who Achieved the Goal13
Minimum Score for Successful Completion3
We Aimed for Score of 4.5
Average Score for This Academic Year 3.65
Average Score for Previous Year 3.58

Research Skills
Number of Students Evaluated for Goal17
Number of Students Who Achieved the Goal14
Minimum Score for Successful Completion3
We Aimed for Score of 4.5
Average Score for This Academic Year 3.76
Average Score for Previous Year 3.75

Written Communication Skills
Number of Students Evaluated for Goal 17
Number of Students Who Achieved the Goal 14
Minimum Score for Successful Completion 3
We Aimed for Score of 4.5
Average Score for This Academic Year 3.62
Average Score for Previous Year 3.58
ART HISTORY (Graduate)

Research Skills (Gathering of Evidence)
Number of Students Evaluated for Goal 5
Number of Students Who Achieved the Goal 5
Minimum Score for Successful Completion 3
We Aimed for Score of 4.5
Average Score for This Academic Year 4.6

Research Skills (Critical Analysis of Evidence)
Number of Students Evaluated for Goal 5
Number of Students Who Achieved the Goal 5
Minimum Score for Successful Completion 3
We Aimed for Score of 4.5
Average Score for This Academic Year 4.7
**Written Communication Skills**

Number of Students Evaluated for Goal 5
Number of Students Who Achieved the Goal 5
Minimum Score for Successful Completion
We Aimed for Score of 4.5
Average Score for This Academic Year 4.3
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**Technical Skills**

- Excellent 4: 20%
- Very Good 3: 44%
- Average 2: 27%
- Poor 1: 9%

**Conceptual Skills**

- Excellent 4: 22%
- Very Good 3: 44%
- Average 2: 31%
- Poor 1: 2%

**Historical and Contemporary Knowledge**

- Excellent 4: 20%
- Very Good 3: 36%
- Average 2: 33%
- Poor 1: 13%

**Professional Preparation**

- Excellent 4: 24%
- Very Good 3: 38%
- Average 2: 36%
- Poor 1: 2%
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**Technical Skills**
- Excellent 4: 57%
- Very Good 3: 32%
- Average 2: 9%
- Poor 1: 0%

**Conceptual Skills**
- Excellent 4: 55%
- Very Good 3: 36%
- Average 2: 9%
- Poor 1: 0%
### MFA in Studio Disciplines

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<td>25%</td>
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Theoretical and Critical Thinking

- Excellent 4: 63%
- Very Good 3: 13%
- Average 2: 25%
- Poor 1: 0%

Contemporary Contextual Knowledge

- Excellent 4: 38%
- Very Good 3: 50%
- Average 2: 13%
- Poor 1: 0%

Advanced Research Skills

- Excellent 4: 63%
- Very Good 3: 38%
- Average 2: 0%
- Poor 1: 0%

Professional Practice

- Excellent 4: 75%
- Very Good 3: 25%
- Average 2: 0%
- Poor 1: 0%
## FAL 2010

### DRAWING, PAINTING, PRINTMAKING

#### Application for Bachelor of Fine Arts in Studio Major

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Application for Bachelor of Fine Arts in Photography

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![Bar chart showing communication, analytical skills, critical thinking, collaborative group skills, and quantitative skills ratings for Photography Outcome Goal.]

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![Bar chart showing technical skills, conceptual skills, historical and contemporary knowledge, and professional preparation ratings for Portfolio II Outcome Goal.]

USED SPRING FORM
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![Chart showing outcomes](chart.png)
### SCULPTURE
Application for Bachelor of Fine Arts in Sculpture

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#### Master of Fine Arts Sculpture

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![Graph showing the distribution of scores for various categories]
Professional Practice
Totals N/A

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Appendix D1c: Art Education Program Assessment Matrix – Initial Certification

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<td>EDU 4000; EDU 4300 Language Arts in Elem. Ed. Technology lab</td>
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<td>Written lesson plans Analysis of content standards for math and science</td>
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<td>Portfolio (section 1) Unit of study 4 observations of lessons using INTASC rubric Recommendation for student teaching</td>
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<td>Assessment of P-12 students: Case study of two children’s progress</td>
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<td>Survey of student satisfaction INTASC surveys Course evaluations</td>
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<td>AE 4760: Instruction Hours/Days in field: Internship</td>
<td>AE 4770:Instruction Resources Hours in the field: Internship</td>
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<td>Analysis of children’s art work Documentation of pre and post Lesson performance</td>
<td>Analysis of children’s progress</td>
<td>Observe engagement of students with visual resources and impact of art displays on student learning</td>
<td>Observe impact of community involvement on student learning; ie. art displays, parent contact, field trips</td>
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<td>AE 4770:Instruction Resources</td>
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## INTASC Standard 5:
The Learning Environment

**The teacher uses an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning, and self-motivation.**

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Assessment of candidate: Teaching Portfolio  
Assessment of P-12 students: Samples of student work in Teaching Portfolio  
Data collected for program evaluation: Course evaluations  
Supervising Teacher Observations  
Intern Self-Efficacy Evaluation | Courses/experiences: AE 4750 Instruction  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
Assessment of candidate: Teaching Portfolio  
Assessment of P-12 students: Samples of student work in Teaching Portfolio  
Data collected for program evaluation: Course evaluations  
Supervising Teacher Observations  
Intern Self-Efficacy Evaluation | Courses/experiences: AE 4770 Instructional Resources  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
Assessment of candidate: Teaching Portfolio  
Assessment of P-12 students: Samples of student work in Teaching Portfolio  
Data collected for program evaluation: Course evaluations  
Supervising Teacher Observations  
Intern Self-Efficacy Evaluation | Courses/experiences: AE 4780 Professionalism  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
Assessment of candidate: Teaching Portfolio  
Assessment of P-12 students: Samples of student work in Teaching Portfolio  
Data collected for program evaluation: Course evaluations  
Supervising Teacher Observations  
Intern Self-Efficacy Evaluation |

## INTASC Standard 4:
Varied Instructional Strategies and Tools, Including Technology

The teacher understands and uses a variety of instructional strategies to encourage students' development of critical thinking, problem solving, and performance skills.

<table>
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Assessment of P-12 students: Student samples in Teaching Portfolio  
Data collected for program evaluation: Course evaluation  
Analysis of INTASC Teacher Performance Assessments | Courses/experiences: AE 4750 Instruction  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
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Assessment of P-12 students: Student samples in Teaching Portfolio  
Data collected for program evaluation: Course evaluation  
Analysis of INTASC Teacher Performance Assessments | Courses/experiences: AE 4770  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
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Assessment of P-12 students: Student samples in Teaching Portfolio  
Data collected for program evaluation: Course evaluation  
Analysis of INTASC Teacher Performance Assessments | Courses/experiences: AE 4780  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
Assessment of candidate: Teaching Portfolio  
Assessment of P-12 students: Student samples in Teaching Portfolio  
Data collected for program evaluation: Course evaluation  
Analysis of INTASC Teacher Performance Assessments |

## INTASC Standard 3:
Diversity Among Learners

The teacher understands how students differ in their approaches to learning and creates instructional opportunities that are adapted to diverse learners.

<table>
<thead>
<tr>
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</table>
| INTASC Standard 3:   | Courses/experiences: AE 4750 Learning Environment  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
Assessment of candidate: INTASC Performance Assessment  
Assessment of P-12 students: Observations of teacher adaptive strategies and student engagement  
Data collected for program evaluation: Course Evaluation  
Self-Efficacy Evaluation  
Supervising Teacher Observations  
Employment | Courses/experiences: 4760 Instruction  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
Assessment of candidate: INTASC Performance Assessment  
Assessment of P-12 students: Observations of teacher adaptive strategies and student engagement  
Data collected for program evaluation: Course Evaluation  
Self-Efficacy Evaluation  
Supervising Teacher Observations  
Employment | Courses/experiences: 4770 Instructional Resources  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
Assessment of candidate: INTASC Performance Assessment  
Assessment of P-12 students: Observations of teacher adaptive strategies and student engagement  
Data collected for program evaluation: Course Evaluation  
Self-Efficacy Evaluation  
Supervising Teacher Observations  
Employment | Courses/experiences: 4780 Professionalism  
Hours/Days in field – coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily internship  
Assessment of candidate: INTASC Performance Assessment  
Assessment of P-12 students: Observations of teacher adaptive strategies and student engagement  
Data collected for program evaluation: Course Evaluation  
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### Standard/Proficiency

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<td>Assessment of P-12 students: Observations of student engagement</td>
<td>Assessment of P-12 students: Samples of student work in Teaching Portfolio</td>
<td>Assessment of P-12 students: Observations of student engagement</td>
<td>Assessment of P-12 students:</td>
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<td>Data collected for program evaluation: Course evaluations Analysis of Supervising Teacher Observations Intern Self Efficacy Rating Exit Interview</td>
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<td>Data collected for program evaluation:</td>
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<tr>
<td><strong>INTASC Standard 7:</strong> Instructional Planning</td>
<td>courses/Experiences: AE 4750: Learning Environment</td>
<td>Courses/Experiences: AE 4760 Instruction</td>
<td>Courses/Experiences: AE 4770 Instructional Resources</td>
<td>Courses/Experiences: AE 4780 Professionalism</td>
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<td>The teacher plans instruction based upon knowledge of subject matter, students, the community, and curriculum goals.</td>
<td>Hours/Days in field - coded by urban (U), suburban (S), rural (R) or multicultural (M): Daily Internship</td>
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<td>Assessment of candidate: Management Plans Teaching Portfolio INTASC Performance Assessment</td>
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<td>Assessment of candidate: Teaching Portfolio</td>
<td>Assessment of candidate: Reflections on Teaching</td>
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<td>Assessment of P-12 students: Sample of Student Work in Teaching Portfolio</td>
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<td><strong>INTASC Standard 8:</strong> Assessment</td>
<td>Courses/Experiences: AE 4750: Learning Environment</td>
<td>Courses/Experiences: AE 4760 Instruction</td>
<td>Courses/Experiences: AE 4770 Instructional Resources</td>
<td>Courses/Experiences: AE 4780 Professionalism</td>
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<td>The teacher understands and uses formal and informal assessment strategies to evaluate and ensure the continuous intellectual, social and physical development of the learner.</td>
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<td>Assessment of candidate: Constructs assessment instruments with units of study Teaching Portfolio INTASC Performance Assessment</td>
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<td>Assessment of P-12 students: Sample of student pre and post work in Teaching Portfolio Samples of student assessments</td>
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### Analytical Skills

<p>| Analysis of INTASC Performance | | | | |
| Evaluation: | | | | |
| Portfolio | Assessment of P-12 students: CD copies of Teaching Portfolios | | | |
| Observation of student engagement | | | | |
| Course Evaluation | | | | |
| Intern Self-Efficacy Assessment | | | | |
| Data collected for program evaluation: | | | | |
| Course evaluations | | | | |
| Analysis of Supervising Teacher Observations Intern Self Efficacy Rating Exit Interview | | | | |
| Assessment of candidate: Teaching Portfolio | | | | |
| Data collected for program evaluation: Course Evaluation Analysis of Supervising Teacher Observations Intern Self Efficacy Rating Exit Interview | | | | |
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| Assessment of P-12 students: | | | | |
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<td><strong>INTASC Standard 9:</strong> Professional Commitment</td>
<td>AE 4750 Learning Environment</td>
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<td>Assessment of P-12 students: Data collected for program evaluation: Course evaluation Self-efficacy rating INTASC Evaluations</td>
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<td><strong>INTASC Standard 10:</strong> Partnerships to Support Learners</td>
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APPENDIX D2: SYLLABI FOR CTW CLASSES
Richmond AH 3000
Drennan ART 3910
Farnell ART 3910
Floyd PHOTO 4940/4950
Flowers DPP 4940/4950
Hartwig AH 4990
LaJeunesse ART 4500
Milbrandt AE 4900
Pollack TEXT 4940/4950
Introduction to Art Historical Methodology (CTW)
AH 3000 CRN: 86384 Fall 2011 - MW 3:00-4:15 pm

Instructor: Dr. Susan Richmond
Office: 459A
Office hours: Tues 3:30-5:30 p.m.; or by appt.
Mailbox: Room 117 (Main Art & Design office)
E-mail: srichmond@gsu.edu
Office phone: 404-413-5240

Pre-requisites: completion of at least 2 of the 3 surveys: AH1700; AH1750; or AH1850.

Description: This course introduces students to the intellectual background and methodological foundations of art history. Students will assess the primary contributors to, as well as the concerns, controversies, and assumptions of the discipline. Through the study and application of art historical methodologies, students will learn how to formulate pertinent questions and compose valid interpretations of works of art and art historical problems. AH 3000 is a designated “Critical Thinking Through Writing” (CTW) course for majors, therefore considerable time will be dedicated to helping students develop their critical thinking and writing skills.

Course-Specific Outcomes: Upon the successful completion of this course, students will be able to...
• Recognize canonical texts and authors in the discipline.
• Explain the historical development of art history as an intellectual discipline.
• Evaluate various research methods in art history.
• Apply research methods to the study of art and art history.
• Develop original research and writing topics.

General CTW Outcomes for Art History Majors:
• Understand and evaluate the creative and cultural significance of art and art history.
• Assess and synthesize interpretations of art and art historical claims made by others.
• Formulate pertinent questions and compose valid interpretations of works of art or art historical problems.

Required Texts:
• Articles and chapters on ULearn and library databases (see schedule below)
Assignments:
All assignments are due in class unless otherwise noted on the schedule below. Printer problems and other technical difficulties are not acceptable excuses for failure to hand in an assignment on time. Absence on the day an assignment is due is also not acceptable; I am flexible, however, so if you have a legitimate excuse, please talk to me. Absolutely no emailed assignments accepted without prior approval by the instructor.

Class Participation 10%
- excellent attendance
- engaged participation in class discussions
- preparation of readings

Five short written responses to course material 30%

10-page research paper:
60%
- Annotated Bibliography (10%)
- Draft (10%)
- Formal Presentation (10%)
- Final Paper (30%)

Grading Scale: A+(98-100); A(94-97); A-(90-93); B+(87-89); B(84-86); B-(80-83); C+(77-79); C(74-76); C-(70-73); D(60-69); F(0-59)

Make-up assignments: Make up assignments will only be given with documentation of a valid emergency. If you are unable to fulfill an assignment on time, please contact me within 48 hours of the due date so that we can reschedule. Unexcused late assignments are not accepted.

A note about readings: Many of our class meetings will consist of in-depth discussions of assigned readings; it is essential that you do all readings so that you can participate in class and benefit from the insights offered by your peers. Plan to bring the assigned readings to class for reference. At times you may find that the readings are difficult. Don’t worry—this is why we are going to talk about them in class.

Guidelines: E-Mail: All students must activate their GSU e-mail accounts. If you use a commercial account you can forward your GSU account to it. Class Attendance is mandatory and roll will be taken. Three absences are allowed without penalty; each additional absence will result in a lowering of your final grade by 5%. There are no distinctions between excused and unexcused absences, so please plan accordingly if you know you have a scheduled conflict. The last day to withdraw and still receive a “W” for the course is 7 October; it is the student’s responsibility to contact the Registrar if dropping becomes necessary. Class etiquette: arrive on time; turn off cell phones and refrain from talking while the instructor is lecturing. Laptop use is permitted for note-taking only. Students should consult Section 409 of the General Catalogue for the University’s policy on academic honesty. In this class, academic dishonesty on a given assignment will result in a failing grade for the assignment and possibly the course. A formal letter will go into your official file. Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. If you have a documented disability and wish to discuss academic accommodations with me, please contact me as soon as possible. Instructor evaluations: your constructive assessment of this course plays an indispensable role in shaping education at Georgia State; upon completing the course, please take time to fill out the online course evaluation.
**Schedule:** The syllabus provides a general plan for the course; deviations may become necessary. Readings should be done for the class day next to which they are listed.

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<thead>
<tr>
<th>Date</th>
<th>Topic and Reading Material</th>
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<tr>
<td>Aug 22</td>
<td>Introduction</td>
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<td>Aug 29</td>
<td>The Intention of Interpretation Reading on ULearn: Sarah Burns, “How Words Matter,” <em>American Art</em> 23, no. 1 (spring 2009): 2-4. <strong>Short #1 due in class (see the assignment at end of syllabus)</strong></td>
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<td>Aug 31</td>
<td>Birth of Modern Art History Reading: D’Alleva, <em>Look!</em>, pp. 133-142; after reading this section, go back and reread either Vasari’s or Winkelmann’s excerpts in D’Alleva, then read the additional texts by the same author on ULearn.</td>
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<tr>
<td>Sept 5</td>
<td>No class: Labor Day</td>
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<tr>
<td>Sept 7</td>
<td>Birth of Modern Art History Reading: D’Alleva, <em>Look!</em>, pp. 62-69; Anne D’Alleva, <em>Methods &amp; Theories of Art History</em>, pp. 17-20; and on ULearn: Heinrich Wölfflin, “Principles of Art History” <strong>Short # 2 due in class (assignment posted on ULearn)</strong></td>
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<td>Sept 21</td>
<td>Analysis of Form: Semiotics Reading: D’Alleva, <em>Methods &amp; Theories</em>, pp. 28-45; and on ULearn, Roland Barthes,</td>
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Sept 26 Research paper topics One-on-one meetings to discuss paper topics on Monday, Tues and Wed
Sign-up sheet for 10-15 minute meetings will circulate.

Sept 28 Research paper topics One-on-one meetings to discuss paper topics Sign-up sheet for 10-15 minute
meetings will circulate.

Oct 3 Introduction to research in Pullen library, part I
(Meet in classroom 1 in Pullen Library North (near coffee shop); class led by Nedda Ahmed,
Arts Liaison Librarian) Background reading: *Methods & Theories*, chapt 6 on how to write a
research paper.

Oct 5 Introduction to research in Pullen library, part II
(Meet in classroom 1 in Pullen Library North; class led by Nedda Ahmed, Arts Liaison
Librarian) NOTE: SEMESTER MID-POINT IS FRIDAY, 7 OCT – last day to drop the
course and receive a W.


Oct 12 Art’s Contexts: Marxism & The Social History of Art Reading on ULearn: T.J. Clark, excerpts from
“Olympia's Choice,” *The Painting of Modern Life: Paris in the Art of Manet and his

**Short #4 due in class**

Oct 17 Art’s Contexts: Cultural Taste Reading: on ULearn: Pierre Bourdieu, “Introduction” and excerpts
from *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice (Cambridge,

Oct 19 Art’s Contexts: Feminist Theories Reading: D’Alleva, *Methods & Theories*, pp. 60-76; and on
ULearn: Linda Nochlin, “Why Have There Been No Great Women Artists?” (1971); reprinted in
145
178.

Oct 24 Art History in Practice Guest lectures – to be announced Topics will included: internships, museum
work, art writing, etc.
Oct 26 Peer discussions of paper topics/research & writing process

**Annotated bibliographies due in class**


Nov 7 No class: writing day

Nov 9 No class: writing day

**Paper drafts due in my mailbox in Room 117, by 5pm. No emails.**


Nov 16 Stances on Knowledge: Deconstruction Reading: D’Alleva, Methods, pp. 131 to end of chapter 5. Paper drafts returned

**Short # 5 due in class**

Nov 21 Thanksgiving Break

Nov 23 Thanksgiving Break

Nov 28 Formal Presentations

Nov 30 Formal Presentations

Dec 5 Formal Presentations

Dec 7 Final Papers due in my mailbox by 5 pm. No email attachments. No exceptions.
Short #1: Word Association Assignment
AH 3000 Due 29 August in class

This assignment asks you to reflect on the relationship between language and visual forms.

1. Select one of the descriptive words listed below.

2. Track down a definition of that word. Your definition can come from a dictionary, an art book glossary, a poem, a novel, a medical glossary, a song lyric, a friend, and so forth. Be as creative as you want in selecting your sources, and consider how a word may have more than one meaning. Be sure to note down your source along with the definition.

3. Locate two examples—in three-dimensions and in two-dimensions—that you feel express the definition you’ve chosen. These do not necessarily have to be works of art. Look around at the objects and images in your home or office. If possible, bring your examples to class.

4. Be creative; there is no “correct” answer to this project.

5. Be prepared to discuss your examples in class.

Abstract (abstraction) Elegant (elegance) Beauty (beautiful) Heavy (heaviness) Feminine (femininity) Rough (Roughness) Dynamic (dynamism) Warm (warmth)

**

Research Paper (a brief description):
A 10-page paper on a topic developed in consultation with the instructor. Your topic may entail a) an in-depth analysis of a single work of art (prior to 1970), an artist (prior to 1970), an art movement (prior to 1970) that has been interpreted from several points of view; b) an analysis of an art historian’s scholarship; c) a state-of-the-research paper on a specific approach in art history/art historical methodology. Your final project will include an annotated bibliography with at least 7-8 sources; a preliminary paper draft; a brief in class presentation; and a final draft with illustrations (if appropriate). This research project is designed to develop your skills in conducting art historical research and in analyzing the different methodologies used by art historians. It is intended to help you identify and think critically about the questions art historians ask and the kinds of evidence they use in answering those questions.

Some paper suggestions:
Different interpretations of
Donatello’s David
Sandro Botticelli’s Primavera
Peter Paul Rubens Marie de Medici painting cycle
Thomas Eakins’s The Swimming Hole
Eduard Manet’s Olympia
Pablo Picasso’s Demoiselles d’Avignon
Jackson Pollock’s drip paintings, 1947-51 Questions of Biography: The Case of Caravaggio
Changing art historical perspectives on Rococo art The gendering of French Impressionism Issues in the History of Iconoclasm Homoeroticism in Roman art A critical study of a museum collection (perhaps focus on the High Museum, MOMA, or The National Museum of Women in the Arts) Developments in feminist art history since 1970 Representations of Race in [fill in the blank…]
Heinrich Wofflin’s influence on art history Art and Censorship
ART 3910  CRITICAL ISSUES IN CONTEMPORARY ART

CRITICAL THINKING THROUGH WRITING

MWTRF 1:45PM-4:05PM (CTW - 53836 - ART 3910 – 005)
Sparks Hall, room 302

Critical Issues in Contemporary Art
Prerequisite: 24 credit hours in art. Interdisciplinary course examining changes over the past fifty years, both in art and society, and how these changes have influenced contemporary art and professional art practice. Emphasis on theoretical and critical thinking. Serves as one of the two Critical Thinking Through Writing (CTW) courses required of all Art majors.

Mission of the School: The Ernest G. Welch School of Art and Design offers a rigorous, comprehensive, and accessible graduate and undergraduate education in the visual arts to a diverse student population. From Foundation to Graduate studies, courses are designed to give each student challenging, discipline-specific training while presenting the opportunity for each to discover and nurture an individual vision and voice.

Course Description: Critical Issues in Contemporary Art is designed to introduce BA and BFA Studio Art majors to the critical issues and debates relevant to contemporary art and creative practice. It will investigate the critical theory, art history, and cultural revolutions that shaped the art of the 1990's through today. Students will be introduced to a variety of critical methodologies such as formalism, feminism, post structuralism, and post-colonialism through lectures, selected readings, slide presentations, video screenings, visits to exhibitions and presentations by guest artists. Art in a variety of media will be examined to illustrate current critical issues affecting artists in their studio production. Students will debate and clarify issues through verbal and written analysis, interpretation, and comparison of the visual materials and readings.

Course Objectives: Students completing this course will gain an understanding of the processes and critical debates that inform contemporary art practice, and will have participated in a close study of the work of leading contemporary artists and their antecedents. This knowledge will further their ability to place their own work, and the work of others, in a contemporary art and theoretical context and to more effectively develop their own personal studio work as they pursue their BA and BFA Studio Art majors.

The Critical Thinking through Writing projects for the course will constitute 78% of the final grade for the course.

The writing assignments in this course will take the form of both in-class and out of class writings in response to course material. Students will not be expected to write extended formal papers in this course.

Required Text(s):
   (paperback, ISBN-10# 1840468491)
There will also be specific online reading assignments given by the professor throughout the quarter. The online readings will be available on ULearn.

**Attendance Policy:** Attendance at every class is mandatory and is taken at the beginning of each class. If you are enrolled in a class and do not attend the first and second class meetings, you will be asked to drop the class. Classes begin at stated times and lateness is unacceptable. Leaving early or arriving late is counted as half absence. If you come to class late, it is your responsibility to notify me after class that you were late, not absent, and to request a change in the attendance record from absent to late. If you fail to do this, be aware that your attendance record remains as an absence. Your final grade will be reduced by letter grade for each and every absence after the third absence. (Example: a grade of “A” becomes a “B” with 4 absences; a grade of “A” becomes a “C” with 5 absences.) **There are no “excused” absences.** It would be wise to save your 3 allowable absences in anticipation of emergencies. It is your responsibility to inform me in advance of a class that you know you must miss. You will be held responsible for the material covered in the missed class and must consult your fellow students to receive all instruction and information covered in the class.

**Late Assignments:** Assignments are due in hardcopy form at the beginning of class on the due date. **Late assignments will receive a 5-pt deduction for every day (not class meeting) late.** If you know you will miss class, you can have another student turn in your assignment if you choose.

**Extra Credit:** There are no opportunities for extra credit.

**Note:** NO TEXTING IN CLASS. NO LAPTOP OR SMARTPHONE INTERNET USE IN CLASS.

**Security Statement:**
Georgia State University and the Welch School of Art have installed punch code locks to make our buildings safer for students and faculty. You should treat any lab or studio under card lock as a secure space. As such, GSU and the Welch School ask that you abide by the following guidelines to help ensure the safety and wellbeing of everyone:
1. **ALWAYS** have your GSU ID card with you when on campus.
2. **NEVER** allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks you for your card, report the incident to campus police.
3. **ALWAYS** report suspicious people or activity to the faculty or graduate student in charge of the studio or lab. If, for any reason, there is no faculty or graduate student supervision, report suspicious people or activity to campus police. The number is 404-413-2100.
4. **NEVER** try to enter a studio or lab by “piggybacking” on someone else. For example: if someone is entering the lab or studio before you, do not try to get through the door while it is open. Wait for the door to close and then punch in again to gain entry. Similarly, do not allow someone else to come through with you. It can be tempting to hold the door open for someone whose hands are full with equipment, etc. This practice, however, is NOT SECURE and can put everyone at risk. Wanting to help is good, but be smart about it. If you want to help a classmate or friend who is carrying a lot of equipment you can, 1) gain entry to the lab or studio by yourself, 2) wait on the other side of the door for the other person to enter, and 3) help the person with her/his equipment.

These procedures are a course requirement and the consequences for violating them range from penalties to your course grade to expulsion from the class. Security is everyone’s concern. GSU and the Welch School of Art and Design thank you in advance for your cooperation.

**Schedule of Classes:** Key events including assignments, projects due dates/exam dates:

**WEEK 1: INTRODUCTION—INTRODUCTION TO MODERNISM**

Class 1 (M 5/09): Introduction to key ideas; introduction to “critical writing”
Class 2 (T 5/10): Meet at 1:30pm today! Go to Dael Theater, 1 Park Place, for 2CI candidate presentation.

“Art/Non-Art.” Each student will bring one “art” object and one “non-art” object and explain their choices in 2 minutes. Each student should turn in a typed
version of their 2-minute statement that explains their summaries and justifies their selections. (Note: The statement is officially Writing Assignment 1.)

Class 3 (W 5/11): Intro to Modernism; Turn in Writing Assignment 2
Class 4 (R 5/12): Intro to Modernism PowerPoint; Turn in Writing Assignment 3
Class 5 (F 5/13): Modernism continued; Turn in Writing Assignment 4

WEEK 2: TRANSITION TO POST-MODERNISM
Class 6 (M 5/16): Modernism into Conceptual Art; Turn in Writing Assignment 5
Class 7 (T 5/17): early postmodern; postmodern 70’s; Turn in Writing Assignment 6
Class 8 (W 5/18): postmodernism continued; Turn in Writing Assignment 7
Class 9 (T 5/19): postmodernism & poststructuralism; Turn in Writing Assignment 8
Class 10 (F 5/20): Gallery visit day! Visit all the following galleries in preparation of your exhibition review:
   1. Atlanta Contemporary Art Center ($3 admission with student ID)
   2. Saltworks Gallery (free)
   3. Get This Gallery (free)
   4. Sandler Hudson Gallery (free)
   5. Kiang Gallery (free)
   6. Solomon Projects (free)

WEEK 3: VARIETIES OF POST-MODERNISM
Class 11 (M 5/23): The feminist revolution; Turn in Writing Assignment 9
Class 12 (T 5/24): Feminism continued; Turn in Writing Assignment 10
Class 13 (W 5/25): Abject in the ’90s; Turn in Writing Assignment 11
Class 14 (R 5/26): “What is institutional critique?”; Turn in Writing Assignment 12
Class 15 (F 5/27): Relational aesthetics

WEEK 4: FINAL EXAM WEEK
Class 16 (M 5/30):
Class 17 (T 5/31):
Class 18 (W 6/1): FINAL EXAM @ 1:30pm in same room; Turn in exhibition review (typed, double spaced)
Class 19 (R 6/2):
Class 20 (F 6/3):

Grading Opportunities:
Your overall course grade will be computed according to the following breakdown:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 Writing Assignments, 50pts each (600pts)</td>
<td>70% (approximately 6% each)</td>
</tr>
<tr>
<td>Class participation (50 pts)</td>
<td>6%</td>
</tr>
<tr>
<td>Exhibition review (100pts)</td>
<td>12%</td>
</tr>
<tr>
<td>Final exam (100pts)</td>
<td>12%</td>
</tr>
<tr>
<td>TOTAL 850pts</td>
<td></td>
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<table>
<thead>
<tr>
<th>Grading Standards</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Letter grade: A   = excellent</td>
<td>93 – 100 %</td>
</tr>
<tr>
<td>Letter grade: A-  =</td>
<td>90 – 92 %</td>
</tr>
<tr>
<td>Letter grade: B+  = very good</td>
<td>87 – 89 %</td>
</tr>
<tr>
<td>Letter grade: B   =</td>
<td>83 – 86%</td>
</tr>
<tr>
<td>Letter grade: B-  =</td>
<td>80 – 82%</td>
</tr>
<tr>
<td>Letter grade: C+  =</td>
<td>77 – 79%</td>
</tr>
<tr>
<td>Letter grade: C   = *</td>
<td>73 – 76%</td>
</tr>
<tr>
<td>Letter grade: C-  = *</td>
<td>70 – 72%</td>
</tr>
<tr>
<td>Letter grade: D+  = *</td>
<td>77 – 79%</td>
</tr>
<tr>
<td>Letter grade: D   = *</td>
<td>63 – 66%</td>
</tr>
<tr>
<td>Letter grade: D-  = *</td>
<td>60 – 62%</td>
</tr>
<tr>
<td>Letter grade: F   = failing</td>
<td>0 – 59%</td>
</tr>
</tbody>
</table>

*Refer to the student handbooks and departmental standards for minimal acceptance for passing grade.
**Conference (s):** Each student enrolled in the course will receive notification of their midterm grade halfway through the term. Students then have the option of scheduling a midterm conference outside of class with the professor.

**Academic Integrity:** Under all circumstances, students are expected to be honest in their dealings with faculty, administrative staff, and fellow students. In speaking with members of the college community, students must give an accurate representation of the facts at hand. In class assignments, students must submit work that fairly and accurately reflects their level of accomplishment. Any work that is not a product of the student’s own effort is considered dishonest. Students may not submit the same work for more than one class. A student may be suspended or expelled for academic dishonesty. Please refer to Georgia State University’s published policies for additional information regarding the policy on academic integrity.

**Disabilities:** Georgia State University provides program accessibility and reasonable accommodations for persons with disabilities. Specifically, the university provides evaluation of individual needs, advisement, and appropriate support for academic programs for identified persons with disabilities. A student with a disability has the responsibility of contacting the Office of Disability Services for an intake interview to assess his or her needs prior to the first semester of enrollment at Georgia State University. Should any problems arise concerning his or her academic program, the student should contact the Office of Disability Services at 230 Student Center (404/413-1560) as soon as possible.

**University Code of Conduct:** The University has established the policies and procedures that comprise the Student Code of Conduct to both promote the university mission and protect the rights of students, faculty and staff. The official University rules and regulations are contained in the Georgia State University General Catalog and the student handbook, On Campus. The most current version of the Student Code of Conduct may be found online at http://ww.gsu.edu/deanofstudents each semester. In the event of a conflict between the Student Code of Conduct and other University policies, the most current version of the Code governs.

**Classroom Dress and Conduct:**
Students should be dressed in a manner suitable for a university course. There will be no profanity during class time. iPods and other listening devices are not allowed unless otherwise stated by the professor. Cell phones must be turned off while in the classroom. **No calling or texting in class at any time.** All recording devices must be approved by professor.

*Note: Syllabus may be changed according to the needs of the class.*

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**Rubric for ART 3910 / Critical Issues In Contemporary Art**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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</table>
Students will write a review of an Atlanta exhibition, due at the beginning class on the final exam date.

SPECIFICATIONS:
* Visit each of the following galleries in Atlanta:
  1. Atlanta Contemporary Art Center ($3 admission with student ID)
  2. Saltworks Gallery (free)
  3. Get This Gallery (free)
  4. Sandler Hudson Gallery (free)
  5. Kiang Gallery (free)
  6. Solomon Projects (free)
* Collect the exhibition cards from each place you visit. They will be turned in as well.
* Typed, double-spaced, 1500 word minimum
* 11-point font
* Select one of the 6 exhibitions you visit to review. Begin your review by giving all pertinent descriptive information about the exhibition, such as artist(s), dimensions, media, dates, etc. State why you chose this exhibition—what about it seemed more interesting than the others you’ve seen?

* How has this artist used the formal elements? These observations will be all that allow you to make subsequent assertions.
  - line
  - shape (positive and negative shapes)
  - value
  - texture
  - overall composition
  - How much of the artist’s hand is visible in the final product?
  - How were the works made, and how important does this process seem toward the final meaning of work?

* Is there discernible content in the works shown?
  - With what critical issues does the artist seem to be involved? In other words, does the work have modernist tendencies, post-modernist tendencies, or some combination of both? Be very thorough and specific.

* How was the artwork installed?
  - Was it installed in a professional manner?
  - Did the mats, frames, or pedestals (or absence of mats, frames, or pedestals) seem appropriate?
- Was the artwork made to seem important? How?
- Was the artwork presented as an object for contemplation or as a commodity? How?

* What was your assessment of the exhibition space?
  - Was the space conducive to viewing art?
  - Did the wall/floor/ceiling colors seem appropriate?
  - Did the staff behave in a professional manner?
  - Did you feel welcome in the exhibition space?

DUE DATE: This review will be due in printed form (with exhibition announcement cards) at the beginning of our last class meeting.

You can look at these websites to start planning your exhibition visit:

http://www.thecontemporary.org/
http://www.saltworksgallery.com/
http://getthisgallery.com/
http://sandlerhudson.com/
http://www.kiang-gallery.com/
Professor: Cynthia Farnell
Office: #152 (Arts & Humanities)
Hours: MW 1:45 – 2:45pm and by appointment
Telephone: (404) 413-5230
Email: cfarnell@gsu.edu

Graduate Assistant: TBA

ART 3910
CRITICAL ISSUES IN CONTEMPORARY ART
CRITICAL THINKING THROUGH WRITING

MW 3:00 – 4:15 CLASSROOM SOUTH
527

Critical Issues in Contemporary Art

Prerequisite: 18 credit hours in art. Interdisciplinary course examining changes over the past fifty years, both in art and society, and how these changes have influenced contemporary art and professional art practice. Emphasis on theoretical and critical thinking. Serves as one of the two Critical Thinking Through Writing (CTW) courses required of all Art majors.

Mission of the School: The Ernest G. Welch School of Art and Design offers a rigorous, comprehensive, and accessible graduate and undergraduate education in the visual arts to a diverse student population. From foundation to graduate studies, courses are designed to give each student challenging, discipline-specific training while presenting the opportunity for each to discover and nurture an individual vision and voice.

Course Description: Critical Issues in Contemporary Art is designed to introduce BA and BFA Studio Art majors to the critical issues and debates relevant to contemporary art and creative practice. It will investigate the critical theory, art history, and cultural revolutions that shaped the art of the 1990s through today. Students will be introduced to a variety of critical methodologies such as formalism, feminism, post-structuralism, and post-colonialism through lectures, selected readings, slide presentations, video screenings, visits to exhibitions and presentations by guest artists. Art in a variety of media will be examined to illustrate current critical issues affecting artists and their studio production. Students will debate and clarify issues through verbal and written analysis, interpretation, and comparison of the visual materials and readings.
**Course Objectives:** Students completing this course will gain an understanding of the processes and critical debates that inform contemporary art practice, and will have participated in a close study of the work of leading contemporary artists and their antecedents. This knowledge will further their ability to place their own work, and the work of others, in a contemporary art and theoretical context and to more effectively develop their own personal studio work as they pursue their BA and BFA Studio Art majors.

The Critical Thinking through Writing projects for the course will constitute 78% of the final grade for the course.

The writing assignments in this course will take the form of both in-class and out-of-class writings in response to course material. Students will not be expected to write extended formal papers in this course.

**Required Text(s):**


There will also be specific online reading assignments given by the professor throughout the quarter. The readings will be available on ULearn.

**Attendance Policy:** Attendance at every class is mandatory and is taken at the beginning of each class. If you are enrolled in a class and do not attend the first and second class meetings, you will be asked to drop the class. Classes begin at stated times and lateness is unacceptable. Leaving early or arriving late is counted as half absence. If you come to class late, it is your responsibility to notify me after class that you were late, not absent, and to request a change in the attendance record from absent to late. If you fail to do this, be aware that your attendance record remains as an absence. Your final grade will be reduced by letter grade for each and every absence after the third absence. (Example: a grade of “A” becomes a “B” with 4 absences; a grade of “A” becomes a “C” with 5 absences.) There are no “excused” absences. It would be wise to save your 3 allowable absences in anticipation of emergencies. It is your responsibility to inform me in advance of a class that you know you must miss. You will be held responsible for the material covered in the missed class and must consult your fellow students to receive all instruction and information covered in the class.
Late Assignments: Assignments are due at the beginning of class on the due date. Late assignments will receive a 5-pt deduction for every day (not class meeting) late. If you know you will miss class, you can have another student turn in your assignment if you choose.

Extra Credit: There are no opportunities for extra credit.

Security Statement:

Georgia State University and the Welch School of Art have installed punch codelocks to make our buildings safer for students and faculty. You should treat any lab or studio under card lock as a secure space. As such, GSU and the Welch School ask that you abide by the following guidelines to help ensure the safety and wellbeing of everyone:

1. ALWAYS have your GSU ID card with you when on campus.
2. NEVER allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks you for your card, report the incident to campus police.
3. ALWAYS report suspicious people or activity to the faculty or graduate student in charge of the studio or lab. If, for any reason, there is no faculty or graduate student supervision, report suspicious people or activity to campus police. The number is 404-413-2100.
4. NEVER try to enter a studio or lab by “piggybacking” on someone else. For example: if someone is entering the lab or studio before you, do not try to get through the door while it is open. Wait for the door to close and then punch in again to gain entry. Similarly, do not allow someone else to come through with you. It can be tempting to hold the door open for someone whose hands are full with equipment, etc. This practice, however, is NOT SECURE and can put everyone at risk. Wanting to help is good, but be smart about it. If you want to help a classmate or friend who is carrying a lot of equipment you can, 1) gain entry to the lab or studio by yourself, 2) wait on the other side of the door for the other person to enter, and 3) help the person with her/his equipment.

These procedures are a course requirement and the consequences for violating them range from penalties to your course grade to expulsion from the class. Security is everyone’s concern. GSU and the Welch School of Art and Design thank you in advance for your cooperation.
Schedule of Classes: Key events including assignments, projects due dates/exam dates:

**INTRODUCTION**
(M 8/22): Intro to course; Definition of key terms & ideas
(W 8/24): Discussion topic: “Art/Non-Art.” Each student will bring one “art” object and one “non-art” object and explain their choices in 2 minutes. Each student should turn in a typed version of their 2-minute statement that explains their summaries and justifies their selections. (Note: The statement is officially “Writing Assignment 1”)

**MODERNISM**
(M 8/29): Research Skills workshop. Meet in Library (W 8/31) Intro to Modernism lecture; reading/ writing assignment #2 M 9/5 Labor Day No Class (W 9/7): Turn in Writing Assignment 2; Modernism continued (M 9/12): Late Modernism continued (W 9/14): Modernism in writing; Turn in Writing Assignment 3 (M 9/19): Modernism in other media

**CONCEPTUAL ART**

**POST-MODERNISM**
(W 9/28): early post-modern tendencies; Turn in Writing Assignment 5 (M 10/3): post-modern growth (W 10/5): postmodern 70’s; Turn in Writing Assignment 6 (M 10/10): postmodernism continued (W 10/12): postmodernism & poststructuralism; Turn in Writing Assignment 7 (M 10/17): postmodernism & poststructuralism continued

**FEMINISM**
(W 10/19): The essentialist feminist revolution; Turn in Writing Assignment 8 (M 10/24): Essentialist feminism continued (W 10/26): Existentialist feminism; Turn in Writing Assignment 9 (M 10/31): Feminism today

**ABJECT ART**
(W 11/2): Abject in the ‘90’s; Turn in Writing Assignment 10

**INSTITUTIONAL CRITIQUE**
(M 11/7): “What is institutional critique?”; Turn in Writing Assignment 11

**RELATIONAL AESTHETICS**
(W 11/9): What is “relational aesthetics?”; Turn in Writing Assignment 12

**STUDENT PRESENTATIONS**
(M 11/14): Group 1 - turn in handouts for the class (W 11/16): Group 2 - turn in handouts for the class
Thanksgiving Break - 11/21 - 25
(M 11/28): Group 3—turn in handouts for the class (W 11/30): Group 4—turn in handouts for the class (M 12/5): Group 5—turn in handouts for the class

**FINAL**
M 12/12 1:30 - 4:00
### Grading Opportunities:
Your overall course grade will be computed according to the following breakdown:

<table>
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<th>Weight</th>
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<tbody>
<tr>
<td>12 Writing Assignments, 50pts each (600pts)</td>
<td>67 percent (approximately 6 percent each)</td>
</tr>
<tr>
<td>Group Presentation + handout (100pts)</td>
<td>11 percent</td>
</tr>
<tr>
<td>Art/Non-Art presentation (50 pts)</td>
<td>5.5 percent</td>
</tr>
<tr>
<td>Class participation (50 pts)</td>
<td>5.5 percent</td>
</tr>
<tr>
<td>Artist interview (100pts)</td>
<td>11 percent</td>
</tr>
<tr>
<td>TOTAL 900pts</td>
<td></td>
</tr>
</tbody>
</table>

*Refer to the student handbooks and departmental standards for minimal acceptance for passing grade.

### Academic Integrity:
Under all circumstances, students are expected to be honest in their dealings with faculty, administrative staff, and fellow students. In speaking with members of the college community, students must give an accurate representation of the facts at hand. In class assignments, students must submit work that fairly and accurately reflects their level of accomplishment. Any work that is not a product of the student’s own effort is considered dishonest. Students may not submit the same work for more than one class. A student may be suspended or expelled for academic dishonesty. Please refer to Georgia State University’s published policies for additional information regarding the policy on academic integrity.

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DEFINITION OF DISRUPTIVE STUDENT BEHAVIOR FROM YOUR STUDENT HANDBOOK: Disruptive student behavior is student behavior in a classroom or other learning environment (to include both on and off-campus locations), which disrupts the educational process. Disruptive classroom behavior for this purpose is defined by the instructor. Such behavior includes, but is not limited to, verbal or physical threats, repeated obscenities, unreasonable interference with class discussion, making/receiving personal phone calls, text messages or pages during class, excessive tardiness, leaving and entering class frequently in the absence of notice to instructor of illness or other extenuating circumstances, and persisting in disruptive personal conversations with other class members. For purposes of this policy, it may also be considered disruptive behavior for a student to exhibit threatening, intimidating, or other inappropriate behavior toward the instructor or classmates outside of class.

The link to the full policy:

Classroom Dress and Conduct:
Students should be dressed in a manner suitable for a university course. There will be no profanity during class time. Ipods and other listening devices are not allowed unless otherwise stated by the professor. Cell phones must be turned off while in the classroom. No calling or texting in class at any time. All recording devices must be approved by professor.

Note: Syllabus may be changed according to the needs of the class.

Rubric for ART 3910 / Critical Issues In Contemporary Art

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
</table>
| **Criterion #1**
Identification of critical issue | Critical issue not identified | Critical issue identified but with no evidence of understanding context | Critical issue identified with evidence of understanding social, cultural, political context | Critical issue clearly identified with evidence of deep understanding of social, cultural, political context |
| **Criterion #2**
Thorough and insightful analysis | Analysis is incomplete with no indication of critical thinking | Analysis is simplistic or vague with little indication of critical thinking | Analysis is complete with clear use of critical thinking | Analysis is thorough and insightful with sophisticated critical thinking |
| **Criterion #3**
Clear and logical organization | Organization is not clear and logical and does not help to support claims | Organization is at times clear and logical and only partially helps to support claims | Organization is clear and logical and helps to support claims | Organization is very clear and logical and helps to strongly support claims |
| **Criterion #4**
Proper grammar, spelling and punctuation. | Many grammatical, spelling and punctuation errors with no evidence of proofreading. | Several distracting grammatical, spelling or punctuation errors with little evidence of proofreading. | One or two grammatical, spelling or punctuation errors that are not overall distracting. | No grammatical, spelling or punctuation errors. |
Portfolios I and II are for advanced photo students who have taken all the required courses in the photo concentration for a BFA in Studio Arts degree. These courses must be taken sequentially – Photo 4940 in one semester followed by Photo 4950 in the next semester. Portfolio I and II are organized totally by the students who independently pursue their work outside the traditional class structure. The project proposed and researched in Portfolio I will be brought to fruition in Portfolio II as a fully resolved and substantial body of work. Portfolio II culminates in the exhibition of the project in the BFA Senior Exhibition. The first meeting with the photo committee will be scheduled for the early part of the semester; the second meeting mid-semester; and the third meeting before Final’s week. Students may seek out a fifth member from any discipline in the School of Art and Design, but that member must be willing to attend all three meetings.

**GENERAL COURSE WORK for Portfolio I and II**

A single project devised for development by students over the course of two semesters must be proposed in writing for approval by the committee at the first meeting of Portfolio I. Preliminary work supporting the direction of the proposal must be presented at this time. It is expected that the work will grow and develop over the two semesters and will result in a resolved body of work at the end of Portfolio II. The culmination of Portfolio II is the BFA Senior Exhibition. Since the Senior Exhibition may have limitations on the amount of available space for complete projects, students are also encouraged to procure a second exhibition space off campus to exhibit their entire project. However, the search should begin at the start of Portfolio I, as off-site places are difficult to obtain. The committee must approve off-site exhibitions.

Being prepared and organized for each meeting is essential as there are only three opportunities for feedback with the committee each semester. At these meetings the committee will discuss the weaknesses and strengths of the work in progress and give guidance on how students should proceed. Students are responsible for taking notes at each meeting. The committee will make recommendations, such as texts to read, artists to investigate, and/or processes/techniques to learn. It is understood that all recommendations will be acted upon before the next meeting. If problems arise between meetings, students must contact individual faculty to help resolve the difficulties. Meeting individually with faculty between committee meetings is encouraged. Unless otherwise directed, all written materials must be submitted to committee members in hard copy.

**SPECIFIC REQUIREMENTS: PHOT 4940 / Portfolio I**

1. The committee is made up of photo faculty (Ziff, Thalken, Frank, Floyd). Copies of any written documents must be provided for each faculty at each meeting.
2. First meeting:
   - Present a written project proposal that:
     - outlines the concept for your project by discussing the ideas behind it. Where did your idea originate? What motivates you to explore this idea through this project? Is this idea connected to your past work and, if so, how are you pushing the idea further in this project? What kind of thoughts do you want to provoke with this project? What kind of questions do you want to
pose? What kind of discussion do you hope to elicit? Why is it important for you to do this work? And why do it now?

- provides an art historical context for your project. What kind of work has been done in the past on the subject of your project and how does your project relate to this historical work? If you don’t know, then do some research so you can address this intelligently. How does your project relate to contemporary art practice and the issues being addressed in contemporary art today? If you don’t know, again, do some research so you can be informed and can address this thoughtfully. Include some discussion of current artists or projects that will influence the development of your project. Whose work are you looking at? Whose work do you want to learn more about? What is it about their work that inspires you?

- briefly details the equipment, materials and technical processes you intend to utilize to produce the work.

- provides a projected timeline over the course of a semester for the production of the project.

- states a goal for the completion of the project in terms of final presentation, such as the number of pieces, the potential scale of the work, installation considerations, special presentation needs, etc.

- Present preliminary studio work supporting the direction of the proposal.

3. Second meeting: Present a substantial amount of work that demonstrates your production since the first meeting. Include an updated project proposal with a list of all research undertaken since the first meeting.

4. Third meeting: Present all work-in-progress from the semester along with a written statement of plans for Portfolio II. Include a list of all research undertaken for the semester.

5. Students will meet with the Directed Study class as directed by the faculty teaching Directed Study.

**SPECIFIC REQUIREMENTS: PHOT 4950 / Portfolio II**

The committee is made up of photo faculty (Ziff, Thalken, Frank, Floyd) and the outside member you worked with last semester. Hard copies of any written documents must be provided for each faculty at each meeting (or beforehand if instructed).

PHOT 4950 / Portfolio II follows PHOT4940 / Portfolio I, which will have been successfully completed the previous semester. Students will meet with their committee a minimum of three times during the semester to critique their work in progress. The first meeting will be scheduled at the beginning of the semester; the second meeting mid-semester; and the third meeting approximately two weeks before the Senior Exhibition deadline. In Portfolio II, students will complete their portfolio projects, produce a professional packet to support their projects and, at a minimum, exhibit a portion of their projects in the BFA Senior Exhibition.

In addition, Portfolio II is the capstone course for students completing the BFA in Studio Arts with a Concentration in Photography. As the capstone course for the major, Portfolio II is designated as a Critical Thinking Through Writing (CTW) course. This means that a component of the course requires students to engage, through writing, in critical thinking in relation to their studio work. The University defines critical thinking through writing as:
“wide range of cognitive skills and intellectual dispositions needed to effectively identify, analyze, and evaluate arguments and truth claims; to discover and overcome personal prejudices; to formulate and present convincing reasons in support of conclusions; and to make reasonable, intelligent decisions about what to believe and what to do.” (Bassham, Irwin, Nardone & Wallace, *Critical Thinking: A Student’s Introduction* (McGraw-Hill, 2005, p. 1.)

The CTW component of this course is addressed in a written artist statement that supports the final portfolio work. The CTW writings and the final artist statement count for 20% of the final grade. Your artist statement must use clear language with proper grammar, spelling and punctuation. It should convey the essential ideas of your work and how those ideas are embodied in the work. A good artist statement will provide insight into the work and further the viewers’ understanding of the artist's connection to the work. You will have an opportunity to write two drafts in order to arrive at a strong statement at the end of the course. The rubric for assessing the writing is at the end of this handout. Keep it handy; you will refer to it often.

1. First meeting:
   - Present an updated project proposal and list of influences.
   - Present new work.
2. Confirm participation in Senior Exhibition with Gallery Director by week 4.
3. A week before the second meeting, place a hard copy draft of your artist statement and resume in each committee member’s mailbox. Also send files in an email.
4. Second meeting:
   - Present new work. Complete the final presentation for one piece so the committee can see the end results. For example, if you intend to mount your color prints on 1/2” sintra, have one piece professionally mounted with the hanging device attached for committee approval.
   - The first draft of your artist statement will be assessed with the CTW rubric. A date for submission of the second CTW writing will be set so that you will receive your second assessment with the CTW rubric before your third meeting.
5. A week before the third meeting place a hard copy of your final artist statement and resume in each committee member’s mailbox. Also send files in an email.
6. Third meeting:
   - Present your completed body of work that is exhibition ready.
   - Confirm readiness of all professional packet materials.
7. Before Finals begin submit your professional packet materials in a 10” x 13” envelope labeled with your name, discipline, semester and year of graduation. Your packet will include two hard copies of your final resume and an artist statement on 100% rag paper with two CDs of documentation of your completed project. Carefully follow the instructions below for your CD documentation.

- Burn two CDs, one for the instructor and one for CTW assessment purposes. BE CERTAIN TO BURN YOUR CD AS PC/MAC COMPATIBLE. You must follow these instructions exactly. First, create and title three folders as below. Then put the following content in each folder:
  - Folder #1 Label: Last Name_Text Files (Example: Thalken_TextFiles)
    Contents:
    1) resume properly labeled (Example: Thalken_Resume)
    2) artist statement properly labeled (Example: Thalken_Statement)
    3) image file list properly labeled (Example: Thalken_ImageList) Make sure the numbers of your list coincide with the numbers assigned to jpeg files. Format for this list is: italicized title of work followed by year; dimensions of work with height first, width
second; then medium. (Example: #1. *Purge #5*, 2008, 30” x 40”, digital chromogenic print)

- Folder #2 Label: Last Name_300ppi Image Files (Example: Thalken_300ppi_Images)
  Contents:
  10 jpegs at 300 ppi with 2000 maximum horizontal pixels
  Label each jpeg with the number that coincides with the image file text list, last name, underline, first name, underline, title (Example: #1.Thalken_Constance_LifeIsGrand)

- Folder #3 Label: Last Name_72ppi Image Files (Example: Thalken_72ppi_Images)
  Contents:
  10 jpegs at 72 ppi with 900 maximum horizontal pixels
  Label each jpeg with the number that coincides with the image file text list, last name, underline, first name, underline, title (Example: #1.Thalken_Constance_LifeIsGrand)

8. Submit work on due date to the gallery for Senior Exhibition.

**NOTE ON THE EVALUATION OF STUDIO WORK FOR PORTFOLIO I AND II**

The final evaluation of the studio work occurs only at the end of the semester. Due to the protracted development of the studio project, it is not appropriate to give a mid-term grade that carries any weight since the work is in a constant state of development. A student could be doing superbly at mid-semester, yet fail the course due to lack of follow through at the end of the semester (and vice versa). The committee will give guidance at each meeting, but it is the student’s responsibility to contact faculty if problems arise between meetings. Grades are neither punishments nor rewards, but rather an evaluation of performance. They are not awarded on the basis of hours invested or effort expended (which could not be fairly evaluated). The degree of excellence in work submitted determines the grade, thus, an “A” in a course is a reflection of consistently excellent work, a "C" is a reflection of meeting minimal requirements, etc.

**FINAL LETTER GRADE CRITERIA**

*Plus/minus grading is not offered for this course.*

(100% of final grade for Portfolio I, 80% of final grade for Portfolio II)

- **A** = excellent work, evidence of extra time spent, vigorous exploration of possibilities beyond initial ideas, unity of concept and handling of materials to create an original visual statement.
- **B** = above average work, clearly defined concept with skillful handling of materials, exploration pushed beyond initial ideas resulting in conceptual growth.
- **C** = average work, competent execution of ideas and craftsmanship with no outstanding qualities and no measurable risk-taking.
- **D** = below average work, underdevelopment of concept and poor execution of ideas with little attention to craftsmanship.
- **F** = serious problems in work involving total disregard for intent of work and negligent craftsmanship.

**Evaluation of CTW Artist Statement for Portfolio II**

(20% of final grade)

The artist statement will be assessed according to the CTW rubric. Two draft opportunities with recommendations for improvement will be provided before the final CTW assessment, which occurs at the end of the semester when all professional packet materials are submitted. No further opportunities for improvement will be available after the third submission.

**ATTENDANCE**
Attendance at each scheduled meeting is mandatory. Please be on time. This is an issue of professional conduct. You must send an email reminder to your committee members two days prior to your scheduled meeting. Excessive absences orlates will affect your grade.

COMMUNICATION
Effective communication is critical and perhaps the single most important factor in having a smooth and successful course experience. The committee will make every effort to be clear about their expectations; however, if there is any confusion, please take the initiative to communicate your concerns to us.

Portfolio is unlike other courses in that there is no structured weekly class with your peers. If you are feeling lost or need help, contact one of us immediately. If you need my help my office hours are listed at the top of this syllabus, and you are also welcome to stop in whenever my door is open. I will not answer detailed questions by email but we can set up a time to meet. Also, feel free to stop me in the hall to ask a question. If I can help at the time, I will. If not, we can arrange to meet later.

ACADEMIC HONESTY: http://www2.gsu.edu/~wwfhb/sec400.html#409
As members of the academic community, you are expected to recognize and uphold standards of intellectual and academic integrity. The University assumes as a basic and minimum standard of conduct in academic matters that you be honest and that you submit for credit only the products of your own efforts. Both the ideals of scholarship and the need for fairness require that all dishonest work be rejected as a basis for academic credit. They also require that you refrain from any and all forms of dishonorable or unethical conduct related to your academic work. Please refer to the University’s policy on academic honesty at the website listed above.

INDIVIDUALS WITH DISABILITIES: http://www2.gsu.edu/~wwfhb/fhb.html
It is the policy of Georgia State University not to discriminate against any individual because he or she has a disability. Support services provided by Georgia State University include, but not limited to: evaluation of individual needs, advisement, counseling and testing services, parking (for persons with certain limiting mobility impairments), and academic program assistance for students. Please refer to the University’s policy on individuals with disabilities at the website listed above. Students with special needs who have documented learning disabilities or other needs that require special consideration must notify me the first week of class, providing documentation, when appropriate, from the GSU Learning Resources Center.

SECURITY AGREEMENT
Georgia State University and the Welch School of Art and Design have installed punch code locks to make our buildings safer for students and faculty. You should treat any lab or studio under card lock as a secure space. As such, GSU and the Welch School ask that you abide by the following guidelines to help ensure the safety and wellbeing of everyone.

1. ALWAYS have your GSU ID card with you when on campus.
2. NEVER allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks you for your card, report the incident to campus police.
3. ALWAYS report suspicious people or activity to the faculty or graduate student in charge of the studio or lab. If, for any reason, there is no faculty or graduate student supervision, report suspicious people or activity to campus police. The number is 404-413-2100. The red phone located at the elevator on every floor is an emergency phone that connects immediately to the Campus Police when the handset is lifted.
4. NEVER try to enter a studio or lab by “piggybacking” on someone else. For example: if someone is entering the lab or studio before you, do not try to get through the door while it is open. Wait for the door to close and then punch in again to gain entry. Similarly, do not allow someone else to come through with you. It can be
tempting to hold the door open for someone whose hands are full with equipment, etc. This practice, however, is NOT SECURE and can put everyone at risk. Wanting to help is good, but be smart about it. If you want to help a classmate or friend who is carrying a lot of equipment you can, 1) gain entry to the lab or studio by yourself, 2) wait on the other side of the door for the other person to enter, and 3) help the person with her/his equipment.

5. As a registered student for this class, you will be given access codes for the photo lab and equipment cabinets. You are strictly prohibited from giving these codes to ANYONE for any reason. These procedures are a course requirement and the consequences for violating them range from penalties to your course grade to expulsion from the class. Security is everyone’s concern. GSU and the Welch School of Art and Design thank you in advance for your cooperation.
<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
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<tbody>
<tr>
<td><strong>Criterion #1</strong> Descriptive language that effectively communicates the</td>
<td>None of the language describes the theme or intent of the work and</td>
<td>Some of the language describes the theme or intent of the work and</td>
<td>Most of the language describes the theme or intent of the work and</td>
<td>All of the language describes the theme or intent of the work and</td>
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<td>theme or intention of the work and how the theme or intention is</td>
<td>how the theme or intention is embodied or applied in the work.</td>
<td>how the theme or intention is embodied or applied in the work.</td>
<td>how the theme or intention is embodied or applied in the work.</td>
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<td>embodied or applied in the work.</td>
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<td><strong>Criterion #2</strong> Individual perspective that provides personal</td>
<td>Individual perspective is absent. Statement is generic and offers</td>
<td>Individual perspective lacks specificity and offers little insight</td>
<td>Good articulation of an individual perspective that is informative</td>
<td>Strong articulation of an individual perspective that is informative</td>
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<td>insight into &amp; understanding of the work in light of contemporary and</td>
<td>no insights into or understanding of the work in light of</td>
<td>insight and understanding of the work in light of contemporary</td>
<td>and provides some insight into &amp; understanding of the work in</td>
<td>and provides clear insight into &amp; understanding of the work in</td>
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<td>historical trends</td>
<td>contemporary and historical trends.</td>
<td>and historical trends.</td>
<td>light of contemporary and historical trends.</td>
<td>light of contemporary and historical trends.</td>
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<td><strong>Criterion #3</strong> Clear language, void of “artspeak”, that is easily</td>
<td>The language is not clear and ineffectively communicates.</td>
<td>Some of the language is clear and easily understood but a significant</td>
<td>Most of the language is clear, easily understood and effectively</td>
<td>All of the language is clear, easily understood and effectively</td>
</tr>
<tr>
<td>understood by a wide audience.</td>
<td></td>
<td>amount is confusing or vague.</td>
<td>communicates to a wide audience.</td>
<td>communicates to a wide audience.</td>
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<tr>
<td><strong>Criterion #4</strong> Proper grammar, spelling and punctuation.</td>
<td>Many grammatical, spelling and punctuation errors with no evidence</td>
<td>Several distracting grammatical, spelling or punctuation errors</td>
<td>One or two grammatical, spelling or punctuation errors that are</td>
<td>No grammatical, spelling or punctuation errors.</td>
</tr>
<tr>
<td></td>
<td>of proofreading.</td>
<td>with little evidence of proofreading.</td>
<td>not overall distracting.</td>
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DPP 4940/4950 PORTFOLIO I & II-CTW

Flowers -Fall 2011

Tim Flowers CRN 80308/CRN 80309 Office-Room 546 ARTS room 568 Office Hours-TR
2-4pm (or by appointment) 9am-Noon Office phone-404-413-5248 Fridays
trflowers@gsu.edu

Objectives
Portfolio I and II represent the final two classes you will take to complete your degree requirements for a BFA. As such, it meant to serve as bridge between being a student and the artist you hope to become. Your challenge is to use this time to create a cohesive body of work that sums up your experience at GSU. We are here to engage you in a critical discourse about your work with the intention of helping you gain a deeper understanding of your ideas and motivations.

Structure
To this end this class will have three components: Studio project proposal, critiques of developing work, and the development and presentation a Power Point Lecture. It is a priority that you have a diligent, independent studio experience this semester. However, you will not be limited in the work you present during critiques. You are encouraged to bring all your current work, including pieces created for other classes. Each student will have two comprehensive critiques of their work. Additionally, everyone will have an ongoing semester-long project to create a Power Point presentation and artist lecture. The last class will be used to make presentations.

Studio Project Proposal -Portfolio I
Your ideas for your semester project will be discussed at the first class meeting. At the second class meeting, a double-spaced typed written 2 page proposal for the project will be submitted. Please make enough copies of your proposal to distribute to everyone in the class.

Your proposal must:
• Outline the concept for your project by discussing the ideas behind it. Where did your idea originate? What motivates you to explore this idea through this project? Is this idea connected to your past work and, if so, how are you pushing the idea further in this project? What kind of thoughts do you want to provoke with this project? What kind of questions do you want to pose? What kind of discussion do you hope to elicit? Why is it important for you to do this work? And why do it now?
• Provide an art historical context for your project. What kind of work has been done in the past on the subject of your project and how does your project relate to this historical work? If you don’t know, then do some research so you can address this intelligently. How does your project relate to contemporary art practice and the issues being addressed in contemporary art today? If you don’t know, again, do some research so you can be informed and can address this thoughtfully. Include some discussion of current artists or projects that will influence the development of your project. Whose work are you looking at? Whose work do you want to learn more about? What is it about their work that inspires you?
• Briefly detail the materials and technical processes you intend to utilize to produce the work.
• Provide a projected timeline over the course of a semester for the production of the project.
• State a goal for the completion of the project in terms of final presentation, such as the number of pieces, the potential scale of the work, installation considerations, presentation needs, etc.
The first two items above will become the basis for your artist statement. Revisions will be made during the semester.

**Artist Statement - Portfolio II**
Based on your statement from Portfolio I and additional influences, classes and research, your statement will be honed and adjusted to agree with your work and accurately reflect your work and ideas surrounding it.

Your written artist statement supporting the intent of the work MUST accompany the final presentation though not necessarily as a power point image. It will be revised several times during the semester.

**Proposal and Artist Statement and revisions 20% Attendance and Participation 30% Preparation and Presentation 30% Power Point Presentation 20%**

The Power Point presentation should include brief statements, some images of influences, as well as, of course, your high-quality images in an order that makes sense as an artist’s talk.

**Attendance**
Your constructive participation in group crits and discussions is expected. Attendance is mandatory. Any unexcused absences will result in the drop of one letter grade (an expected A will become a B.) 2 absences will seriously diminish your chances of passing. More than 2 absences will result in failure. Habitual lateness and leaving early is not tolerated and will effect your final grade.

**Meeting dates**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>Aug 6</td>
<td>First class meeting – go over expectations</td>
</tr>
<tr>
<td>Sep 2</td>
<td>X X Portfolio II students will present work w/statement 1st draft -Proposals due from Port I X</td>
</tr>
<tr>
<td>Sep 9</td>
<td>Portfolio I present work</td>
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<tr>
<td>Sep 1</td>
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<tr>
<td>Sep 6</td>
<td>X Last day to Withdraw with a “W” X X Portfolio II present work + Revised statements</td>
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<tr>
<td>Oct 4</td>
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<td>Oct 1</td>
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<td>Oct 2</td>
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<td>Oct 8</td>
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<tr>
<td>Nov 2</td>
<td>F Dec 2 PowerPoint presentations (everyone) +Final statements F Dec 9</td>
</tr>
</tbody>
</table>

Meeting times: 9am-12noon Grading factors:
1) overall effectiveness (energy, creativity, difficulty factor, imagination)
2) execution and presentation (skill gained through practice, formal considerations, exploration, and quality of finished work)
3) technical growth (handling of materials, experimentation, facility of execution)
4) preparation (research, thoughtful presentation of work)
5) studio habits (development of focused and productive work attitude)
6) critical vocabulary (participation in critiques and evidence of a working language when discussing your own and other’s work)
7) attendance (see above for specific attendance policies)

A grade--outstanding work, significant creative development and excellent achievement in all aspects of course
B grade--extra effort and creative achievement and growth C grade--work adequately meets the requirements

PORTFOLIO II Students, FINAL DOCUMENTATION

Hard copies of your artist statement. CD-R only formatted for MAC & PC with the following content:
• Folder #1: Label with Last Name_TEXT FILES
  1) resume properly labeled (Example: Thalken_Resume) 2) artist statement properly labeled (Example: Thalken_Statement) 3) image file list properly labeled (Example: Thalken_ImageList)
• o Make sure list numbers coincide with jpeg numbers, starting with 01.
• o List format: italicized title of work, year, dimensions of work with height first,

• Folder #2: Label with Last Name_300ppi Image Files
  • o 10 jpegs at 300 ppi with 2000 maximum horizontal pixels
  • o Label each jpeg with the number that coincides with the image file text list, last

• Folder #3 Label with Last Name_72ppi Image Files
  • o 10 jpgs at 72 ppi with 900 maximum horizontal pixels
  • o Label each jpeg with the number that coincides with the image file text list, last

* This course syllabus plan for the course; necessary provides a general deviations may be
Description and Goals of the Course:

Art history is a discipline in which students learn to a wide variety of aesthetic and cultural issues using different methodologies and from a number of points of view. The goal of this course is to assess your experience in art history by giving you the opportunity to put into context what you have learned. The course will also aid students with career guidance, either in the form of critiquing research paper samples and graduate essays, or through discussion of the various avenues available to art history majors.

AH 4999 is a designated “Critical Thinking Through Writing” (CTW) course for majors, therefore considerable time will be dedicated to helping students develop their critical thinking and writing skills.

General CTW Outcomes for Art History Majors:

• Understand and evaluate the creative and cultural significance of art and art history.
• Assess and synthesize interpretations of art and art historical claims made by others.
• Formulate pertinent questions and compose valid interpretations of works of art or art historical problems.

Prerequisites:

Must be a graduating senior in art history

Course Requirements:

1. A two-page analysis paper of an artwork at a museum or gallery of the student’s choice.
2. A two-page written summary and critical analysis of a required reading.
3. Academic experience paper. Write a five (5) page paper that discusses your academic experiences as an art history major. Students are required to submit a draft of their paper to a faculty member at least two (2) weeks before it will be discussed in class. The final version of the paper will be due at least one (1) week before class discussion.
4. A research response paper, 10 pages total. Students are required to submit a draft of their paper to a faculty member at least two (2) weeks before it will be discussed in class. The final version of the paper will be due at least one (1) week before class discussion.
5. Career advisement and/or graduate application samples. Students who will apply for graduate school must submit a resume or c.v, a revised research paper and a statement of intent or a position advertisement. Students are required to submit a draft of their paper to the appropriate faculty member at least three (3) weeks before it will be discussed in class. The final version of the paper will be due at least one (1) week before class discussion. Students who are not planning to apply to graduate school must also submit a position advertisement and a revised research paper, but instead of the letter of intent will be required to write a letter of interest for a job advertisement.
6. An abstract and a 15-minute formal oral presentation of research to the class. This must be in the form of paper that you would give at a conference. 5 minutes will be given over for questions afterwards.
7. Portfolio. Compile and turn in a complete portfolio that includes syllabi, papers, exams, journals, projects, etc., from the courses that were taken to complete the major. This portfolio must be done in preparation with your advisor or a member of the art history faculty during the final semester. Meetings with your art history faculty mentor must be done in a regular and timely fashion. The final version of the portfolio will be due at least one (1) week before class discussion.
8. Group Discussion. Portfolios and papers will be discussed and critiqued as a group.

Assignments:

Class participation/Group Discussion 10%

• Includes prompt arrival; prepared to discuss readings; active listening and participation in discussion
Response Paper

Question: Some people would argue that appreciating art is innate—anyone can appreciate a great work of art because it transcends cultures and time periods. Others would argue that art often is made within a specific context, and that to fully appreciate a work of art, the viewer needs to be familiar with the cultural context and value relating to the work. Drawing on the art history courses that you have taken, which position do you agree with and why?

Support your answer with two examples of either specific artworks or relevant readings from three of the following five areas (for a total of 6 examples): gender and art; ancient art; Medieval, Renaissance or Baroque art; 19th or 20th century art; contemporary art; and African art

Art History Experience Paper Guidance

When you write your paper, please reflect on the following questions:

• Why did you become an art history major?
• What is your main area of interest in art history?
• What were the electives you took?
• Did your classes in art history give you an understanding of a branch of art history?
• What methodologies did you find helpful or most interesting?
• How did the art history courses you took relate to the courses you took in other disciplines?
• What did you learn from some of your paper assignments or projects you undertook?
• Did you feel your written work matured?
• Which paper did you feel was the strongest example of your work and why?
• Did you feel your work in art history had a real world application? How?
• How do you think you will use the knowledge and skills you gained in art history after your graduate?
• Did your study of art history affect your experience and understanding of art in galleries, museums, in situ?

Class Schedule and Readings:

This syllabus provides a general plan for the course. Deviations may be necessary.

January 15: Course syllabus and introduction.

January 22: Museum or Gallery visit resulting in a two-page analysis paper of an artwork. PAPERS MUST BE EMAILED TO THE CLASS BY JANUARY 27.

January 29: Class critique: Art object paper analysis.
* Begin academic experience paper

February 5: Class Project: Preparation of curriculum vitae or resume. Bring list of accomplishments, classes, work experience to class.

February 12: Class Discussion: critical analysis of an art history reading resulting in a two-page critical analysis paper. CRITICAL ANALYSIS PAPERS MUST BE EMAILED TO THE CLASS BY FEBURARY 15TH.

February 19: Class Project: revision of critical analysis paper. ACADEMIC EXPERIENCE PAPERS MUST BE EMAILED TO CLASS
*Begin Response Paper and Research Paper Revision
February 26: Class Discussion: Academic Experience Paper

March 5: Class Discussion: Academic Experience Paper (continuation)/ Class Project: Preparation of a Statement of Intent or job letter. Must bring the list of questions required by the university art history program or job announcement. STATEMENT OF INTENT OR JOB LETTER MUST BE SUBMITTED FOR REVIEW AT THE END OF THE CLASS

March 12: Spring Break

March 19: Class Critique: Statement of Intent or job letter. RESPONSE PAPER MUST BE EMAILED TO CLASS

March 26: Class Discussion: Response Paper RESEARCH PAPER REVISIONS MUST BE EMAILED TO CLASS

April 2: Class Discussion: Response Paper/ Class Discussion: Research Paper

April 9: Class Discussion: Research Paper

April 16: Formal Research Paper Presentations

April 23: Formal Research Paper Presentations *Portfolios must be submitted

April 30: Class Discussion: Art History Portfolios Course Summation
ART 4500  DIRECTED STUDY CTW

MW 2:30pm-5:20pm
Arts & Humanities, room 568

Directed Study
Directed Study-CTW. Prerequisites: Art 3910 and two courses from the Studio Concentration (3000/4000 level, select from one discipline previously studied). This studio course is the capstone course for BA in Studio Art and is designed for students to explore a self-defined project in depth over the course of one semester. Serves as one of the two Critical Thinking Through Writing (CTW) courses required of all Art majors.

3.000 Credit hours

Mission of the School: The Ernest G. Welch School of Art and Design offers a rigorous, comprehensive, and accessible graduate and undergraduate education in the visual arts to a diverse student population. From Foundation to Graduate studies, courses are designed to give each student challenging, discipline-specific training while presenting the opportunity for each to discover and nurture an individual vision and voice.

Course Description:
This is an advanced studio course that emphasizes self-directed studio practice and active critical exchange. Students will produce a new, cohesive body of work for the course, as well as a revised artist statement. Students will receive relevant reading assignments and will be asked to produce written materials. Students will document their work using appropriate methods.

Course Objectives:
This course is designed to enable students to produce an independent, cohesive body of work. Students will gain an understanding of the culture of contemporary drawing and painting, while also improving their critical skills. Students will document their work and supplement the work with a revised artist statement.

The Critical Thinking through Writing projects for the course will constitute 25% of the final grade for the course. The writing assignments in this course will take the form of both in-class and out of class writings in response to course material. Students will not be expected to write extended formal papers in this course.

Required Text(s):
There will be specific online reading assignments given by the professor throughout the quarter. The readings will be available on ULearn.

Attendance Policy: Attendance at every class is mandatory and is taken at the beginning of each class. If you are enrolled in a class and do not attend the first and second class meetings, you will be asked to drop the class. Arriving up to 15 minutes late will be counted as tardy. 3 tardies will equal one absence. Arriving to class 15 or more minutes late will count as
an absence. If you come to class late, it is your responsibility to notify me after class that you were late, not absent, and to request a change in the attendance record from absent to late. If you fail to do this, be aware that your attendance record remains as an absence. Your final grade will be reduced by letter grade for each and every absence after the third absence. (Example: a grade of "A" becomes a "B" with 4 absences; a grade of "A" becomes a "C" with 5 absences.) There are no "excused" absences. It would be wise to save your 3 allowable absences in anticipation of emergencies. It is your responsibility to inform me in advance of a class that you know you must miss. You will be held responsible for the material covered in the missed class and must consult your fellow students to receive all instruction and information covered in the class.

Late Assignments: Assignments are due at the beginning of class on the due date. Late assignments will receive a 5% deduction for every day (not class meeting) late. If you know you will miss class, you can have another student turn in your assignment if you choose.

Extra Credit: There are no opportunities for extra credit.

Security Statement:
Georgia State University and the Welch School of Art have installed punch code locks to make our buildings safer for students and faculty. You should treat any lab or studio under card lock as a secure space. As such, GSU and the Welch School ask that you abide by the following guidelines to help ensure the safety and wellbeing of everyone:
1. ALWAYS have your GSU ID card with you when on campus,
2. NEVER allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks you for your card, report the incident to campus police,
3. ALWAYS report suspicious people or activity to the faculty or graduate student in charge of the studio or lab. If, for any reason, there is no faculty or graduate student supervision, report suspicious people or activity to campus police. The number is 404-413-2100.
4. NEVER try to enter a studio or lab by “piggybacking” on someone else. For example: if someone is entering the lab or studio before you, do not try to get through the door while it is open. Wait for the door to close and then punch in again to gain entry. Similarly, do not allow someone else to come through with you. It can be tempting to hold the door open for someone whose hands are full with equipment, etc. This practice, however, is NOT SECURE and can put everyone at risk. Wanting to help is good, but be smart about it. If you want to help a classmate or friend who is carrying a lot of equipment you can, 1) gain entry to the lab or studio by yourself, 2) wait on the other side of the door for the other person to enter, and 3) help the person with her/his equipment.

These procedures are a course requirement and the consequences for violating them range from penalties to your course grade to expulsion from the class. Security is everyone’s concern. GSU and the Welch School of Art and Design thank you in advance for your cooperation.

ASSIGNMENTS:
Group Critiques
All students are required to show new work in critiques made specifically for this class. Additional work produced in other courses or previous semesters may be shown for context, but it must be announced as such and will not be considered as part of the grading for the course. All work should be installed by the beginning of class on the critique date. (Bring your own hanging materials.) Site-specific work should installed and ready for display. Audio or video components should be prepared and ready. All durational or performative work should be ready by the beginning of class.

Participation in Group Critiques:
All students are expected to actively participate in group critiques. It is important to give useful feedback to your peer group, and to receive the same level of feedback in return. The fluidity currently available within drawing and painting practice means that there will always be multiple competing ideologies present in every critique situation. It is crucial to move beyond a consumerist conception of taste in order to speak thoughtfully about a broader range of the creative practices.

Student Presentations: 3 Like + 3 Dislike PowerPoint:
Each student will present a PowerPoint presentation with images of 3 artists they like, and 3 artists they dislike. Then, each student will write an explanation of those choices, and the criteria by which the determinations were made. The PowerPoint will be shown to the class. The written explanation will be turned in.

Student Presentation: Current Work + Future Work PowerPoint:
Each student will present a 10-minute PowerPoint presentation that provides a summary of their current work, as well plans for work during this semester. The future plans can be in written form, drawn form, or some combination of both—all contained within the PowerPoint. **A printed hardcopy of the plans for future work will be turned in.**

**Artist Statement (Revised):**
Each student will create 2 revised versions of their artist statement, to be turned in (typed and printed) at the end of the semester. The statement should reflect the newest developments in the work, and should reference both form and content. The versions will be a short (“journalistic”) version, and a longer (“catalog”) version.

**Documentation of Work on Disk:**
At the end of the semester, each student should digitally document all of his or her work for the course. The images should be saved in the following format: 300dpi, 6inch longest dimension, labeled lastname_firstname_title_year. There should also be an image list as a word document that lists all of the images with title, medium, dimensions, and year of completion for each.

**Written Responses to 10 Artist Interviews:**
Each student will research and read 10 artist interviews. Both the artist and the source are up to each student, but ideally they would be artists relevant to your practice. There are many periodical resources (Art in America, Artforum, Modern Painters, etc.) in the GSU library from which to draw. There are also a handful of respected online sources such as the following:

- **BOMB magazine** @ [http://bombsite.com/tags/](http://bombsite.com/tags/)
- **Brooklyn Rail** @ [http://www.brooklynrail.org/](http://www.brooklynrail.org/)

The written responses should be typed, double-spaced, with the source publication clearly indicated at the top. (Please see example.)

**Submission to Artist Space artist registry** ([http://www.artistsspace.org/artists-space](http://www.artistsspace.org/artists-space))
Submit your portfolio to the Artist Space slide registry.

**Submission to White Columns artist registry**
Submit your portfolio to the White Columns slide registry.

**Submission to Saatchi artist registry** ([http://www.saatchi-gallery.co.uk/](http://www.saatchi-gallery.co.uk/))
Submit your portfolio to the Saatchi Gallery artist registry.

**Schedule of Classes:** Key events including assignments, projects due dates/exam dates:

**WEEK 1: INTRODUCTION**
* Saturday 1/8 @ 11am—Dana Schutz & Stephen Schofield artist talks at The Contemporary
* Class 1 (M 1/10): SNOW DAY
* Class 2 (W 1/12): SNOW DAY
* Saturday 1/15, 7-10pm—Dale Inglett opening reception at Twin Kittens ([www.twinkittens.com](http://www.twinkittens.com))

**WEEK 2:**
* Class 3 (M 1/17)   **No classes—MLK Holiday!**
* Class 4 (W 1/19): Introduction; PowerPoint presentation, **Student Presentation: 3 Like + 3 Dislike**
PowerPoint
Friday 1/21, 6:30-8:30pm--Movers & Shakers: MOCA GA Salutes Rising Stars on the GA Art Scene, MOCA GA, 73 Bennett Street, Atlanta

WEEK 3:
Class 5 (M 1/24): Student Presentation: Current Work + Future Work PowerPoint
Class 6 (W 1/26): individual critiques (sign up on sheet)
Friday 1/21, 6:30-8:30pm--Movers & Shakers: MOCA GA Salutes Rising Stars on the GA Art Scene, MOCA GA, 73 Bennett Street, Atlanta

WEEK 4:
Class 7 (M 1/31): Guest Speaker!; then individual critiques (sign up on sheet)
Class 8 (W 2/2): individual critiques (sign up on sheet)

WEEK 5:
Class 9 (M 2/7): individual critiques (sign up on sheet)
Class 10 (W 2/9): individual critiques (sign up on sheet)

WEEK 6:
Class 11 (M 2/14): Option Day—Participate in Drawing Research critique or work off-site
Class 12 (W 2/16): Option Day—Participate in Drawing Research critique or work off-site
Saturday 2/19 @ 11am—Creative Lives & Careers: Art Ecologies at The Contemporary

WEEK 7:
Class 13 (M 2/21): Group 1 Critique
Class 14 (W 2/23): Group 2 Critique

SPRING BREAK
(M 2/28) NO CLASS
(W 3/2) NO CLASS

WEEK 8:
Class 17 (M 3/7): individual critiques (sign up on sheet)
Class 18 (W 3/9): Guest Speaker 2:30-3:15pm; then individual critiques

WEEK 9:
Class 19 (M 3/14): individual critiques (sign up on sheet)
Class 20 (W 3/16): individual critiques (sign up on sheet)

WEEK 10:
Class 21 (M 3/21): Option Day—Participate in Drawing Research critique or work off-site
Class 22 (W 3/23): Option Day—Participate in Drawing Research critique or work off-site

WEEK 11:
Class (M 3/29) individual critiques (sign up on sheet)
Class (M 3/31) individual critiques (sign up on sheet)

WEEK 12:
Class 23 (M 4/4): individual critiques (sign up on sheet)
Class 24 (W 4/6): gallery/museum day--tba

WEEK 13:
Class 25 (M 4/11): individual critiques (sign up on sheet)
Class 26 (W 4/13): Photo documentation workshop in class + discussion of jpeg strategies + “list of works”

WEEK 14:
Class 27 (M 4/18): Group Critique #2 + Drawing Research
Class 28 (W 4/20): Group Critique #2 + Drawing Research

WEEK 15:
Class 29 (M 11/29)  
**Group Critique #2 + Drawing Research**

**Final Exam Time**
Class 30 Monday, 5/2 @ 1:30pm; Documentation on Disk; Last 5 Artist Interview Summaries Hardcopy Due

**Grading Opportunities:**
Your overall course grade will be computed according to the following breakdown:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Midterm Group Critique (100pts)</td>
<td>20 percent</td>
</tr>
<tr>
<td>Final Group Critique (100pts)</td>
<td>20 percent</td>
</tr>
<tr>
<td>Participation in Group Critiques (2 x 25pts = 50pts)</td>
<td>11 percent</td>
</tr>
<tr>
<td>Written responses to 10 artist interviews (100pts)</td>
<td>20 percent</td>
</tr>
<tr>
<td>Documentation of work on disk (25 pts)</td>
<td>5 percent</td>
</tr>
<tr>
<td>Presentation: 3 Like + 3 Dislike PowerPoint (25 pts)</td>
<td>5 percent</td>
</tr>
<tr>
<td>Presentation: Current Work + Future Work PowerPoint (25 pts)</td>
<td>5 percent</td>
</tr>
<tr>
<td>2 Version of Revised Artist Statement (25pts)</td>
<td>5 percent</td>
</tr>
<tr>
<td>Submission to Artist Space online registry (15pts)</td>
<td>3 percent</td>
</tr>
<tr>
<td>Submission to White Columns online registry (15pts)</td>
<td>3 percent</td>
</tr>
<tr>
<td>Submission to Saatchi Gallery online registry (15pts)</td>
<td>3 percent</td>
</tr>
<tr>
<td>TOTAL (495pts)</td>
<td>100 percent</td>
</tr>
</tbody>
</table>

**Grading Standards**

<table>
<thead>
<tr>
<th>Letter grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93 – 100 %</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 92 %</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 89 %</td>
</tr>
<tr>
<td>B</td>
<td>83 – 86%</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 82 %</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79 %</td>
</tr>
<tr>
<td>C</td>
<td>73 – 76 %</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 72 %</td>
</tr>
<tr>
<td>D+</td>
<td>77 – 79 %</td>
</tr>
<tr>
<td>D</td>
<td>63 – 66%</td>
</tr>
<tr>
<td>D-</td>
<td>60 – 62%</td>
</tr>
<tr>
<td>F</td>
<td>0 – 59%</td>
</tr>
</tbody>
</table>

*Refer to the student handbooks and departmental standards for minimal acceptance for passing grade.

**Extra Help Session(s):** To be announced

**Conference (s):** Each student enrolled in the course will have a midterm conference with the professor. Students are expected to keep this appointment.

**Academic Integrity:** Under all circumstances, students are expected to be honest in their dealings with faculty, administrative staff, and fellow students. In speaking with members of the college community, students must give an accurate representation of the facts at hand. In class assignments, students must submit work that fairly and accurately reflects their level of accomplishment. Any work that is not a product of the student's own effort is considered dishonest. Students may not submit the same work for more than one class. A student may be suspended or expelled for academic dishonesty. Please refer to Georgia State University's published policies for additional information regarding the policy on academic integrity.

**Disabilities:** Georgia State University provides program accessibility and reasonable accommodations for persons with disabilities. Specifically, the university provides evaluation of individual needs, advisement, and appropriate support for academic programs for identified persons with disabilities. A student with a disability has the responsibility of contacting the Office of Disability Services for an intake interview to assess his or her needs prior to the first semester of enrollment at
Georgia State University. Should any problems arise concerning his or her academic program, the student should contact the Office of Disability Services at 230 Student Center (404/413-1560) as soon as possible.

University Code of Conduct: The University has established the policies and procedures that comprise the Student Code of Conduct to both promote the university mission and protect the rights of students, faculty and staff. The official University rules and regulations are contained in the Georgia State University General Catalog and the student handbook, On Campus. The most current version of the Student Code of Conduct may be found online at http://www.gsu.edu/deanofstudents each semester. In the event of a conflict between the Student Code of Conduct and other University policies, the most current version of the Code governs.

Classroom Dress and Conduct:
- Students should be dressed in a manner suitable for a university course.
- There will be no profanity during class time.
- iPods and other listening devices are not allowed unless otherwise stated by the professor.
- Cell phones must be turned off while in the classroom. No calling or texting in class at any time.
- All recording devices must be approved by professor.

*Note: Syllabus may be changed according to the needs of the class.*

Rubric for ART 4500 Directed Study CTW

<table>
<thead>
<tr>
<th>Criteria</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Criterion #1</strong> Identification of critical issue</td>
<td>Critical issue not identified</td>
<td>Critical issue identified but with no evidence of understanding context</td>
<td>Critical issue identified with evidence of understanding social, cultural, political context</td>
<td>Critical issue clearly identified with evidence of deep understanding of social, cultural, political context</td>
</tr>
<tr>
<td><strong>Criterion #2</strong> Thorough and insightful analysis</td>
<td>Analysis is incomplete with no indication of critical thinking</td>
<td>Analysis is simplistic or vague with little indication of critical thinking</td>
<td>Analysis is complete with clear use of critical thinking</td>
<td>Analysis is thorough and insightful with sophisticated critical thinking</td>
</tr>
<tr>
<td><strong>Criterion #3</strong> Clear and logical organization</td>
<td>Organization is not clear and logical and does not help to support claims</td>
<td>Organization is at times clear and logical and only partially helps to support claims</td>
<td>Organization is clear and logical and helps to support claims</td>
<td>Organization is very clear and logical and helps to strongly support claims</td>
</tr>
<tr>
<td><strong>Criterion #4</strong> Proper grammar, spelling and punctuation</td>
<td>Many grammatical, spelling and punctuation errors with no evidence of proofreading.</td>
<td>Several distracting grammatical, spelling or punctuation errors with little evidence of proofreading.</td>
<td>One or two grammatical, spelling or punctuation errors that are not overall distracting.</td>
<td>No grammatical, spelling or punctuation errors.</td>
</tr>
</tbody>
</table>

**SPECIFICATIONS:**
Each student will research and read 10 artist interviews for the semester. 5 will be due at the midterm date indicated on the syllabus, and 5 will be due at the end. Both the artist and the source periodical are to be chosen by each student, but ideally they would be artists relevant to your practice. There are many periodical resources (*Art in America, Artforum, Modern Painters*, etc.) in the GSU library from which to draw.

There are also a handful of respected online sources such as the following:
As you prepare your written responses, please consider the following.
-- What is the purpose of this interview? Is it written in conjunction with an exhibition or project? Or does it seem to be written for some other reason? What might be a possible reason?
-- How well do you know the artist? How well do you know the interviewer?
-- Did this interview reveal any new information to you about the artist? If so, what?
-- Did the artist answer the questions to your satisfaction? Did the interviewer ask the type of questions that you would have asked?
-- Were there any new terms or phrases that you learned?
-- Please summarize any other information from the interview that you feel was useful.

* The written responses should be typed, double-spaced, with the source publication clearly indicated at the top as per the example.
* Use correct bibliographic methods as indicated on the example.

**EXAMPLE:**

"Interview: Glenn Brown"  
by Lynn Macritchie  
Art in America  
4/3/09

I saw one of Glenn Brown’s paintings when I was on vacation two years ago, and it has always stuck with me as a strange and interesting way to make a painting. The very first thing I realized from this interview is that Glenn Brown is British. Not only is he British, but he is from the famous “YBA” group that gained fame in the 1990’s. I’m not sure why that surprised me, but I never got any indication from his work that was British. It seemed clear that he was successful, and in some way I must have guessed that he was young. But I would not have guessed British.

It appears that the interviewer, Lynn Macritchie, approaches the interview as a prior fan of Brown’s work. The tone she takes is conversational and non-aggressive. She seems to only want to give Brown an opportunity to speak about his work to whatever degree he chooses. Brown’s responses are also very humble, which is nice to hear and has not always been the case in other artist interviews I’ve read. He has some very nice quotes about the practice of painting in the beginning of the interview that I will likely quote to people in the future. I must confess that I also did not realize that Brown only works from appropriated images. I did not recognize the source image in the one example I’d seen in life, and to be honest this practice raises many questions for me. If the subject matter is so much part of the closed system of art, then that might be what liberates Brown to amplify his technique. I’m not entirely sure why Brown chose this as his method, but it seems so crucial for him that I can’t imagine him not doing it. It is almost as if Brown is constantly doing “covers” of previous artists work--but cover versions that radically distort the original to the point that the cover might not even be recognized. At first
this felt very constricting to me, but the more I think about it the more liberating it sounds. It’s like the problem of what to paint has been solved.

The key response from Brown is when he says, “My field is the library; that’s where I go sketching.” He’s talking like a landscape painter, but his source is basically anything that appears reproduced on a page. This is a shocking statement to me, but it’s basically such a simple statement and one that helps explain all of the internet driven work that I’ve seen in critiques for three years.

EXAMPLE – page 2

I am a painting major and I thought I had a pretty good knowledge of contemporary painting, but Brown routinely mentioned about 6 other painters I’d never heard of. I looked them up very quickly and it was very useful. Guido Reni was a nice surprise and I’m surprised I never ran into his work in my art history classes. Asger Jorn was tougher for me to appreciate right away, which might also be due to the fact that he makes several different types of work. I knew Richard Prince primarily as a photographer, but Brown refers to his paintings—which in fact look like they borrow a lot from silk-screened photo images. But the point is that Brown is able to rattle off the names of a lot of painters here when the interviewer questions him. If I were being interviewed right now I am very certain that I would not be as impressive.

In the end, Glenn Brown comes off seeming like a decent, hardworking fellow. He doesn’t use assistants. He takes advice from his non-artist father. He describes his work in a thoughtful way using understandable language. I feel rewarded for remembering the painting I saw, because that’s what led me to remember his name when I saw it in Art in America. (And for the record, I’m not sure why this interview is featured so prominently in Art in America since Glenn Brown is British and they discuss his upcoming exhibition in London.) The interviewer has only friendly questions for him and in the one exchange where she challenges him a bit, he laughs it off. This interview really makes me a fan of Brown’s work even more, and I wish I could get to London to see the show. However, it seems likely that I’ll have to settle for the book in our library—which could lead to my own Glenn Brown-style painting.
Art provides students a way of knowing and communicating about the world, a basic literacy.

Course Description:
This course is designed for the art education major to focus on the disciplines of art criticism and aesthetics and how to teach these disciplines in the K-12 art education classroom. Multicultural art education, social issues in art education, writing in the art classroom and visual culture will also be topics for reading, discussion, writing and inclusion in lesson plans. This course will also require observations in a secondary classroom as well as an internship in a community learning experience as possible. Writing lesson plans and developing a teaching portfolio to address teaching art criticism, aesthetics and art history will be major assignments of the course. This is writing intensive, Critical Thinking and Writing (CTW) course.

Lab Fee
The Lab Fee for this course is $30.00 which will be used for consumable supplies and equipment for use during the course.

This course addresses the following:
INTASC Standards:
1) The student demonstrates an understanding of the central concepts, tools of inquiry, and structures of the disciplines they will teach and can create learning experiences that make these aspects of subject matter meaningful to students.
4) The student develops and uses a variety of instructional strategies to encourage students’ development of critical thinking, problem solving, and performance skills.
5) The student intern demonstrates an understanding of individual and group motivation and behavior to create a learning environment that encourages positive social interaction, active engagement in learning and self-motivation.

PSC Standards for Art Education:
2) Art History and Analysis. The prospective art teacher must have an understanding of (1) the major styles and periods of art history, analytical methods, and theories of criticism; (2) the development of past and contemporary art forms; (3) contending philosophies of art; and (4) the fundamental and integral relationships of all these to the making of art.
5) Teaching Competencies. The artist-teacher must be able to connect an understanding of educational processes and structures with an understanding of relationships among the arts, sciences, and humanities, in order to apply art competencies in teaching situations and to integrate art instruction into the total process of education.

Knowledge Base:
Text: Assigned course readings from course packet available on ULearn

Student Outcomes:
The student will read, respond in writing and participate in discussion about the meaning of art criticism, aesthetics and creativity. (INTASC Standards 1 and 4)
The student will attend and participate in class discussions and activities, including installations, art history skits, creative problem-solving activities, objective quizzes and tests (INTASC standard 5 and PSC standard 5).
The student will complete a well-organized teaching portfolio of course work including:
* art criticism of works of art from different points of view utilizing different strategies for looking at and analyzing art work (INTASC standard 1 and PSC standard 2)
* a unit of three art lessons with a written art criticism of an artwork or artifact along with a contextual powerpoint about that object with information appropriate for the middle or high school grade student (INTASC standard 1, 4 & 5 and PSC standards 2 & 5). The powerpoint will be presented to the class as a part of explaining their unit of lessons.
* ten additional secondary lessons gathered from text or Inter-net sources for teaching the disciplines of art criticism, aesthetics, and art history in a multi-cultural context (technology is used by the students to gather lesson plans from diverse cultures, INTASC standard 1,4, &5 and PSC standard 2 &5).
* art criticism of an advertisement with a copy of the advertisement. (INTASC standard 1&4, PSC standard 2 &5)
* a lesson based on an aspect of visual or material culture (INTASC standards 1,4, &5 and PSC standards 1&4).
* written classroom observations and reflections of a middle level classroom and/or classroom presentation/interaction (INTASC standard 5 and PSC standard 5). A total of 15 hours of documented observation/interactive activity is minimum.
* all written in-class assignments and photographs of in-class projects (INTASC standards 1,4 &5 and PSC standards 2 & 5)

Course Evaluation:

15% reading, daily written responses and projects, leading and participating in class discussion (attendance necessary for full participation grade, format for course readings and points awarded are included below)

20% unit of three lessons based on visual images and contextual information plus one visual culture lesson plan with visuals or related teaching resources (5% for each lesson-total of 4 lessons, lesson plan format and evaluation points below) You will be given input on improving the unit and up to 10 raw score points may be earned for revisions. The visual culture lesson will be due later in the semester and revision points will not be offered.

20% participation and written reflections at least one single-spaced page in length after each classroom observation or teaching activity or interaction (15 hrs. minimum). Students are required to use the format provided for reflecting on the observation, teaching and/or student interaction.

10% powerpoint for a 10 minute presentation of the unit content to the class. Evaluation criteria for the presentation Powerpoint is included below

10% additional written art criticism papers (artists, advertisement, own work etc. format will vary slightly based on approach used)
10% art work (including installations and art history skits)

5% organization and presentation of all work in a teaching portfolio of coursework and all work uploaded to LiveText (portfolio rubric below)

10% mid-term and final (5% each)

**Grading Scale**
The grading scale for art education has been established to insure graduates of the GSU art education program are well prepared for their roles as future art teachers. **Students must earn a B- or better in all methods courses. If a grade of B- is not earned the art education methods course must be repeated until a B- is earned prior to student teaching.**

**Grading Scale**
100 and above  A+
99-97    A
96-93    A-
92-88    B+
87-84    B
83-80    B-
79-76    C+
75-72    C
71-68    C-
67-64    D+
63-60    D
Below 60 F

**Class Attendance**
Class attendance is required. Being present in class daily is part of professional behavior and is necessary for participation in class discussion and activities. Students must be present for at least three-fourths of the class period to be counted present. Excessive absences, excused or unexcused will not be allowed. **Absences in excess of three times will lower the student's grade one letter grade.** Consideration will be given for documented medical emergencies or other special circumstances, but explanations do not provide an automatic excuse. **Students should be in their seat and prepared to begin class on time.** If a student arrives after roll is taken she/he will be counted as tardy. **Two unexcused tardies will be counted as one unexcused absence.**

**Meeting Deadlines**
Professional art educators are expected to observe deadlines. In preparation for that, you work in this class will be due on the day indicated. In order to receive full credit the work must be turned in by the date and time indicated. Late work will be docked one-half letter grade for each day it is late. If necessary late work may be turned in at the front desk in the office of the School of Art and Design where the office manager may be asked to note the day and time of delivery and place the work in Dr. Milbrandt's mailbox.
**Academic Integrity**
Teachers provide and important role model for students as a person of integrity and honor. All the work that is turned in should represent your own personal effort, ideas, and interpretation of the material covered in class. While it is permissible to share ideas and resources with fellow students, as teachers often collaborate in teaching situations, work that is turned in for individual evaluation should represent that individual's effort. Plagiarism or non-credit of sources is also a matter of academic integrity. Please refer to the student handbook for further definitions or academic honesty. Academic honesty also encompasses documentation of medical conditions and/or emergencies. Refer to the General Catalogue, pages 65-70 for further explanation of the University's policy on academic honesty.

**Disruptive Behavior**
The Georgia Board of Regents policy on disruptive behavior in the classroom is published in the General Catalog. Initially the instructor will tell the student who exhibits disruptive behavior that there is a problem. Continued disruptive behavior will result in a formal review by the director of the School of Art and Design for possible disciplinary action.

**Cell Phones and Beepers**
In the interest of cooperative learning and common courtesy, students must either turn off all mobile phones and pagers or set them to silent mode while in class (student handbook 6.19).

**Course Readings**
Each weekly several readings will be completed. If no chapter questions are provided a written response will be completed as assigned in the following format:

**Thesis:** Analyze and write the focus or thesis statement from the article. (2pts)

**Support:** List three to five major points that the author uses to support the thesis. (summarize) (5pts.)

**Reaction or Response:** Briefly describe your personal and/or professional reaction to the article. What you liked or did not like about the content or presentation of the information. (5 pts.)

**Implications:** Explain the implications of this information for teaching art in the K-12 setting. How will you implement this approach in your teaching, or if you do not feel it is important to implement this information explain why not. (8 pts.)

Each section must be label for full credit. Each reading is worth 20 points in the daily grade. *If End of Chapter Questions are assigned they will also be worth a total of 20 points each for a daily grade.*

**Content Powerpoint**
The content powerpoint will be the basis for the unit of lessons you construct. It will need to be a minimum of twelve slides about a contemporary artist or non-Western culture (passed or present). Topics will be assigned early in the semester to avoid duplication by peers. You should include biographical information and also a variety of viewpoints about the artist’s work; what the artist is attempting to do and/or why it is valued by critics. If you research another culture then you will need to determine the function or meaning of the artwork or artifact in the context of that culture. A minimum of 4 visuals should be included in the powerpoint.
**Final In-Class Presentation of Content and Unit (100 pts.)**

**Powerpoint Content**

Appropriate content for secondary students ______ (15)  
Sufficient biographical information or specifics of culture ______ (15)  
Bulleted information; well organized and clearly stated. Limit the information printed to brief outline rather than dense text. Tell about your content rather than reading the information. _____ (20)  
Clear visuals of at least 4 artworks by the artist; one for art criticism lesson and three additional with titles, size, materials noted ______(15)  
Four sources (no more than 2 internet) cited in the text and in the references (presented at the end of Powerpoint) _____ (10)  
Background and type that are easily read_______ (10)  
Clearly explain to the class the background content for your unit then describe the unit of lessons you have developed to address this artwork, artist or culture etc. Include your teacher sample of the studio project.  
**LIMIT your presentation to 10 MINUTES._____ (15 pts.)**

**Teaching Portfolio, Items and Points**

(15) Organization and presentation______  
(10) Art Criticism papers ____  
Aesthetic experience etc.  
(15) Unit of Three Lessons_____  
Art Criticism for Lessons included (within one lesson)____  
Content paper and Powerpoint included____  
(5) Visual Culture Lesson____  
(5) Art Criticism of Ad and TV____  
(5) Visual Culture Lesson____  
(10) Minimum of 10 additional lessons gathered from the Internet that address aesthetics, art criticism, and/or art history in a multi-cultural context and/or visual culture____  
(10) Written responses to daily readings_____  
(15) Classroom Observations and/or Boys and Girls Club presentation and reflection (video of lesson 10pts. extra credit counted in daily work)_____  
(5) Photos or examples of in-class presentations or projects; videos or CD’s of installations and skits  
(5) Turned in on time_____  
Overall Portfolio_______

**Classroom Observation Documentation**

Include the following in each experience:  
1) Date, Time, Duration of Visit and Place of the Experience (1 point)  
2) Describe and summarize the activity you observed or conducted. (7 points)  
   a. Describe the number and age of the students involved and the general objectives of the lesson.  
   b. Note the behavior and/or materials management strategies utilized.  
   c. Note the response of the group to the activity (highly engaged, somewhat engaged, unengaged etc.)
d. Note ways in which the teacher seems to encourage creative thinking; are there creativity blocks or in what ways is creativity nurtured,
d. Note any particular students or events that stand out. (exemplary responses, off task behavior, student interactions etc.)

3) Reflect on the observation or experience (7 points)
   a. Characterize your reaction or feelings about the observation or event
   b. Describe how the activity or lesson you observed was appropriate (or not) to the developmental level and interests of the learners
   c. Describe the most important idea you learned from this observation/experience.

*Copy this exact format to structure your response. Points will be awarded based on thoughtful and thorough responses made in complete sentence form in a professional manner. Noticing and include details about the environment, students and their learning experience makes observation reports more rich and successful.*

*Reflection for the Lesson or Classroom Interaction (use as assigned, as teaching experiences are possible)*
Include the following in each experience:
1) A copy of your short version lesson plan (5 points)
2) Describe and summarize the lesson that you presented. (5 points)
   a. Describe the number and age of the students involved.
   b. Describe the students’ response to your lesson and general behavior.
      (highly engaged, somewhat engaged, unengaged etc.)
   c. Note any particular students or events that stand out. (exemplary responses, off task behavior, student interactions etc.)
3) Reflect on the observation or experience (5 points)
   a. Characterize your reaction or feelings about the observation or event
   b. Describe how the activity that you taught was appropriate (or not) to the developmental level and interests of the learners
   c. Describe the most important idea you learned from this teaching experience. Explain how would you do it differently or prepare differently next time.

*Points will be awarded based on thoughtful and thorough responses made in complete sentence form in a professional manner. Noticing and include details about the environment, students and your feelings about your teaching experience makes these reports more rich and successful.*

*Lesson Plan Format*

Lesson Designer’s Name________________________________________
Title of Unit/Lesson__________________________________________
Grade Level________

*Lesson Overview of Major Concepts:* Briefly (no more than two sentences) explain the main concepts or skills to be taught through the activity in this lesson. Also briefly (in one sentence) identity the level of thinking students will do based on Bloom’s Taxonomy.

*Essential Question:* An essential question presented to students at the beginning of a study unit helps to frame student inquiry and promote critical thinking. It helps frame and organize a unit of study, Essential questioning replace "what" questions with "how," and "why." "How" and "why" questions
require more than a simple right answer, they are open-ended. Asking easy questions first and then those questions require more critical thinking skills.

**Theme:** Big idea of the lesson, what is the enduring idea? (NOT AN OVERVIEW)

**Georgia Performance Standards:** State the GPS standard aligned with your lesson. Please limit yourself to no more than 4 objectives maximum. Be sure to clearly connect the objectives of the lesson to the content standard throughout the lesson and evaluation. If you design cross-disciplines lesson, remember find more related standards to your lesson plan.

**Objectives**
Objectives should reference the specific content standard that is specific to the lesson. The number and nature of objectives may vary depending on the context of the teaching situation, but the verb in the objective should consistently reflect the targeted performance level of student cognition (based on Bloom’s taxonomy). Specific criteria should be included to help establish HOW WELL you wish students to complete the assignment.

**Sample:** A well-executed sample is required lessons in which production is a component. For art criticism/aesthetics/art history lessons, include a sample of the written product that you expect of students, if the lesson is primarily discussion, include a list of questions you will ask about the material in the content paper.

**Resources:** Visual images (include artist and title), works of art, books, maps, experts, Internet sites, etc. When you list the references, follow APA style.

**Vocabulary:** List of reference terms in lesson for students to know and use two sentences to define every vocabulary that you will cover in your lesson.

**Introduction/Motivation:**
The introduction to the lesson may include a review of previous learning, focus attention on new information, and in some way make connections to the lives and interests of students. Presentation of visual artifacts and imagery are often used to focus student attention on the information and concepts. Questions that help students scaffold previous knowledge to the new lesson or questions that engage students in their real world experience may assist in motivating interest in the new lesson’s content.

**Content Paper:** This is a paper that outlines the content covered in the lesson. This could include the what, who, where, why, when and how of works of art included in your lesson. This information could be communicated in a PowerPoint presentation or a single page handout depending on the age of the students.

**Instructor’s Procedures**
Outline what a teacher will do to create a learning environment that encourages individual and group positive social interaction and active engagement in learning. Instructional strategies that could be included are directing students to: compare and contrast, summarize and/or take notes, work together collaboratively in groups, assist in collectively setting objectives, analyze visual information, use cues or visual organizers, and speculate or generate hypotheses. Include questions that the teacher should ask during the lesson. The teacher
will also need to communicate clear procedures, expectations and choices in the lesson. Numbering the steps in a sequential procedure is usually beneficial.

**Materials and Materials Management:** Includes all the materials and equipment you will need, the quantity and size of each as well as your plans for distribution and clean-up. Also write down safety rules. Explain what the teacher will need to do to manage time and space so that the environment is conducive to learning.

**Student Procedures**
These are steps that students will follow to accomplish the lesson’s activity to achieve particular outcomes. Tasks should include simple, sequential steps that students will follow to complete a studio processes or art criticism. If you are writing an art criticism lesson indicate possible responses a student might give in parentheses. Number the steps.

**Closure/Review:** Write questions to ask students at the end of the day to assess what concepts of information students have learned. You may include different questions for different days of activities of needed.

**Assessment Questions**
Write assessment questions that address each of your specific objectives very specifically. Answering these will determine if students accomplished the objectives in the lesson; write each objective as a question as a summative check.

**Assessment Instrument**
Create an objective assessment instrument for each unit that documents how the objectives were met. This can include a rubric or objective assessment. You may include teacher observations as a form of assessment but most objectives should be assessed objectively.

**Lesson Plan Assessment**

- **Conceptual Consistency 25%**
  - (9) Does the lesson demonstrate a clear understanding of the concepts to be taught and is the level or quality of performance expected of the student apparent? INTASC 1 (Demonstrates knowledge of content)
  - (8) Are the concepts/objectives interwoven throughout the lesson in the objectives, motivation, assessment instrument, procedures, etc? INTASC 1, 3, 4, 5 (Designs coherent instruction)
  - (8) Are the lesson in a unit conceptually consistent with a theme or big idea? INTASC 1

- **Concept Content 25%**
  - (12.5) Are the concepts/objectives at an appropriate level for the grade indicated? (10%) INTASC 2 (selects instructional goals) INTASC 2, 3 (demonstrates knowledge of students)
  - (12.5) Is it relevant, the content connected to the lives and interests of the students? (20%) INTASC 1, 2, 5, 6, 7 (engages students in learning)

**Multiple instructional strategies 25%**
Does the lesson incorporate multiple instructional strategies that address the needs of diverse learners and a variety of learning styles? INTASC 3, 4

Does the lesson encourage higher level thinking? INTASC 4

Clarity 25%

Does the lesson have all the required parts on the checklist? INTASC 1, 3, 4, 5, (designs coherent instruction). Do the evaluation questions match objectives, and does the assessment instrument measure what the objectives say the students will learn?

Does the lesson explain clearly, in sufficient detail, and in a logical, sequential order, what is expected of both students and teacher so that a substitute would be able to teach the lesson? INTASC Standards: 1, 3, 4, 5 "designs coherent instruction",

INTASC 6 (communicates clearly and accurately)

Is the lesson plan written using complete sentences where appropriate that are free of spelling and grammatical errors and presented neatly and in a professional manner? INTASC 10, (shows professionalism)

Documentation of Art History Skit and Installation (50 pts for each)

Clear communication of concept or information (10pts)
Evidence of planning and reflection in a storyboard and/or written narrative (10%)
Artistic presentation or performance (10%)
Video, i-movies of both projects (10%)
Final reflection and critique of the process (10%)

Total ________ 100 points
Text 4940 / 4950 Portfolio I and II in Textiles

Professor: Junco Pollack
Class Hours: Tuesday 3:00-4:00 PM by appointment
Open Studio: Tuesday / Thursday after 5:00 PM-/ Friday / Saturday all day
Classroom: Room 170 Art and Humanities
Office: Room 354 Art and Humanities
Office Hours: Wednesday 12:00-1:00 PM
Phone: 404.413-5238
Fax: 404.413-5261
Email: jpollack@gsu.edu
Web: www.juncosatopollack.com

These two courses are for advanced Textiles students who have completed all requirements in Textiles and are preparing to graduate. The courses must be taken sequentially – Text 4940 during the quarter before graduation and Text 4950 during the quarter of graduation, and may be combined with Text 4500 Directed Study. Recommendation for graduation with a BFA degree in Studio Art with concentration in Textiles requires the presentation of a selection of artwork in a Senior Exhibition that takes place at the end of second semester. Senior student develop a body of work during Portfolio I and II, and a selection of work (1-3 pieces) approved by the faculty advisors will be submitted for consideration for BFA Student Exhibition in the School of Art and Design Galleries. The exhibition is considered by the School of Art and Design to be the capstone experience in the educational profile of each BFA degree recipient.

Course Work: Graduating senior taking Portfolio I and II classes organizes a three member faculty portfolio review committee who will meet with the student on regular intervals (3 meetings each semester) to act as faculty advisors and witnesses to the development of the student’s body of work. This review committee shall consist of one major area faculty advisor and two faculty members outside the major area of the School of Art and Design. Student may work independently outside the traditional class structure, while staying in close contact with the major advisor on regular basis, and call for a review committee meeting at the critical stages of the work’s development. The 3 meetings must be planned strategically at the beginning, middle, and the end of the term in order for the student to gain advisement pertinent to the momentum in the preparation for as well as the growth stages of the course of work. A written project proposal must be presented during the first committee meeting in which student present a selection of work done in the previous course work that has relevance to the senior portfolio project, and explain the Senior Portfolio Project goal and projected schedule of the work development. It is expected that the work will grow and develop over the two terms and will result in a fully resolved body of work that meets professional presentation standards at the end of Portfolio II. A CD documenting List of Works, Artist Statement in support of the work(s) and a proper résumé must accompany the final portfolio review committee meeting. At this final meeting student and committee will select the entry submission for consideration for the BFA Student Exhibition. It is students’ responsibility to present small work sample swatch along with clearly labeled slides or digital file in CD of all the work done in the Portfolio I and II, artist statement, and a résumé to be kept in the Program record. This documentation may be done by contracting a professional photographer who can come to school to photograph the work on location at the gallery during the Senior Exhibition, or at his/her studio. If student chose to do this by her/himself, a digital camera is available to rent from the Creative Media Center on the 4th floor of the School.

The student will submit his/her work(s) to the Gallery accompanied with the Loan Agreement, Title of Work, and the Artist’s Statement. The Gallery Director will set the entry drop-off and pick-up date for each semester’s Senior Exhibition. Exhibiting Senior must stay in contact with the Galley Director for this information.

Student’s Responsibility: It is student’s responsibility to schedule and set up all appointments. Maintain contact with each faculty review committee members by phone or email and coordinate meeting schedule. It is strongly advised to schedule the review meeting as a group altogether, and the dates for this may be corresponding with the semester’s critique schedules. At each meeting, student must present the “Senior Portfolio Review Record” to obtain signatures of the review committee members. The signed Senior Portfolio Review Record and digital file in CD and a fabric sample will be maintained in the student’s file in the Textile Program’s Permanent Collection.
Student must stay in contact with Gallery Director, Kathy Byrd (tel 404-413-5230 cathybyrd@gsu.edu) and sign up for the BFA Student Exhibition during the semester of graduation.

**Portfolio I**

- Form a Senior Portfolio Review Committee by choosing three faculty members.
- Print out Senior Portfolio Review Record contained in this Syllabus and have this form through out the review process for faculty signature at each meeting.
- Present a written proposal at the first meeting and arrange total of three meetings per semester. At each meeting, present your statement to accompany your work, as it develops.
- It is expected that student develop a well-resolved, coherent body of work, and present them for a review at each meeting in a professional manner.
- Progress must be evident in each presentation. Artist Statement must accompany the work(s) for each presentation.

**Portfolio II**

- Arrange three review meeting throughout the semester, while you document all your portfolio work.
- Have “Senior Portfolio Review Record” for each meeting and have signature of the review committee members.
- Final review must be scheduled at least two weeks before the Senior Exhibition entry dead line.
- Present the finalized version of the Artist’s Statement for the entire body of work and artist resumé ready for the final review.
- Select artwork(s) entry for BFA Exhibition with the help of Committee at the final review.
- Artwork must have hanging gears for professional presentation. Work must be submitted “ready to hung” to the Gallery.
- Contact Gallery Director, Kathy Byrd tel 404-413-5230 cathybyrd@gsu.edu and sign up for the Senior Exhibition in the semester of graduation. Faculty adviser will also do this.
- Two copies of CDs in a portfolio binder containing all the printouts of your work is to be submitted for the permanent collection of the GSU Textiles Program, and for the School of Art and Design Records. Type and label your CD: Portfolio of Name, Semester, Year and label your portfolio the same.
- Please type your name, etc. and sign the release form attached at the end of this document and bring this form for the last meeting. Your CD images will be used in the School's publicity promotion of students' works.
- Have your work photographed professionally while in the exhibition in the gallery.
Text 4940 / 4950  Portfolio I and II Project Proposal

**Fall, Spring, May, Summer ______**

Name: _______________________________
Project Title: _______________________________

**Project description:**
Describe the project outline, objectives, context, historical & contemporary issues, and why it is important for you to do the project.

**Method of Inquiry:**
Describe how you are going to conduct the research project. Detail the equipment, materials, processes, and resources, collections and books.

**Project goal:**
State the goal of the project in concrete terms such as the format, number and size of the final work to be presented as final product.

________________________________________________________
Student’s Name / Signature / Date

________________________________________________________
Faculty's Name / Signature / Date
SENIOR PORTFOLIO REVIEW RECORD

Student Name: ____________________________________
ID# __________________________________________ ___
Area of Concentration: Textiles

Review Committee Members:
Major Professor's Name: ____________________________
Committee Member: ________________________________
Committee Member: ________________________________

Text 4940 / 4950 Portfolio I

Date: 
Presentation made: ________________________________
Committee’s Comments: ____________________________
Committee Initials: _________________________________

Date: 
Presentation made: ________________________________
Committee’s Comments: ____________________________
Committee Initials: _________________________________

Date: 
Presentation made: ________________________________
Committee’s Comments: ____________________________
Committee Initials: _________________________________

Text 4950 Portfolio II

Date: 
Presentation made: ________________________________
Committee’s Comments: ____________________________
Committee Initials: _________________________________

Date: 
Presentation made: ________________________________
Committee’s Comments: ____________________________
Committee Initials: _________________________________

Date: 
Presentation made: ________________________________
Committee’s Comments: ____________________________
Committee Initials: _________________________________

Statement / Resumé / CD of Work and List    Date Received

CD Documentation of your Work:
I. **Label your CD with your name, Portfolio I and II, semester and year.** Your CD will have two folders on it. It will have one folder for documents and the other one contains images. The documents include the artist statement, list of works, and resume. The images folder contains jpeg images of each work and powerpoint presentation of all works.

II. **Images of Work**
   a. On your CD, create a folder labeled “Images of___(your name) Portfolio Work ,___ (year)”. Inside this folder, have two folders, one for text documents, other for Work Images.
   b. Label your works in the following manner, so they will code to the image list.
      i. If the image list says, 1. *Green Forest*. Embroidery on cotton. 12” x 14”. 2007, THEN,
      ii. Your image label will say 1greenforest
      iii. It is important to have only numbers and letters in the image name and to have the title stay fourteen characters or less. It is important to have the images numbered and have the numbers first for two reasons.
         1. They will coordinate to your image list
         2. The computer will order them for you.
   c. These will be jpegs of work, 300 ppi, at least 6 x 8 printable size. Here is a sample image size window for a good size jpeg.

III. **List of Works**
   a. See above: the list should be numbered and correspond to the image numbers.

IV. **Printed Hard Copies**
   a. These must be at least 8 x 10, which is the reason for the image size above.

V. **Artist Statement**
   YOUR ARTIST STATEMENT: EXPLAINING THE UNEXPLAINABLE.

Q: Why do I have to write an artist statement? It's stupid. If I wanted to write to express myself I would have been a writer. The whole idea of my art is to say things visually. Why can't people just look at my art and take away whatever experiences they will?
A: Artist statements are not stupid; they're more like essential. And you don't have to be a writer to write one. And people already look at your art and take away whatever experiences they will. Your artist statement is about facts, a basic introduction to your art; it's not instructions on what to experience, what to think, how to feel, how to act, or where to stand, and if it is, you'd better do a rewrite.
On this planet, people communicate through language, and your artist statement introduces and communicates the language component of your art. People who come into contact with your art and want to know more will have questions. When you're there, they ask you and you answer. When you're not there, your artist statement answers for you. Or when you're there, but you don't like to answer questions, or you're too busy to answer questions, or someone's too embarrassed to ask you questions, then your friend, your artist statement, does the job.

Just about all artists want as many people as possible to appreciate their art. A good artist statement works towards this end, and the most important ingredient of a good statement is its language. WRITE YOUR STATEMENT IN LANGUAGE THAT ANYONE CAN UNDERSTAND, not language that you understand, not language that you and your friends understand, not language that you learn in art school, but everyday language that you use with everyday people to accomplish everyday things. An effective statement reaches out and welcomes people to your art, no matter how little or how much they know about art to begin with; it never excludes.

Like an introduction to a book, your statement presents the fundamental underpinnings of your art; write it for people who are about to read "your book," not those who've already read it. In three to five paragraphs of three to five sentences each, provide basic information like WHY YOU MAKE YOUR ART, HOW YOU MAKE IT, WHAT IT'S MADE OUT OF, and perhaps briefly, WHAT YOUR ART MEANS TO YOU. Don't bog readers down, but rather entice them to want to know more. As with any good first impression, your statement should hook and invite further inquiry, like a really good story is about to be told. Give too little, not too much. People have short attention spans.

VI. Resume (Portfolio Students Only)

VII. PowerPoint of Images (Portfolio II Students only)

Bachelors of Fine Arts Program - Studio Art Major

Learning Outcomes Assessment Form for Undergraduate Student in Portfolio II

Semester / Year____________________________________________________
Date________________________
Student's Name: ___________________________________ Student ID___________________ (last) (first) (m.i)
Studio Discipline________________________________________________________________________________

Portfolio Documentation Collected: _____ Portfolio Slides Or Disk _____ Written Artist Statement _____ Resume
### Learning Outcomes Assessment Evaluation

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<th>Outcome Goal</th>
<th>Poor 1</th>
<th>Fair 2</th>
<th>Good 3</th>
<th>Very Good 4</th>
<th>Excellent 5</th>
<th>Outstanding 6</th>
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Bachelors of Fine Arts Program - Studio Art Major (Cont’d)

Comments (optional):

______________________________________________________________
ARTWORK RELEASE

I, ________________________________, give the Board of Regents of the University System of Georgia by and on behalf of Georgia State University (“Georgia State”) the rights to reproduce my artwork throughout my enrollment at Georgia State. I also give my consent to Georgia State, and those acting pursuant to its authority, to file, photograph, videotape, publish, republish, or otherwise transmit the image(s) in any medium throughout the world without compensation to me. I understand the image(s) may be used in composite or altered or modified. I waive any right to inspect and approve any finished product or the text that may be used in connection with the image(s). I release Georgia State and the Board of Regents of the University System of Georgia from any claims or remuneration associated with any damage, foreseen or unforeseen, associated with the commercial or artistic use of the image(s). I agree that this Release is binding on my heirs and assignees. I certify that I am at least 18 years of age and have the full legal capacity to execute this authorization. This contract will terminate when the signee is no longer a student at Georgia State University.

Name      Address

Signature      Date
Appendix D3: Graduate Program Degree Requirements

Programs Offered:

- Master of Arts in Art History
- Master of Art Education
- Master of Fine Arts

Ernest G. Welch School of Art and Design
Georgia State University
P.O. Box 4107
Atlanta, GA 30302-4107
404/413-5229
www.gsu.edu/~wwwart
E-mail: artgrad@gsu.edu
Cheryl Goldsleger, Director
Joseph Peragine, Director of Graduate Studies

The Master of Arts (M.A.) degree in art history prepares candidates for professional activities in museums, and galleries, and in the fields of historic preservation, conservation, and art criticism. The program also prepares students for graduate work at the doctoral level.

The Master of Art Education (M.A.Ed.) degree allows students to strengthen art content while developing skill in the teaching of art at all levels. Students who hold degrees in either art or art education are encouraged to apply. The Master of Art Education program structure is based on a cohort group of students who progress through course work together. Both traditional master students with teaching certification and graduate students seeking certification may be included in the cohort. Graduate students seeking certification must complete some additional course work for certification as advised by graduate faculty based on the portfolio review. The program is designed so that graduates may pursue further study at the Specialist in Education or doctoral level.

The Master of Fine Arts (M.F.A.) degree program emphasizes the development of competence in seven areas of concentration: ceramics; drawing, painting and printmaking; graphic design; interior design; photography; sculpture; and textiles.

All degree programs of the Welch School of Art and Design are accredited by the National Association of Schools of Art and Design.

Applicants may obtain additional information about the Welch School of Art and Design by contacting the Director of Graduate Studies at the addresses above.

Application Procedures

The Welch School of Art and Design admits students from a variety of undergraduate backgrounds who have a record of academic excellence and demonstrated skill in a visual art discipline. The applicant must specify one of the above degrees and the area of concentration on the application form. Applicants interested in an assistantship should fill out an assistantship form and submit it with their application. All accepted applicants are considered for scholarships—no form is necessary.

Applications for the Art History and Studio programs are reviewed once a year, in the spring, for fall admissions. Applications for the Art Education program are reviewed in the fall (for spring admissions) and in the spring (for fall admissions). Each applicant must satisfy the general requirements of the Office of Graduate Services of the College of Arts and Sciences. Incomplete or improperly prepared applications and portfolios will not be reviewed.

Additional Admission Requirements
In addition to the general requirements of the College of Arts and Sciences, the Welch School of Art and Design have the following requirements:

**M.A. Degree**

Applicants for the M.A. degree must submit the following items:

- Three letters of recommendation. No form is required.
- A one-to-two-page statement of purpose describing current academic interests, proposed area of specialization, and long-range career goals. The statement should also explain how the art history graduate program at Georgia State will serve those interests and goals.
- A writing sample such as a term paper from an upper-level art history course.
- GRE scores.

The statement and writing sample should be included with the other application materials sent to the Office of Graduate Services, College of Arts and Sciences.

Specific admission requirements for the M.A. degree in art history include the following:

- A high standard of overall undergraduate achievement.
- Undergraduate coursework in art history. Applicants normally should have a minimum of five upper-level courses or the equivalent.

Applicants to the art history graduate program are also encouraged to meet personally with a member of the art history faculty.

Please note: Deadlines are not postmark deadlines but deadlines for completion of applications.

All materials must be in the College of Arts and Sciences Office of Graduate Services by the deadline. Due to the volume of applications submitted each year, a return receipt is highly recommended. It is also recommended that you submit all your materials a month in advance.

**M.A.Ed. Degree**

Applicants for the M.A.Ed. degree must submit the following items:

1. Three letters of recommendation. No form is required.
2. Statement of Intent: A one-to-two-page statement of purpose describing current academic interests, proposed area of specialization, and long-range career goals. The statement should also explain how the graduate program at Georgia State will serve those interests and goals. The letters of recommendation and the statement of intent should be included with the other application materials sent to the College of Arts and Sciences Office of Graduate Services.
3. Portfolio: A successful portfolio demonstrates creativity and commitment in a cohesive body of work. The portfolio should contain both two- and three-dimensional work. It should reflect basic skills in drawing and design and sufficient advanced skill in one area. A total of twenty images should be submitted if the applicant is not a practicing art educator. If the applicant is a practicing art teacher, a minimum of ten images of personal studio work and up to ten images of student work are acceptable. Under no circumstances should more than twenty images be submitted. Examples of work by the applicant's students should represent a variety of media and reflect quality in design, craftsmanship, originality, complexity, and historical or cultural content. Submission guidelines for the statement and portfolio preparation are the same as the M.F.A. degree (listed below).
4. GRE or MAT scores.

Specific admission requirements for the M.A.Ed. degree include the following:

1. An undergraduate major appropriate to the intended major at Georgia State University.
2. A high standard of overall undergraduate achievement, usually a grade-point average of 3.0 or higher.

Applicants to the M.A.Ed. degree program who would like to supplement their portfolios before making official application...
are encouraged to enroll in the Welch School of Art and Design as post baccalaureate or non-degree graduate students. Application forms for post baccalaureate status may be requested from the Undergraduate Admissions Office at Georgia State University. Application forms for non-degree graduate status are available from the Office of Graduate Services of the College of Arts and Sciences, 404/413-5040. Applicants are encouraged to meet personally with a member of the art education faculty to familiarize themselves with requirements of the program before application.

Please note: Deadlines are not postmark deadlines but deadlines for completion of applications.

All materials must be in the College of Arts and Sciences Office of Graduate Services by the deadline. Due to the volume of applications submitted each year, a return receipt is highly recommended. It is also recommended that you submit all your materials a month in advance.

Program Financial Information

Effective summer 2009, lab fees will be assessed automatically for students who register for certain courses. As a result, students will no longer be required to purchase lab fee cards. For more information, please feel free to contact the institute. For a complete list of courses and their respective fees, go to General Registration Information at [www.gsu.edu/es/20272.html](http://www.gsu.edu/es/20272.html).

M.F.A. Degree:

Applicants for the M.F.A. degree must submit the following items:

1. Three letters of recommendation. No form is required.
2. A one-to-two-page statement of purpose describing current academic interests, proposed area of specialization, and long-range career goals. The statement should also explain how the graduate program at Georgia State would serve those interests and goals.
3. Portfolio: A successful portfolio demonstrates creativity and commitment in a cohesive body of work. Admissions portfolios may include still images; film/video projects; musical performances/compositions; videos of acting/dance/performance. The portfolio may include one of the following:
   ◦ 20 examples of work on CD
   ◦ Film/video projects – DVD or Quicktime on CD. Six minutes maximum.
   ◦ Musical performances/sound work/compositions. Six minutes maximum.
   ◦ Videos of acting/dance/performance. Six minutes maximum.

Please do not send original work. Deadlines are not postmark deadlines but deadlines for completion of applications.

All materials must be in the College of Arts and Sciences Graduate Office by the deadline. Due to the volume of applications submitted each year, a return receipt is highly recommended. It is also recommended that you submit all your materials a month in advance.

Still image submissions:

Label all materials with name and area of study. Include no more than 20 images. A list with the title of the work, date, medium and dimensions should accompany CD. Include 20 images in either JPEG format (150 DPI, 1500 pixels on greatest dimension) or compiled into PDF or PowerPoint. A list with the title of the work, date, medium and dimensions should accompany CD. Label CD with name and area of study. Web-based portfolios should be copied to CD or DVD and sent with application.

Moving image/sound submissions:

Label all materials with name and area of study. Include no more than 6 minutes of audio-visual material. Work must be accompanied by a list with the title of the work, date, full running time, and the student’s role (e.g., director, actor, etc.) in each work. Label DVD with name and area of study. Web-based portfolios should be copied to DVD or CD and sent with
application.

If an applicant wishes to include a mixture of stills, sound, or moving images, then the materials will be divided evenly. For example, if digital images and video tape are submitted, 10 digital images and 3 minutes of video are allowed.

Degree Requirements

Master of Arts in Art History (36 hours)

Students should refer to the departmental program brochure for specific details concerning the art history degree program. The following information is a brief overview of the various degree requirements.

1. Twenty-one hours of coursework consisting of seven art history lecture courses or seminars with a minimum of three seminars (AH 6000 or AH 8000 level).
2. Three hours of AH 8010, Methodology and Historiography of Art.
3. Six hours of electives in related areas chosen with the approval of an adviser.
4. Thesis proposal approved by the thesis committee.
5. Six hours of AH 8999, Thesis Research.
6. Thesis approved by the thesis committee.

Upon entering the program, students must select advisers to direct their programs of study. Students are responsible for making appointments with their advisers and for being familiar with the requirements for the degree as set forth in the departmental program brochures. Students must work closely with their advisers to make sure that they correctly progress towards the degree.

Students should take one course in three of five general areas of study. These areas are: Ancient Art; Medieval, Renaissance, and Baroque Art; Modern Art; Art of Africa and the African Diaspora; and Art of the Americas. Students should determine the distribution of courses in consultation with their advisers.

Candidates for the Master of Arts degree in Art History must demonstrate a reading knowledge of either French or German. The language requirement should be fulfilled no later than the end of the first year (or 18 hours) of graduate work. This requirement may be adjusted by petition of the student if his/her major area of research requires learning a language other than French or German. The foreign language reading requirement may be satisfied by passing a reading examination administered by the Department of Modern and Classical Languages. The reading tests, offered once a semester, emphasize translation ability. Students are permitted to take the exam more than once, if necessary.

Master of Art Education (36 hours)

Students accepted into the program with a degree in art but without teacher certification must complete the following courses or equivalent substitutions that lead to initial teacher certification. Students should consult closely with an adviser on the sequencing of these courses, portfolio reviews, and tests required for initial certification. Students achieving certification through alternative routes may also need to complete additional coursework.

1. The initial certification sequence includes:
   ◦ AE 6200 Art for Preschool Through Fifth Grade (3)
   ◦ AE 6300 Art for Middle and Secondary Schools (3)
   ◦ AE 6400 Media, Technology, and Visual Presentation (4)
   ◦ AE 6900 Art Theory and Criticism in Art Education (3)
   ◦ Student must successfully pass the GACE Basic Skills exam prior to student teaching placement or enrollment in internship courses. AE 6750, AE 6760, AE 6700, AE 6780 (12) (one semester of student teaching) or AE 4785, 4786 and 4795, 4796 (two semesters of internships and seminars for students already teaching with a provisional certification). These courses do not count toward the M.A.Ed.
2. Nine hours of core courses in education are required for teaching certification. Two of these graduate-level education courses will be accepted for certification and in the graduate program:
   ◦ EXC 4020 Characteristics and Instructional Strategies for Students with Disabilities (3)
Course of Study for M.A.Ed. Program in Art Education (36 hours after initial certification)

1. Three hours of art history coursework
2. Nine hours of coursework in a studio concentration
3. Nine hours of 8000 level art education coursework
4. Three hours of coursework in the area of the psychology of learning, to be selected from:
   - *EPY 7080 The Psychology of Learning and Learners (3)
   - EPY 7090 The Psychology of Learning and Learners: The Young Child (3)
5. Three hours of coursework in the areas of philosophical and social foundations of education, to be selected from:
   - EPSF 7100 Critical Pedagogy (3)
   - EPSF 7110 Multicultural Education (3)
   - *EPSF 7120 Social and Cultural Foundations of Education (3)
6. Three hours of research methodology, to be selected from:
   - *EPRS 7900 Methods of Research in Education (3)
   - EPRS 7910 Action Research (3) (preferred)
   - EPRS 7920 Classroom Testing, Grading, and Assessment (3)
7. Six hours of AE 8999, Thesis Research.
*These specific education courses are offered on-line and are aligned with the low-residency MAEd cohort program structure.

The thesis in art education may concentrate solely on an art education issue, or explore a studio or art history oriented problem that is tied to an art education issue. Research in art education may focus on action research in the candidate's own classroom as well as other research methodologies. Thesis research that includes a thesis exhibition is also acceptable.

Master of Fine Arts, Studio (60 hours) with Concentrations in Ceramics, Drawing and Painting, Graphic Design, Interior Design, Printmaking, Photography, Sculpture and Textiles

Ceramics Concentration (60 hours)

• Thirty hours of coursework in a studio concentration.
• Twelve hours of coursework in art history.
• Six hours of non-art electives or art electives from outside the area of concentration.
• Twelve hours of thesis research in the appropriate studio area.
• A written thesis.
• A graduate thesis exhibition, presentation or screening.
Each student must pass a review after completing 24 hours of coursework. A list of required and recommended courses for each concentration is available from either the Office of the Welch School of Art and Design or the Director of Graduate Studies.

Drawing and Painting Concentration (60 hours)

• Twenty-four to thirty hours of DP 8500/8100 Graduate Seminar (Graduate Seminar must be taken each semester the student is enrolled in this program.)
• Nine hours of Art History
• Six to twelve hours of Electives. Must be 6000-level courses or above.
• Up to six hours of DP/PRT 8980 Independent Study.
• Twelve hours of DP 8999 Thesis Research. (No more than 6 Thesis Research hours may be taken during any one semester.)
• A written thesis
• A graduate thesis exhibition, presentation or screening.
Each student must pass a review after completing 24 hours of coursework. A list of required and recommended courses for each concentration is available from either the Office of the Welch School of Art and Design or the Director of Graduate Studies.

**Graphic Design Concentration (60 hours)**

• Thirty hours of coursework in a studio concentration.
• Twelve hours of coursework in art history.
• Six hours of non-art electives or art electives from outside the area of concentration.
• Twelve hours of thesis research in the appropriate studio area.
• A written thesis.
• A graduate thesis exhibition, presentation or screening.
Each student must pass a review after completing 24 hours of coursework. A list of required and recommended courses for each concentration is available from either the Office of the Welch School of Art and Design or the Director of Graduate Studies.

**Interior Design Concentration (60 hours)**

• Thirty hours of coursework in a studio concentration.
• Twelve hours of coursework in art history.
• Six hours of non-art electives or art electives from outside the area of concentration.
• Twelve hours of thesis research in the appropriate studio area.
• A written thesis.
• A graduate thesis exhibition, presentation or screening.
Each student must pass a review after completing 24 hours of coursework. A list of required and recommended courses for each concentration is available from either the Office of the Welch School of Art and Design or the Director of Graduate Studies.

**Printmaking Concentration (60 hours)**

• Twenty-four to thirty hours of PRT 8500/8100 Graduate Seminar (Graduate Seminar must be taken each semester the student is enrolled in this program.)
• Nine hours of Art History
• Six to twelve hours of Electives. Must be 6000-level courses or above.
• Up to six hours of DP/PRT 8980 Independent Study.
• Twelve hours of PRT 8999 Thesis Research. (No more than 6 Thesis Research hours may be taken during any one semester.)
• A written thesis
• A graduate thesis exhibition, presentation or screening.
Each student must pass a review after completing 24 hours of coursework. A list of required and recommended courses for each concentration is available from either the Office of the Welch School of Art and Design or the Director of Graduate Studies.

**Photography Concentration (60 hours)**

• Phot 8000 Advanced Studio Problems 6 hours
• Phot 8500 Directed Study 24 hours
• Phot 8990 Thesis Research 12 hours
• Art History any 6000 level 9 hours
• Art History 6700 Theory and Criticism 3 hours
• Any 6000 level studio course 6 hours
• A written thesis
• A graduate thesis exhibition, presentation or screening.

Each student must pass a review after completing 24 hours of coursework. A list of required and recommended courses for each concentration is available from either the Office of the Welch School of Art and Design or the Director of Graduate Studies.

Sculpture Concentration (60 hours)

• Thirty hours of coursework in a studio concentration.
• Twelve hours of coursework in art history.
• Six hours of non-art electives or art electives from outside the area of concentration.
• Twelve hours of thesis research in the appropriate studio area.
• A written thesis.
• A graduate thesis exhibition, presentation or screening.

Each student must pass a review after completing 24 hours of coursework. A list of required and recommended courses for each concentration is available from either the Office of the Welch School of Art and Design or the Director of Graduate Studies.

Textiles Concentration (60 hours)

• Thirty hours of coursework in a studio concentration.
• Twelve hours of coursework in art history.
• Six hours of non-art electives or art electives from outside the area of concentration.
• Twelve hours of thesis research in the appropriate studio area.
• A written thesis.
• A graduate thesis exhibition, presentation or screening.

Each student must pass a review after completing 24 hours of coursework. A list of required and recommended courses for each concentration is available from either the Office of the Welch School of Art and Design or the Director of Graduate Studies.
Appendix D3b: Undergraduate Program Degree Requirements

The Ernest G. Welch School of Art and Design
117 Arts and Humanities Building
404/413-5221
www.gsu.edu/art
Cheryl Goldsleger, Director
Constance Thalken, Associate Director

Programs Offered:
- Bachelor of Arts in Art
  Concentration in Studio
  Concentration in Art History
- Bachelor of Fine Arts in Art Education
- Bachelor of Fine Arts in Studio
  Concentration in Drawing and Painting or Printmaking
  Concentration in Graphic Design
  Concentration in Interior Design
  Concentration in Photography
  Concentration in Textiles
  Concentration in Three Dimensional Studies (emphasis in Ceramics or Sculpture)
- Minors in Art History; Drawing, Painting and Printmaking; Photography; Textiles; and Three Dimensional Studies

The Ernest G. Welch School of Art and Design offers degree programs in studio, art education, and art history. The Bachelor of Fine Arts professional degree is available in studio and art education. Within the studio degree, students may choose from these concentrations: drawing and painting or printmaking; graphic design; interior design; photography; textiles; or three-dimensional studies (ceramics or sculpture).

The School of Art and Design offers the Bachelor of Arts degree for students who wish to pursue a liberal arts education. They may select a concentration in studio or in art history. The B.A. program in Studio covers a range of art courses and a studio concentration. Art history is an academic liberal arts program devoted to preparing future scholars and curators.

The School of Art and Design seeks to provide an educational environment that encourages the creation and presentation of the visual arts, the study of visual culture, the creation and enhancement of our interior environments, and the promotion of the visual arts to the larger community. Graduates of the school carry their knowledge forward and contribute to the cultural conscience of the community. A strong corps of the school's graduates is found in prominent art centers and schools. Others hold positions with regional, national, and international design firms. Faculty, student artists, and alumni frequently exhibit in national and international galleries and competitions. Their works are in numerous private and corporate collections.

The School of Art and Design is professionally accredited by the National Association of Schools of Art and Design.

Program Admission

Students who wish to pursue a Bachelor of Fine Arts (B.F.A.) degree must apply to seek this degree. Students may pursue the B.F.A. by being accepted either into studio or into art education. The studio program requires a concentration in one of the following areas: drawing, painting, or printmaking; graphic design; interior design; photography; textiles; or three-dimensional studies (ceramics or sculpture). Acceptance to a concentration is determined by application and portfolio review following completion of the art core sequence. Students should consult with the undergraduate adviser or a faculty adviser in their area of interest for details.

Portfolios and applications are reviewed fall and spring semesters on Portfolio Review Day. Students should check with the School of Art and Design office for information about Review Day.
Admission to Art Education

Application to the B.F.A. in art education should occur upon completion of the 18 semester hours required in Area F and at the end of the semester in which the student is taking the introductory art education course (AE 4200). Application to art education must occur prior to completing 15 additional semester hours in art. Students must have earned a 2.5 overall cumulative GPA, a 3.0 GPA in all art content courses, and passed the Basic Skills GACE for entrance to art education.

Admission to Studio

Upon completion of the 18 semester hours required in Area F and prior to completion of 15 additional semester hours, each student who wishes to seek a B.F.A. in Studio must submit an application and pass a portfolio review for acceptance into a major concentration. Applications to concentrate in a discipline are available in the School of Art and Design office and are reviewed fall and spring semesters on Portfolio Review Day scheduled prior to Phase I registration (Graphic Design Portfolio Review is held at the end of Spring Semester only and Interior Design Portfolio Review is held at the end of the Fall semester only). Students should meet with an adviser in the concentration they are considering one semester before they apply for the concentration. In the event that a student is not accepted into the concentration, the student should see the School of Art and Design undergraduate adviser to explore other options.

Program Academic Regulations

Evaluation of transfer credits should be completed during the first semester of attendance at the university.

Program Degree Requirements

Art students should seek regular advisement from the Undergraduate Adviser in the School of Art and Design. Once accepted into a B.F.A. concentration, students should seek advisement from the Area Coordinator for that concentration. Students in the Bachelor of Fine Arts degree program should declare their intention to pursue a B.F.A. degree to the Office of Academic Assistance in the College of Arts and Sciences when they initiate their Area F requirements. Students intending to pursue the B.F.A. should enroll in two Area F courses during their first semester and should continue taking two Area F courses each semester until those courses are completed. Upon completion of the Area F requirements and prior to completion of 15 additional hours in art, students who intend to pursue the Bachelor of Fine Arts degree program must submit an application and portfolio to the concentration faculty for review and approval. In order to facilitate advisement, students in the Bachelor of Arts degree program should declare their major and area of concentration (studio or art history) prior to completion of their Area F courses.

A grade of C or higher must be earned in all required courses, a grade of B or higher is required in all art education courses, and a GPA of 3.0 is required for all art content courses.

In addition to the Program Degree Requirements, students must fulfill the College of Arts and Sciences Degree Requirements (see section 3030) and the University Degree Requirements (see section 1400).

Program Financial Information

Effective summer 2009, lab fees will be assessed automatically for students who register for certain courses. For a complete list of courses and their respective fees, go to General Registration Information at www.gsu.edu/es/20272.html.

B.A. in Art: Studio

Studio Concentration

Areas A-E: Core Curriculum Recommendations

- Students may select one art history survey in Area C.

Area F: Courses Appropriate to the Major (18)
• Studio Requirements (12)
  • Art 1010 Drawing I (3)
  • Art 1020 Two-Dimensional Design (3)
  • Art 1030 Three-Dimensional Design (3)
  • Art 1050 Introductory Studio (3)
• Art History Requirement (Select one course in addition to any taken in Area C.) (3)
  • AH 1700 Survey of Art I. History of Western Art I: Prehistoric through Medieval Art (3)
  • AH 1750 Survey of Art II. History of Western Art II: The Renaissance through Contemporary Art (3)
  • AH 1850 Survey of Art III. Art of Africa, Oceania, and the Americas (3)
• Art History Requirement (3)
  • AH 2000 Survey of Art Since 1900 (3)

**Area G: Major Courses (45-57)**

5. Major Requirements (27-35)
   Complete minimum of 18 hours in 3000-level courses from among four different studio disciplines (18-24) Note: 3000/4000-level studio courses vary from three to four credit hours.
   Studio Concentration (3000/4000 level, select from one discipline previously studied) (6-8)
   Art History Survey (if Survey not taken in Area C, otherwise, AH 3000/4000-level elective) (3)
6. Art 3910 Critical Issues in Contemporary Art -CTW (3) (serves as one of the two courses needed to fulfill CTW requirement)
7. Two Art History Electives (4000 level), one in the Modern category (see Art History Area G below) (6)
8. Studio Elective (3-4)
9. Art 4500 Directed Study in Art-CTW (3) (serves as one of the two courses needed to fulfill CTW requirement)
10. Foreign Language (to the 1002 level) (3-6). (See "Foreign Language Requirement for B.A. Major," previously described).
11. Select additional non-art courses to complete a minimum of 120 hours. (9-21) (See "Area H" following degree requirement listings in this section.)

**Area H: Minor and Additional Courses**

Students seeking the B.A. in Studio Art are not required to take a minor, although they may complete one if they so choose.

**Art History Concentration**

**Areas A-E: Core Curriculum Recommendations**

3. Area B: Cross-cultural art history courses may be offered in this area as sections of Pers 2001 (Perspectives in Comparative Culture). (2)
4. Area C: Students may select one Art History Survey in Area C. 3. All Art History students are required to meet with Area Coordinator for assignment of a Faculty Advisor.

**Area F: Courses Appropriate to the Major (18)**

4. Art Requirements (9)
   ○ AH 1700 Survey of Art I. History of Western Art I: Prehistoric through Medieval Art (3)
   ○ AH 1750 Survey of Art II. History of Western Art II: The Renaissance through Contemporary Art (3)
   ○ AH 1850 Survey of Art III. Art of Africa, Oceania, and the Americas (3)
   ○ Art Studio (1000 level) (if one 1000-level art history course is taken in Area C) (0-3)
5. Foreign Language Requirements (French or German recommended) (6-9)*
   ○ Lang 1002 Elementary Foreign Language II (3) (if not taken in Area C)
   ○ Lang 2001 Intermediate Foreign Language I (3)
   ○ Lang 2002 Intermediate Foreign Language II (3)
   ○ * The School of Art and Design requires that art history students complete the foreign language sequence Lang 1002, 2001, and 2002. (See "Foreign Language Requirement for B.A. and B.I.S. degrees," previously described.)
6. Select additional non-art course at the 1000/2000 level to complete the 18-hour requirement in this area, if necessary. (0-
3) **Area G: Major Courses (30)**

7. AH 3000 Introduction to Art Historical Methodology-CTW (3) (serves as one of the two courses needed to fulfill CTW requirement)

8. Distribution Requirement: Select one course from each of the following categories (15):

   **Ancient**
   - AH 4010 Art of Ancient Egypt and Nubia (3)
   - AH 4011 Art and Architecture of Egypt I: 4000-1600 B.C. (3)
   - AH 4012 Art and Architecture of Egypt II: 1600-31 B.C. (3)
   - AH 4020 Art and Architecture of the Ancient Near East (3)
   - AH 4110 Art and Architecture of Ancient Greece (3)
   - AH 4120 Art and Architecture of Ancient Rome (3)

   **Medieval, Renaissance, and Baroque**
   - AH 4200 Art and Architecture of the Middle Ages (3)
   - AH 4310 Art of Northern Europe in the Renaissance Era (3)
   - AH 4320 Italian Renaissance Art: The Age of Humanism (3)
   - AH 4400 Baroque Art (3)
   - AH 4450 Eighteenth-Century European Art (3)

   **Modern**
   - AH 4500 Nineteenth-Century European Art (3)
   - AH 4600 Modern Architecture (3)
   - AH 4610 Twentieth-Century Modernism and Postmodernism (3)
   - AH 4700 Contemporary Art: Theory and Criticism (3)
   - Also counting for this area with permission of adviser:
     - AH 4620 African-American Art (3)
     - AH 4650 American Art (3)
     - AH 4660 Nineteenth and Twentieth-Century Art in Latin America (3)

   **Africa and the African Diaspora**
   - AH 4000 African Art (3)
   - AH 4030 Contemporary African Art (3)
   - AH 4620 African-American Art (3)
   - Also counting for this area with permission of adviser:
     - AH 4010 Art of Ancient Egypt and Nubia (3)
     - AH 4011 Art and Architecture of Egypt I: 4000-1600 B.C. (3)
     - AH 4012 Art and Architecture of Egypt II: 1600-31 B.C. (3)

   **Art of the Americas**
   - AH 4630 Pre-Columbian Art (3)
   - AH 4650 American Art (3)
   - AH 4660 Nineteenth and Twentieth-Century Art in Latin America (3)
   - Also counting for this area with permission of adviser:
     - AH 4620 African-American Art (3)

Other art history courses that may be chosen to satisfy the distribution requirement in consultation with a departmental adviser are:

   - AH 4750 Women Artists (3)
   - AH 4800 Special Studies Lecture (3)*
   - AH 4900 Special Studies Seminar (3)*
   - AH 4930 Art History Internship (3) (may be taken only once)
   - AH 4950 Curatorial Practicum in Ancient Art (3)
   - AH 4980 Special Problems (3)*
   - * May be taken more than once

Cross-disciplinary Art History Seminars (3DS 3910, Phot 3910, Prt 3910, Text 3910, and GrD 3910). No more than two cross-disciplinary seminars may count towards degree requirements.

9. Select two additional Art History courses from the courses listed in Area G2. (6)

10. Select one more Art or Art History course. This course must be an Art Studio, if not already taken. (3)

11. AH 4990 Art History Capstone-CTW (3) (serves as one of the two courses needed to fulfill CTW requirement)
Area H: Minor and Additional Courses

4. Select additional courses to complete a minimum of 120 hours. If the Lang 1002, 2001, 2002 sequence is not completed in the core curriculum, Lang 2002 must be taken as an additional course in the 60 hours beyond the undergraduate core curriculum.

5. Students in art history are not required to take a minor, although they may complete one if they so choose.

B.F.A. in Art Education

Areas A-E: Core Curriculum Recommendations

8. Area B: Cross-cultural art history courses may be offered in this area as sections of Pers 2001 (Perspectives in Comparative Culture). (2)

9. Area C: Students may select one art history survey in Area C.

Area F: Courses Appropriate to the Major (18)

• Studio Requirements (12)
  Art 1010 Drawing I (3)
  Art 1020 Two-Dimensional Design (3)
  Art 1030 Three-Dimensional Design (3)
  Art 1050 Introductory Studio (3)

• Art History Requirements
  Select one course in addition to any taken in Area C. (3)
  AH 1700 Survey of Art I. History of Western Art I: Prehistoric through Medieval Art (3)
  AH 1750 Survey of Art II. History of Western Art II: The Renaissance through Contemporary Art (3)
  AH 1850 Survey of Art III. Art of Africa, Oceania, and the Americas (3)
  AH 2000 Survey of Art Since 1900 (3)

Application to the art education program should occur upon completion of the 18 semester hours required in Area F and at the end of the semester in which the student is taking the introductory art education course (AE 4200/6200). Students must have earned a 2.5 overall cumulative GPA, a 3.0 GPA in all art content courses, and passed the GACE Basic Skills tests for entrance to the program. Students should contact an art education faculty member for information about criteria and application procedures and check the GACE website at: www.gace.nesinc.com/PDFs/GA_PG_fld109110_complete.pdf.

Once admitted to the Art Education program, students should maintain continual contact with the department and submit a form declaring their "Intent to Student Teach" at least three semesters prior to student teaching/graduation. Failure to submit the "Intent to Student Teach" form may result in a delay in student teaching placement and graduation.

Area G: Major Courses (67-69)

A grade of C or higher must be earned in all required courses, a grade of B- or higher is required in all art education courses, and a GPA of 3.0 is required for all art content courses.

• Required Courses (36)
  EDUC 2110 Investigating Critical & Contemporary Issues in Education (3)
  EDUC 2120 Exploring Socio-Cultural Perspectives on Diversity in Educational Contexts (3)
  EDUC 2130 Exploring Learning & Teaching (3)
  EXC 4020 Characteristics and Instructional Strategies for Students with Disabilities (3)
  Two AH 1000-level electives not taken in Area C or F2.a (recommended), or one 1000-level survey and one AH 3000-4000 level (6)
  3DS 3050 Hand Building I (3)
  DPP 3000 Life Drawing (3)
  DPP 3200 Painting with Water-Based Media (3) or
  DPP 3300 Painting with Oil-Based Media (3)
  Phot 3000 Photography I (3)
  DPP 3050 Introduction to Printmaking (3)
3DS 3000 Sculpture I (3)
• Select two additional courses in one area to satisfy the 26-hour requirement of a studio art concentration. (6-8)
• Art Education (13)
  AE 4200 Art for Preschool through Fifth Grade (3) (serves as one of the two courses needed to fulfill CTW requirement)
  AE 4300 Art for Middle and Secondary Schools (3)
  AE 4400 Media, Technology, and Visual Presentation (4)
  AE 4900 Art Theory and Criticism in Art Education (3) (serves as one of the two courses needed to fulfill CTW requirement)
• AE 4750, AE 4760, AE 4770, and AE 4780 (Student Teaching) (12)
• Select additional courses to complete a minimum of 129 hours. (See "Area H" following the degree requirement listings in this section.) Art 4980, Special Problems (1-6), may be used in order to meet the specified requirements. Consent of departmental adviser and instructor required.

Area H: Minor and Additional Courses

Students seeking the B.F.A. in art education may not seek a minor. They must take additional courses as electives to complete a minimum of 129 semester hours, exclusive of KH 1010.

Note: Only graduate or post-baccalaureate students will be allowed to register in 6000-level courses, AE 6200, 6300, 6400, and 6900. These courses count only toward certification not as hours in the MAEd.

Application for Entry into Teacher Education

Prior to being approved for student teaching, art education students must meet professional requirements for entry into teacher education as listed in the "Teacher Preparation" chapter of this catalog. Students are also required to have a 2.5 overall cumulative GPA and to have passed the GACE I and Regents' exams.

Pre-Student-Teaching Review

Prior to being approved for student teaching, all art education students must pass a portfolio-based Pre-Student-Teaching Review, have earned a grade of B- or higher in all art education courses, and have earned a 3.0 GPA for all art courses. Students must submit a form declaring their "Intent to Student Teach" at least three semesters prior to student teaching/graduation. Failure to submit the "Intent to Student Teach" form may result in a delay in student teaching placement and graduation. For details about the Pre-Student-Teaching Review, students should contact their art education adviser.

Certification Tests

For Georgia teacher certification, all candidates must take and pass the GACE Basic Skills test and GACE I and II tests. GACE Basic Skills, required for entry into the major and teacher education, is a three-part test of basic academic skills in reading, writing, and mathematics. GACE I and II are required for certification and are usually taken the semester prior to student teaching. These are certification tests of art content knowledge. The Counseling Center may be contacted at 404/413-1640 for an examination schedule and application form.

B.F.A. in Studio (120)

See the Program Admission requirements at the beginning of this section.

Areas A-E: Core Curriculum Recommendations

• Area B: Cross-cultural art history courses may be offered in this area as sections of Pers 2001 (Perspectives in Comparative Culture). (2)
• Area C: Students may select one art history survey in Area C.

Area F: Courses Appropriate to the Major Field (18)
• Studio Requirements (12)
  Art 1010 Drawing I (3)
  Art 1020 Two-Dimensional Design (3)
  Art 1030 Three-Dimensional Design (3)
  Art 1050 Introductory Studio (3)
• Art History Requirements
  Select one course in addition to any taken in Area C. (3)
  AH 1700 Survey of Art I. History of Western Art I: Prehistoric through Medieval Art (3)
  AH 1750 Survey of Art II. History of Western Art II: The Renaissance through Contemporary Art (3)
  AH 1850 Survey of Art III. Art of Africa, Oceania, and the Americas (3)
  AH 2000 Survey of Art Since 1900 (3)

**Area G: Major Courses (60)**

Course requirements for each of the areas of concentration in studio are listed below. B.F.A. degree requirements for each of the areas of concentration in studio are listed below.

**Drawing, Painting, and Printmaking Concentration**

The following courses are required in Area G for students who are accepted into the drawing, painting, and printmaking concentration. Prospective students should attend the Drawing, Painting and Printmaking orientation/group advisement offered once each Fall. Art 4980, Special Problems (1-6), may be used to adjust program in order to meet the 60-hour requirement. Consent of departmental adviser and instructor required. Acceptance to the DPP concentration is determined by application and portfolio review following completion of at least two DPP 3000-level courses from the art core sequence listed below.

• Required Courses to fulfill CTW requirement (6)
  Art 3910 Critical Issues in Contemporary Art -CTW (3) included in Area G below
  DPP 4950 Portfolio II -CTW (3) included in Area G below
• Concentration Core Requirements (9)
  DPP 2100 Advanced Drawing (3)
  DPP 3000 Life Drawing (3)
  DPP 3050 Introduction to Printmaking (3)
• Art 3910 Critical Issues in Contemporary Art -CTW (3) fulfills CTW entry level requirement
• Art History: Select one course (3)
  AH 4610 Twentieth-Century Modernism and Postmodernism (3)
  AH 4700 Contemporary Art: Theory and Criticism (3)
• Art and Art History Electives: any 4000-level art history course and/or one to two 3000/4000-level studio courses outside drawing, painting, and printmaking (6-8)
• Art 3400 Space, Scale, Time: Digital Possibilities (3) This course may only be taken by students who are already accepted into their BFA Studio Concentration.
• Areas of Emphasis Students must elect to follow the drawing and painting emphasis or the printmaking emphasis. Each program of study is described below.

**Drawing and Painting Emphasis Requirements (35-36)**

The following courses are required in Area G for students who are accepted into the drawing and painting emphasis (16).
  DPP 3200 Painting with Water-Based Media (3)
  DPP 3300 Painting with Oil-Based Media (3)
  DPP 3600 Drawing Research (4)
  DPP 4940 Portfolio I (3)
  DPP 4950 Portfolio II -CTW (3) fulfills CTW exit level requirement
Select from below for a total of 16 hours:
  DPP 3900 Selected Topics in Drawing and Painting (4-8)
  DPP 4500 Directed Study in Drawing and Painting (8-12)
Select one course from below (3-4):
  DPP 3150 Intaglio/Etching and Lithography (4)
  DPP 3250 Screen Print and Experimental Printmaking (4)
  DPP 3350 Monoprinting (3)
DPP 3550 Book Arts (3)

**Printmaking Emphasis Requirements (36)**

The following courses are required in Area G for students who are accepted into the printmaking emphasis.

- DPP 3150 Intaglio/Etching and Lithography (4)
- DPP 3250 Screen Print and Experimental Printmaking (4)
- DPP 4500 Directed Study in Drawing and Painting (4)
- DPP 4940 Portfolio I (3)
- DPP 4950 Portfolio II - CTW (3) fulfills CTW exit level requirement

Select from below for a total of 12 hours:

- DPP 3900 Selected Topics in Drawing and Painting (4-8)
- DPP 4550 Directed Study in Printmaking (4-8)

Select one course from below (3)

- DPP 3350 Monoprinting (3)
- DPP 3550 Book Arts (3)

Select one course from below (3)

- DPP 3200 Painting with Water-Based Media (3)
- DPP 3300 Painting with Oil-Based Media (3)

**Graphic Design Concentration**

The following courses are required in Area G for students who wish to pursue the Graphic Design concentration. Graphic design courses should be taken in the order listed below. Prospective students should attend a Graphic Design orientation/group advisement offered once each Fall. Graphic design course work should begin fall semester of the sophomore year. Additional information about the graphic design program is available in the School of Art and Design.

Students who are not enrolled in graphic design courses for more than one semester, during the junior or senior sequences, are required to resubmit an entrance portfolio for review and acceptance.

- **Required Courses to fulfill CTW requirement (6)**
  - GrD 3910 History of Graphic Design (3)
  - GrD 4950 Portfolio II (3) included in Area G below

- **Sophomore Requirements (12)**
  - Sophomore Level (fall) (9)
    - GrD 3000 Introduction to Graphic Design (3)
    - GrD 3150 Introduction to Typography (3) Enroll in 3150 concurrently with either 3000 (fall) or 3200 (spring).
    - GrD 3910 History of Graphic Design (3) (serves as one of the two courses needed to fulfill CTW requirement)
  - Sophomore Level (spring) (3)
    - GrD 3200 Intermediate Graphic Design (3)

- **BFA Entrance Review**

- **Upper Level Requirements (39)**
  - Junior Level (fall) (9)
    - GrD 4020 Advanced Typographic Design (3)
    - GrD 4100 Print and Editorial Design (3)
    - GrD 4310 Multimedia Design (3)
  - Junior Level (spring) (12)
    - GrD 4150 Collateral Design for Print Applications (3)
    - GrD 4250 Graphic Design in Popular Culture (3)
    - GrD 4300 Internship in Graphic Design (3)
    - GrD 4400 Design for Film and Television (3)
  - Senior Level (fall) (9)
    - GrD 4200 Corporate Identity Design (3)
    - GrD 4350 Graphic Design through Advertising (3)
    - GrD 4450 Professional Practices in Graphic Design (3)
  - Senior Level (spring) (9)
    - GrD 4550 Specialized Applications of Graphic Design (3)
    - GrD 4600 Senior Workshop in Graphic Design (3)
    - GrD 4950 Graphic Design Portfolio (3) (serves as one of the two courses needed to fulfill CTW requirement)
  - Select two electives (6-7)

- GrD 3300 Illustration: Concepts through Images (3)
Phot 3000 Photography I (3)
Phot 3010 Photography II (3)
DPP 3250 Screen Print and Experimental Printmaking (4)
DPP 3550 Book Arts (3)
Phot 3600 Digital Video for Artist (4)
Grd 4840/CSc 4840 Computer Graphics Imaging (3)
GrD 4841/CSc 4841 Computer Animation (3)

• Select one AH 4000-level Art History (3)
• Senior Portfolio Review Senior Exhibition

**Interior Design Concentration**

The following courses are required in Area G for students who wish to pursue the Interior Design concentration. Interior Design courses should be taken in the order listed below. Interior Design course work should begin fall semester of the sophomore year. Additional information about the interior design program is available in the School of Art and Design.

Prospective students should also attend an interior design orientation/group advisement offered each Fall. Art 4980, Special Problems (1-6), may be used to adjust program in order to meet the 60-hour requirement. Consent of departmental adviser and instructor required. Students who are not enrolled in interior design courses for more than one semester, during the junior or senior sequences, are required to resubmit an entrance portfolio for review and acceptance.

Students pursuing a degree in Interior Design are advised that the educational requirements vary in each state regarding the profession of interior designer.

• Required Courses to fulfill CTW requirement
  - Art 3910 Critical Issues in Contemporary Art-CTW (3)
  - ID 4950 Portfolio II (3) included in Area G below
• Area A Concentration Requirements prior to Portfolio Review for acceptance into Interior Design concentration (3).
• Math 1111 College Algebra (3)
• Area D Concentration Requirements prior to Portfolio Review for acceptance into Interior Design concentration (8).
• Phys 1111K Introductory Physics I (4) and Phys 1112K Introductory Physics II (4)
• Sophomore Level (fall) Requirements in Area G prior to Portfolio Review for acceptance into Interior Design concentration (9).
  - ID 3000 Architectural Drawing I: Drafting (3)
  - ID 3300 Interior Design: Theory (3)
  - ID 3910 History of Interior Design I: Antiquities to the Nineteenth Century (3)
• BFA Entrance Portfolio Review at the end of Fall semester
• Upper Level Area G Requirements for accepted Interior Design students (42)
• Sophomore Level (spring)
  - ID 3100 Architectural Drawing II: Presentation (3)
  - ID 3350 Interior Design: Materials (3)
  - ID 3500 Interior Design: Spatial Organization (3)
  - ID 3600 Building Systems and Codes (2)
• ID 3920 History of Interior Design II: Nineteenth Century to Present (3)
• ID 3250 Computer-Aided Drafting and Design I (2)
• Junior Level (fall)
  - ID 4100 Lighting Design (2)
  - ID 4200 Residential Design I (3)
  - ID 4300 Commercial Design I (3)
  - ID 4350 Computer-Aided Drafting and Design II (2)
• Junior Level (spring)
  - ID 4210 Residential Design II (3)
  - ID 4310 Commercial Design II (3)
• ID 4400 Architectural Drawing V: Working Drawings (3)
• Senior Level
  - ID 4000 Interior Design: Selected Topics: (3-6)
  - ID 4800 Professional Practice (2)
ID 4940 Interior Design Portfolio I (2)
ID 4950 Interior Design Portfolio II (3) (serves as one of the two courses needed to fulfill CTW requirement)
• Select one AH 4000-level Art History and one studio elective or select two studio electives: Interior design studios listed below are recommended and may be repeated for a maximum of six credit hours (3-6). Other acceptable elective options exist within the university. Upper level ID students should discuss elective options with their assigned ID area advisor.
ID 4500 Directed Study (3-6)
ID 4930 Interior Design Internship (3-6) Note: ID 4930 qualifies for academic credit only after completion of ID 4200, 4210, 4300, and 4310 and may be repeated for a maximum of six credit hours. (Recommended for summer between junior/senior level and continuing into Fall of senior year).
Art 4980 Special Problems (1-6)

Photography Concentration

The following courses are required in Area G for students who are accepted into the Photography concentration. Prospective students should attend the Photography orientation/group advisement offered once each Fall. Art 4980, Special Problems (1-6), may be used to adjust program in order to meet the 60-hour requirement. Consent of departmental adviser and instructor required.

• Required Courses to fulfill CTW requirement
  Art 3910 Critical Issues in Contemporary Art-CTW (3)
  Phot 4950 Portfolio II-CTW (3) included in Area G below
• Concentration Requirements (37)
  Phot 3000 Photography I (3)
  Phot 3010 Photography II (3)
  Phot 3910 History of Photography (3)
  Phot 3100 Alternative Processes (4)
  Phot 3200 Color Photography (4)
  Phot 3300 Studio Photography (4)
  Phot 3500 Digital Photography (4)
  Phot 4500 Directed Study in Photography (6-12)
  Phot 4940 Portfolio I (3)
  Phot 4950 Portfolio II (3) (serves as one of the two courses needed to fulfill CTW requirement)
• Select one art history course at the 4000 level (consult department adviser). (3)
• Select four studio courses at the 3000/4000 level (consult department adviser) (9-16). Recommended courses:
  Phot 3900 Selected Topics (4)
  Phot 3600 Digital Video for Artists (4)
  Phot 4930 Internship in Photography (0-3)
  Phot 4980 Special Problems (0-3)
  DPP 3550 Book Arts (3)
• Art 3400 Space, Scale, Time: Digital Possibilities (3) This course may only be taken by students who are already accepted into their BFA Studio Concentration.

Textiles Concentration

The following courses are required in Area G for students who are accepted into the Textiles concentration. Prospective students should attend the Textiles orientation/group advisement offered once each Fall. Art 4980, Special Problems (1-6), may be used to adjust program in order to meet the 60-hour requirement. Consent of departmental adviser and instructor required.

1. Required Courses to fulfill CTW requirement
   ◦ Art 3910 Critical Issues in Contemporary Art-CTW (3)
   ◦ Text 4950 Portfolio II-CTW (3) included in Area G below
2. Concentration Requirements (42)
   ◦ Text 3000 Fibers, Colors, Dyes, and Dyeing (3)
   ◦ Text 3100 Surface Design I (3)
   ◦ Text 3200 Textile Structures I (3)
   ◦ Text 3500 Surface Design II (4)
* Text 3700 Heat Transfer Printing (4)
* Text 3800 Digital Textile Design (4)
* Text 3900 Select Topics in Textiles (4)
* Text 3910 Historic Textiles (3)
* Text 4500 Directed Study in Textile Design (8)
* Text 4940 Portfolio I (3)
* Text 4950 Portfolio II- CTW (3) (serves as one of the two courses needed to fulfill CTW requirement)

3. Art 3910 Critical Issues in Contemporary Art-CTW (3) fulfills CTW entry level requirement

4. Textiles Elective: Select two courses (7-8)
   * Text 3200 Textile Structure I (3)
   * Text 3300 Fibers, Fabrics, and Forms (3)
   * Text 3900 Select Topics in Textiles (4)
   * Text 4500 Directed Study in Textile Design (4)
   * Text 4600 Digital Textile Design II (4)
   * Text 4930 Internship in Textile Design (3)
   * Text 4980 Special Problems (1-6)

5. Select one 3000/4000-level studio (3-4)
   * DPP 3150 Intaglio/Etching and Lithography (4)
   * DPP 3250 Screen Print and Experimental Printmaking (4)
   * 3DS 3000 Sculpture I (3)
   * Text 3300 Fibers, Fabrics, and Forms (3)

6. Art 3400 Space, Scale, Time: Digital Possibilities (3) This course may only be taken by students who are already accepted in their BFA Studio Concentration.

Three-Dimensional Studies Concentration (emphasis in Sculpture or Ceramics)

The following courses are required in Area G for students who are accepted into the three-dimensional studies concentration, which includes an emphasis in sculpture or ceramics. Prospective students should attend the Three-dimensional Studies orientation/group advisement offered once each Fall.

1. Required Courses to fulfill CTW requirement (6)
   a. Art 3910 Critical Issues in Contemporary Art-CTW (3) included in Area G below
   b. 3DS 4950 Portfolio II-CTW (3) included in Area G below

2. Concentration Core Requirements (9)
   a. 3DS 3000 Sculpture I (3)
   b. 3DS 3050 Hand Building I (3)
   c. 3DS 3100 Sculpture II (3)

3. Art 3910 Critical Issues in Contemporary Art-CTW (3) fulfills CTW entry level requirement

4. Two-Dimensional Studio Elective (3-4). Select one 3000/4000-level course from the following disciplines:
   a. Drawing, Painting and Printmaking (DPP)
   b. Photography (Phot)
   c. Interior Design (ID 3000 only)
   d. Textiles (Text 3100, 3200, 3500, 3600 only)

5. Three Dimensional Studio Electives (3-4)

6. Select one course from below for a total of 3 hours:
   a. Any 4000-level art history course(s) (3)
   b. AH 4700 Contemporary Art: Theory and Criticism (3)
   c. 3DS 3910 History of Ceramics (3)

7. Art 3400 Space, Scale, Time: Digital Possibilities (3) This course may only be taken by students who are already accepted into their BFA Studio Concentration.

8. Area of Emphasis Students must elect to follow an emphasis in Ceramics or Sculpture. Each program of study is described below. Art 4980, Special Problems (1-6), may be used to adjust program in order to meet the 60-hour requirement. Consent of departmental adviser and instructor required.
   a. Ceramics Emphasis Requirements (36-37)
      • 3DS 3150 Wheel Throwing I (3)
      • 3DS 3300 Sculpture Projects (4)
      • 3DS 3350 Ceramic Sculpture (4)
      • 3DS 3650 Ceramic Materials (4)
b. Sculpture Emphasis Requirements (21)
   • 3DS 3200 Figure Studies (3)
   • 3DS 3300 Sculpture Projects (4)
   • 3DS 4500 Directed Studies in Sculpture (8)
   • 3DS 4940 Portfolio I (3)
   • 3DS 4950 Portfolio II - CTW (3) fulfills CTW exit level requirement
   • Studio Electives: Select from below for a total of sixteen. (16)
     • 3DS 3500 Metal Casting (4)
     • 3DS 3600 Sculptural Drawing (4)
     • 3DS 3700 Wood Design (4)
     • 3DS 3800 Installation Sculpture (4)
     • 3DS 3900 Selected Topics in Sculpture (4-8)
     • 3DS 4930 Internship (4)

Area H: Minor and Additional Courses

Students seeking a B.F.A. may not seek a minor due to the focused nature of the B.F.A. degree.

Senior Portfolio Review and Exhibition

Recommendation for graduation with a B.F.A. degree in a studio concentration requires the presentation of a body of work. This includes work completed as part of portfolio courses. For more details on enrolling for portfolio courses, students should obtain a Senior Portfolio Review form from the School of Art & Design office and consult with an adviser in their area of concentration about forming a Senior Portfolio Review Committee. B.F.A candidates who successfully complete portfolio course 4950 are required to participate in the B.F.A Senior Group Exhibition held at the end of each semester.

Minor in Art History; Drawing, Painting, and Printmaking; Photography; Textiles; and Three Dimensional Studies

Students pursuing non-art degrees may take a minor in art history; drawing, painting, and printmaking; photography; textiles; or three-dimensional studies. They must take 18 hours of courses in the designated minor, at least 9 of which must be at the 3000 level or above. Prerequisites apply. Specific descriptions of each minor option are available from the School of Art and Design. A grade of C or higher is required in all courses counting toward the minor.
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Appendix D5: Summary Results of Surveys

The order of the surveys are:

1. Current students: undergraduate, then graduate
2. Alumni: undergraduate, then graduate
3. Faculty
SURVEY RESULTS: UNDERGRADUATE

1. Faculty members in the School are interested in the academic development of undergraduate majors.

3. Faculty in the School are appropriately prepared for their courses.

5. There is open communication between faculty and undergraduate students about student concerns.
2. The undergraduate program of study in art & design is academically challenging.

4. I feel the undergraduate program in art & design is preparing me for my professional career and/or further study.

6. Class size is suitable for effective learning.
SURVEY RESULTS: UNDERGRADUATE

7. Academic advisement available at the school.

9. Availability of faculty to students outside the classroom.

11. Procedures used to evaluate student performance.
8. Career advisement available at the school.

10. Effectiveness of teaching methods used by faculty.

12. Frequency of undergraduate art and design course offerings.
13. Variety of undergraduate art and design course offerings.

SURVEY RESULTS: GRADUATE

15. Faculty members in the School are interested in the academic development of graduate majors.

17. Faculty in the school are appropriately prepared for their courses.
14. Clarity of degree requirements.

**SURVEY RESULTS: GRADUATE**

**GRAPH 14**

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16. The Art and Design graduate program is academically challenging.

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18. I feel the graduate program in art & design is preparing me for my professional career and/or further study.

**GRAPH 18**

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SURVEY RESULTS: GRADUATE

**GRAPH 19**

- **Strongly Agree**: 3
- **Agree**: 4
- **Neutral**: 3
- **Disagree**: 2

**Strongly Disagree**: 0

19. Faculty members in the School are interested in the academic development of graduate majors.

**GRAPH 21**

- **Strongly Agree**: 3
- **Agree**: 4
- **Neutral**: 3

**Strongly Disagree**: 0

21. Faculty in the school are appropriately prepared for their courses.

**GRAPH 23**

- **Strongly Agree**: 3
- **Agree**: 4
- **Neutral**: 3
- **Disagree**: 2

**Strongly Disagree**: 0

23. There is open communication between faculty and graduate students about student concerns.
20. The Art and Design graduate program is academically challenging.

22. I feel the graduate program in art & design is preparing me for my professional career and/or further study.

24. Class size is suitable for effective learning.
25. Faculty members in the School were interested in the academic development of undergraduate majors.

27. Faculty in the School were appropriately prepared for their courses.

29. There was open communication between faculty and undergraduate students about student concerns.
26. The art & design undergraduate program of study was academically challenging.

28. I feel the undergraduate program in art & design prepared me for my professional career and/or further study.

30. Class size was suitable for effective learning.
SURVEY RESULTS : ALUMNI

31. Academic advisement available in the School

33. Availability of faculty to students outside the classroom

35. Procedures used to evaluate student performance
32. Career advisement available in the School

34. Effectiveness of teaching methods used by faculty

36. Frequency of art & design undergraduate course offerings
SURVEY RESULTS: ALUMNI

GRAPH 37

37. Variety of art & design undergraduate course offerings

GRAPH 39

39. Faculty members in the school were interested in the academic development of graduate majors.

GRAPH 41

41. Faculty in the school were appropriately prepared for their courses.
38. Clarity of degree requirements

40. The graduate program of study was academically challenging.

42. I feel the graduate program in art & design prepared me for my professional career and/or further study.
SURVEY RESULTS: ALUMNI

GRAPH 43

43. There was open communication between faculty and graduate students about student concerns.

GRAPH 45

45. Academic advisement available in the School

GRAPH 47

47. Availability of faculty to students outside the classroom.
44. Class size was suitable for effective learning.

46. Career advisement available in the School.

48. Effectiveness of teaching methods used by faculty.
SURVEY RESULTS: ALUMNI

GRAPH 49

49. Procedures used to evaluate student performance

GRAPH 51

51. Variety of art & design graduate course offerings
50. Frequency of art & design graduate course offerings

52. Clarity of degree requirements
SURVEY RESULTS: FACULTY

53. Scholarship of the faculty in the school

55. Variety of advanced course offerings

57. Clarity of School of Art & Design goals for the next two years
54. Frequency of required course offerings

Graph 54

56. Level of clerical staff support

Graph 56

58. Availability of computer/data base software relevant to your work

Graph 58
59. The school’s program of study is academically challenging.

61. In our school, faculty feel comfortable expressing different views and opinions.

63. Guidelines regarding job performance are clear to faculty in the school.
60. Faculty in the school work together toward program goals.

62. I have adequate opportunities to influence decisions made in the school about our programs.

64. Research tasks
SURVEY RESULTS: FACULTY

**GRAPH 65**

- **SIGNIFICANTLY TOO MUCH EMPHASIS**
  - 1
  - 4
  - 3
  - 2

- **SIGNIFICANTLY TOO LITTLE EMPHASIS**
  - 0
  - 20
  - 40
  - 60
  - 80
  - 100

65. Service to the school.

**GRAPH 67**

- **SIGNIFICANTLY TOO MUCH EMPHASIS**
  - 1
  - 4
  - 3
  - 2

- **SIGNIFICANTLY TOO LITTLE EMPHASIS**
  - 0
  - 20
  - 40
  - 60
  - 80
  - 100

67. Teaching.

**GRAPH 69**

- **YES**
  - 3

- **NO**
  - 2

- **NA**
  - 0

69. Have you been awarded any grants from Georgia State University to support research in your field?
66. Publishing in certain journals.

**GRAPH 66**

![Graph showing survey results for significantly too much emphasis and significantly too little emphasis.]

68. Have you ever been the editor of any journals or served on any editorial boards in your field?

**GRAPH 68**

![Graph showing survey results for yes, no, and na responses.]

70. Have you been awarded any grants from a source other than Georgia State University to support research in your field?

**GRAPH 70**

![Graph showing survey results for yes, no, and na responses.]

70. Have you been awarded any grants from a source other than Georgia State University to support research in your field?
SURVEY RESULTS: FACULTY

GRAPH 71

71. In the last 2 years, have you refereed or served as a reviewer of one or more articles submitted to journal(s) in your field?

GRAPH 73

73. How many authored books or edited books have you published in the last five years?

GRAPH 75

75. How many formal presentations have you given at professional meetings over the last five years?
72. How many professional articles or chapters in books have you published in the last five years?

74. How many monographs, manuals, or reviews have you published in the last five years?

76. How many formal presentations have you given at other colleges or institutions over the last five years?
Appendix D6: Undergraduate and Graduate Advisement Procedures

The faculty and administration in the Ernest G. Welch School of Art and Design have increased and restructured our efforts in advising our students. In the fall we hold a Convocation ceremony during which all classes are cancelled and the entire School is invited to attend. At Convocation overviews of all the undergraduate programs are presented by faculty along with the career possibilities the degree programs offer. After Convocation, we send our students to area-specific advising sessions where they get more information, make contact with advisors, and learn the procedures for gaining entry to their desired concentrations. Further, we provide our students with printed materials that clearly lay out the course trajectories for four-year courses of study in each discipline.

In addition to reaching out to students during Convocation, the School employs a staff person to help with advising, scheduling courses, and resolving various scheduling and transcript problems that students encounter. Further, we also provide our faculty with all the information it needs to advise our students. Each new faculty member receives a manual that includes a section on advising as well as the resources available to faculty and students. Further, we assign each new faculty member a mentor who is able to train her or him in advising techniques and methods. We give service credit to our faculty for their advising duties, which further reinforces the importance we place on this aspect of teaching.

The most important advising task we carry out is preparing students to apply to a major. We offer workshops each semester and have instituted a professional practices course for our students. Further, Art History and Art Studio have begun offering workshops on preparing for graduate school, which reinforce the need to declare a specialization and encourage students to persist to the completion of their studies.

The greatest challenge to us in terms of advising is our first-year students. These students are the most dissatisfied with their advising experiences. At GSU, the central Student Advising Center (SAC) advises all first-year Art and Design students. The SAC does not encourage our students to take introductory-level art studio courses in their freshman and sophomore years but instead, tells them to take general education requirements. We have made numerous requests that the SAC change its approach to our students. The advice they provide disservices Art and Design students – it places them in a difficult position in which they must take too many studio courses at the same time in order to meet their major requirements. In fact, the track that the SAC places our students on very often results in prolonged gradation times. If Art and Design students are to fulfill all of their requirements and graduate within four years, they must take studio courses starting their freshmen year. Our programs are structured so that introductory courses serve as gate keeping prerequisites for upper level classes. If students are unable to take those foundation art courses in their first two years of study (we require two years of art foundations courses), they will fall behind. Despite our best efforts to address the misinformation the SAC provides, we inevitably cannot reach every student in our program, especially if s/he does not seek us out before her or his junior year. Fortunately, once students connect with a faculty member or our staff advisor, we are able to direct them to the correct information that will help them achieve their goals in Art and Design.
The issue of misinformation is less problematic for our incoming graduate students. All graduate students take the majority of their credits within their major area and work closely with an academic advisor through their tenure at GSU. GoSolar makes academic evaluations available to students and faculty advisors; these evaluations are straightforward and easy to read. Even with this system, occasional miscommunications arise. We work to prevent and address such problems by improving our student advising approach and continually educating our faculty members. One of our best tools for keeping students on track, and alerting them to changes in policy, is our annual student orientation. Graduation audits provide us with yet another tool. These audits take place two semesters in advance of a student’s projected graduation date and are designed to catch and address any potential problems that might delay the student’s progress. As part of our continued dedication to advising matters, we assign a portion of every faculty meeting to graduate program updates, which help us address any questions the faculty may have.
## Appendix E1 – Student Achievements for 2008, 2009 and 2010

<table>
<thead>
<tr>
<th>Year</th>
<th>STUDENT ACHIEVEMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2008</strong></td>
<td><strong>SLIPS, Student League of Independent Potters</strong> Two student pottery sales and charity fund raiser Empty Bowls, 2008</td>
</tr>
<tr>
<td></td>
<td><strong>DUPA, Drawing and Painting Association</strong> 200 students participated. Drawing, 75 students participating in “Pin Up” show, and 3 “sketch Jams,” 2008</td>
</tr>
<tr>
<td></td>
<td><strong>Printmaker’s Workshop</strong> Two printmaking sales, 2008</td>
</tr>
<tr>
<td></td>
<td><strong>ExLucis, Photography Students’ Club</strong> Auction raised $4,500 for Positive Impact. Brought Professor Geoffrey Batchen of CUNY for lecture, brought artist Dinh Q. Le from Vietnam for a lecture and presentation, 2008</td>
</tr>
<tr>
<td></td>
<td><strong>Edgewood Sculpture Forum</strong> Hosted Christmas Iron Pour 2008</td>
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<tr>
<td></td>
<td><strong>Selected students</strong> Board of Regents Student Show Faculty Selects, 2008</td>
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<tr>
<td></td>
<td><strong>Lauren Bernazza</strong> Art Ed Senior Arts Program Coordinator, Abernathy Arts Center</td>
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<tr>
<td></td>
<td><strong>Stephanie Sakoutis</strong> Art History Research Assistant, Michael C. Carlos Museum of Art, 2008</td>
</tr>
<tr>
<td></td>
<td><strong>Kelly Bozarth</strong> Art History Accepted full scholarship Institute of Fine Arts-NYU, 2008</td>
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<tr>
<td></td>
<td><strong>Nancy Miller</strong> Art History Accepted into Museum Studies MA Program, George Washington University, 2008</td>
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<tr>
<td></td>
<td><strong>Stephanie Dunn</strong> Art History Presented paper at the Georgia Undergraduate Art History Forum, 2008</td>
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<tr>
<td></td>
<td><strong>Alana Wolf</strong> Art History Presented paper at the Georgia Undergraduate Art History Forum, 2008</td>
</tr>
<tr>
<td></td>
<td><strong>Winter Benedict</strong> Art History Presented paper at Nineteenth Century Studies Association Conference, Milwaukee, WI, 2008</td>
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<tr>
<td></td>
<td><strong>Angela Smith</strong> Art History Intern, Ernest G. Welch School Gallery, Atlanta, 2008</td>
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<tr>
<td></td>
<td><strong>Anna Burns</strong> Art History Intern, Atlanta Contemporary Art Center, Atlanta, 2008</td>
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<tr>
<td></td>
<td><strong>Lesley Johnson</strong> Art History Intern, Alcove Art Gallery, Atlanta, 2008</td>
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<tr>
<td></td>
<td><strong>Waduda Muhammad</strong> Art History Intern, Ernest G. Welch School Gallery, Atlanta, 2008</td>
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<tr>
<td></td>
<td><strong>Grace Kim</strong> Art History Intern, Young Blood Gallery, 2008</td>
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<tr>
<td></td>
<td><strong>Heidi Graf</strong> Art History Intern, Solomon Projects Art Gallery, 2008</td>
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<tr>
<td></td>
<td><strong>Jonathon Grainger</strong> Ceramics Windgate Fellowship Winner $15,000, 2008</td>
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<tr>
<td></td>
<td><strong>Sharon McCusker</strong> Ceramics Exhibited in New Directions, University of W Georgia, 2008</td>
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<tr>
<td></td>
<td><strong>Jessica Orlowski</strong> Ceramics Article in NCECA Journal Publication, 2008</td>
</tr>
<tr>
<td></td>
<td><strong>Jessica Orlowski</strong> Ceramics College Clay Collective 1st place Jurors’ Award, 2008</td>
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<td></td>
<td><strong>Jessica Orlowski</strong> Ceramics Student Member of Executive Board, National Council on Education for the Ceramic Arts (NCECA), 2008</td>
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<tr>
<td></td>
<td><strong>Jessica Orlowski</strong> Ceramics Visiting Artist Lecturer, Georgia College &amp; State University, 2008</td>
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<tr>
<td></td>
<td><strong>Jessica Orlowski</strong> Ceramics Exhibited in Symbiosis, Baltimore Clayworks, Baltimore, MD, 2008</td>
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<tr>
<td></td>
<td><strong>Micah Cain</strong> Ceramics Solo Exhibition at Roswell Clay Center, Roswell, GA, 2008</td>
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<tr>
<td>Name</td>
<td>Field</td>
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<tr>
<td>-----------------------------</td>
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<tr>
<td>Jason Kemp</td>
<td>Ceramics</td>
</tr>
<tr>
<td>Radka Pulliam</td>
<td>DPP</td>
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<tr>
<td>Jess Hinshaw</td>
<td>DPP</td>
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<tr>
<td>Jess Hinshaw</td>
<td>DPP</td>
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<tr>
<td>Jess Hinshaw</td>
<td>DPP</td>
</tr>
<tr>
<td>Jessica Blinkhorn</td>
<td>DPP</td>
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<tr>
<td>Ben Goldman</td>
<td>DPP</td>
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<tr>
<td>Huong Ha</td>
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<tr>
<td>Clarissa Brandao</td>
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<td>Azziz Richardson</td>
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<td>Michelle Villasenor</td>
<td>Gr Design</td>
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<tr>
<td>Jason Dooley</td>
<td>Gr Design</td>
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<tr>
<td>Lindsay Chenault</td>
<td>Gr Design</td>
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<tr>
<td>Huong “Ni” Ha</td>
<td>Gr Design</td>
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<tr>
<td>Brenton Smith</td>
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<tr>
<td>Linda Dobson</td>
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<tr>
<td>Erin Armstrong</td>
<td>Gr Design</td>
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<td>Ben Bullock</td>
<td>Gr Design</td>
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<tr>
<td>Robert Burroughs</td>
<td>Gr Design</td>
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<td>Tam Cao</td>
<td>Gr Design</td>
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<td>Lamar Flowers</td>
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<tr>
<td>Beth Gotham</td>
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<td>Edgar Lituma</td>
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<tr>
<td>Kris Wu</td>
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<tr>
<td>Candy Zanabria</td>
<td>Gr</td>
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<tr>
<td>Name</td>
<td>Role</td>
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<tr>
<td>Andrew Jones</td>
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<tr>
<td>Carrie Hawks</td>
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<td>Carrie Hawks</td>
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<td>Phoebe Brown</td>
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<tr>
<td>Phoebe Brown</td>
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<td>Micah Stansell</td>
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<tr>
<td>Micah Stansell</td>
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<tr>
<td>Xiaotian Wang</td>
<td>Photo</td>
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<tr>
<td>Stefani Byrd</td>
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<td>Stefani Byrd</td>
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<td>Stefani Byrd</td>
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<td>Matthew Moore</td>
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<td>Chanju Lee</td>
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<tr>
<td>Kate Crosby</td>
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<td>Gabriella Oviedo</td>
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<td>Stephanie Sutton</td>
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<td>Sean McCormick</td>
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<tr>
<td>Sean McCormick</td>
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<tr>
<td>Donnie Reider</td>
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<tr>
<td>Kate Cosby</td>
<td>Photo</td>
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<tr>
<td>Xiaotian Wang</td>
<td>Photo</td>
</tr>
<tr>
<td>Name</td>
<td>Major</td>
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<td>-----------------------</td>
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<tr>
<td>Julie Sims</td>
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<tr>
<td>Phoenix Savage</td>
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<tr>
<td>Phoenix Savage</td>
<td>Sculpture</td>
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<tr>
<td>Matt Sigmon</td>
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<tr>
<td>Bertha Jenkins</td>
<td>Textiles</td>
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<tr>
<td>Yolanda Davis</td>
<td>Textiles</td>
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### 2009 STUDENT ACHIEVEMENTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Major</th>
<th>Accomplishment</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASID, Association of Students of Interior Design</td>
<td></td>
<td>Presented and exhibited at Castleberry Hill Community Art Stroll, 2009</td>
</tr>
<tr>
<td>Art Student Union</td>
<td></td>
<td>Sponsored exhibition at Castleberry Hill Gallery Space 2009</td>
</tr>
<tr>
<td>GSU student chapter of ASID</td>
<td></td>
<td>Participated in the national IDEC (Interior Design Educators Council) Student Design Competition and state and national ASID Student Competition, 2009</td>
</tr>
<tr>
<td>DUPA, Drawing und Painting Association</td>
<td></td>
<td>200 students participated. Drawing, 75 students participating in “Pin Up” show, and 3 “sketch Jams” and “Studio Nights,” 2009</td>
</tr>
<tr>
<td>Students of DPP 4000 Special Topics</td>
<td></td>
<td>Exhibited at Limelight Gallery, Atlanta, 2009</td>
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<tr>
<td>Lisa Steinfeld</td>
<td>Art Ed</td>
<td>Presented at National Art Education Association Conference, Minneapolis, MN, 2009</td>
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<tr>
<td>Joe Baker</td>
<td>Art Ed</td>
<td>Presentation at Student Roundtables, NAEA 2009</td>
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<tr>
<td>Joe Baker</td>
<td>Art Ed</td>
<td>GAEA Scholarship to attend NAEA 2009</td>
</tr>
<tr>
<td>Joe Baker</td>
<td>Art Ed</td>
<td>Presentation at the NAEA, 2009</td>
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<tr>
<td>Andrew Nash, K. Albright, Ann Rembert</td>
<td>ArtEd</td>
<td>Presented at GAEA Fall Conference, Young Harris, GA, 2009</td>
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<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>Scholarship to attend Shared Journeys Symposium in Jingdezhen, PRC, 2009</td>
</tr>
<tr>
<td>Name</td>
<td>Field/Role</td>
<td>Accomplishments</td>
</tr>
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<td>--------------------</td>
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<td>----------------------------------------------------------------------------------</td>
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<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>Exhibited in &quot;Biennial Juried Ceramics Exhibition,&quot; Northern Arizona University, 2009</td>
</tr>
<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>National Collegiate Art Awards: Finalist, NICHE Awards, 2009</td>
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<tr>
<td>Jessica Orlowski</td>
<td>Ceramics</td>
<td>Winner, National Collegiate Art Awards, NICHE Awards, 2009</td>
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<td>Yolanda Davis</td>
<td>Art</td>
<td>Wingate Fellowship Finalist, Fall 2009</td>
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<tr>
<td>Rachel Erwin</td>
<td>Art History</td>
<td>Chaired session at Renaissance Society of America Annual Conference in Venice, Italy, 2009</td>
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<td>Rachel Erwin</td>
<td>Art History</td>
<td>Presented paper at annual SECAC conference in Mobile, AL, 2009</td>
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<tr>
<td>Annette Guzman</td>
<td>Art History</td>
<td>Intern, Young Blood Gallery, Atlanta, 2009</td>
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<tr>
<td>Ashley Lowery</td>
<td>Art History</td>
<td>Intern, Hunter Museum of Art, Chattanooga, 2009</td>
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<tr>
<td>Britannie Kinch</td>
<td>Art History</td>
<td>Intern, Griffin Davis Art Gallery, Atlanta, 2009</td>
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<tr>
<td>Daricia McBeth</td>
<td>Art History</td>
<td>Intern, Fulton County Public Art Program, Atlanta, 2009</td>
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<tr>
<td>Britannie Kinch</td>
<td>Art History</td>
<td>Presented paper at Princeton University Renaissance Studies and Italian Studies Graduate Conference, 2009</td>
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<tr>
<td>Karen (Maggie) Bryson</td>
<td>Art History</td>
<td>Accepted to Egyptian Art and Archaeology Ph.D. program at Johns Hopkins on full fellowship, 2009</td>
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<tr>
<td>Chelsea Larson</td>
<td>Art History</td>
<td>Accepted to Sotheby’s Institute of Art MA program in American Fine and Decorative Art, 2009</td>
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<tr>
<td>Clarissa Brandao</td>
<td>Gr Design</td>
<td>Assistant Prof, Graphic Design at Chowan State University, 2009</td>
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<td>Barron Biros,</td>
<td>Gr Design</td>
<td>$1000 first-place prize, IoPP (Institute of Packaging Professionals) Re-Pack Design Competition, 2009</td>
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<tr>
<td>Sarah Kim, and</td>
<td></td>
<td></td>
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<td>Lauren Wiginton</td>
<td></td>
<td></td>
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<tr>
<td>Jason Dooley</td>
<td>Gr Design</td>
<td>Image featured at fundraising event for “Impressionism” with Jeremy Irons and Joan Allen, 2009</td>
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<tr>
<td>Justin Godbey</td>
<td>Gr Design</td>
<td>On-air logo featured throughout summer $28+ million fundraising campaign, 2009</td>
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<td>Yen Ly</td>
<td>Gr Design</td>
<td>Junior Designer at IMG LIVE, 2009</td>
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<tr>
<td>Andrew Young</td>
<td>Gr Design</td>
<td>Design researcher at Exclamation101, 2009</td>
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<tr>
<td>Luis Romo</td>
<td>Gr Design</td>
<td>Graphic Designer at Cartoon Network, 2009</td>
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<td>Erika Capps</td>
<td>Gr Design</td>
<td>Web Designer Haverty’s Furniture, 2009</td>
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<tr>
<td>Christopher Silich</td>
<td>Gr Design</td>
<td>Graphic Designer Primal Screen, 2009</td>
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<tr>
<td>Stacey Badour</td>
<td>Gr Design</td>
<td>Associate Producer, Artifact Design, Los Angeles, 2009</td>
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<tr>
<td>Yuri Kawaguchi</td>
<td>Gr Design</td>
<td>Assistant Designer, Zoom Design, Osaka Japan, 2009</td>
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<tr>
<td>Danielle Harris</td>
<td>Gr Design</td>
<td>Designer, Alternative Apparel Los Angeles, 2009</td>
</tr>
<tr>
<td>Matthew Moore</td>
<td>Photo</td>
<td>Visiting Artist at Jan Evangelista Purkeyen Univeristy in Usti Nad Labem, Czech Republic</td>
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<tr>
<td>James Bentley</td>
<td>Photo</td>
<td>Exhibited in <em>See Exhibition</em>, 8 SE Graduate Photography Programs, Welch Art Gallery, also coordinator exhibition</td>
</tr>
<tr>
<td>James Bentley</td>
<td>Photo</td>
<td>Video screening, <em>Crosswalk Collective</em>, Eyedrum Gallery, Atlanta</td>
</tr>
<tr>
<td>James Bentley</td>
<td>Photo</td>
<td>Project assistant to Mel Chin’s <em>Fundet Dollar Bill Project</em>, The</td>
</tr>
<tr>
<td>Name</td>
<td>Category</td>
<td>Achievement</td>
</tr>
<tr>
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</tr>
<tr>
<td>Xiaotian Wang</td>
<td>Photo</td>
<td>Photo screening at Women’s Film Festival, Atlanta 2009</td>
</tr>
<tr>
<td>Carmen Price</td>
<td>Photo</td>
<td>Exhibited in <em>Animal Overdose</em>, Mint Gallery, Atlanta 2009</td>
</tr>
<tr>
<td>Christina Washington</td>
<td>Photo</td>
<td>Recipient of Winnie Chandler Graduate Fellowship, Welch School of Art &amp; Design</td>
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<tr>
<td>Phoebe Brown</td>
<td>Photo</td>
<td>Exhibited in <em>Fresh Blood</em>, Mason Murer Gallery, Atlanta 2009</td>
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<tr>
<td>Phoebe Brown</td>
<td>Photo</td>
<td>Exhibited in <em>Imagining Desire</em>, Hite Gallery, Louisville, KY 2009</td>
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<tr>
<td>Phoebe Brown</td>
<td>Photo</td>
<td>Exhibited in <em>Desire</em>, New Orleans Photo Alliance, New Orleans, LA 2009</td>
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<tr>
<td>Phoebe Brown</td>
<td>Photo</td>
<td>Video screening at Kos Health Film Festival, Los, Greece 2009</td>
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<tr>
<td>Phoebe Brown</td>
<td>Photo</td>
<td>Video screening at Female Eye Film Festival, Toronto, Ontario, Canada 2009</td>
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<td>Phoebe Brown</td>
<td>Photo</td>
<td>Video screening at Johnson County Arts Council, Clayton, NC 2009</td>
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<td>Robert Chamberlain</td>
<td>Photo</td>
<td>Exhibited in ASU Art Walk, Granite Room, Atlanta 2009</td>
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<tr>
<td>Sean McCormick</td>
<td>Photo</td>
<td>Solo exhibition of <em>Four Survivors</em> at Eyedrum Gallery, Atlanta 2009</td>
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<td>Donnie Reider</td>
<td>Photo</td>
<td>Exhibited in Forever Green, Whitespace Gallery, Atlanta 2009</td>
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<td>Donnie Reider</td>
<td>Photo</td>
<td>Curator of <em>Mondo Politico</em> at Eyedrum Gallery, Atlanta 2009</td>
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<tr>
<td>Donnie Reider</td>
<td>Photo</td>
<td>Reviewed in <em>Creative Loafing</em>, May 20-26, 2009, p.23</td>
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<tr>
<td>Naomi Prindiville</td>
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<td>Exhibited in <em>Images of the Apocalypse</em>, Welch Art Gallery, Atlanta 2009</td>
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<tr>
<td>Lauren Gore</td>
<td>Photo</td>
<td>Freelance photographer, Graduate Admissions and Scheduling, GSU 2009</td>
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<tr>
<td>Keith Crane</td>
<td>Textiles</td>
<td>Exhibited in “SDA Southeast Regional,” 2009</td>
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<tr>
<td>Gillian Morris</td>
<td>Textiles</td>
<td>Exhibited in Axiom, Atlanta, 2009</td>
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<td>Mary Quinn Templeton</td>
<td>Textiles</td>
<td>Exhibited in Axiom, Atlanta, 2009</td>
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<tr>
<td>Maria Kouznetsova</td>
<td>Textiles</td>
<td>Assistant to Associate Artistic Director, Alliance Theater, Atlanta, GA, 2009</td>
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<td>Maria Kouznetsova</td>
<td>Textiles</td>
<td>Apprentice to Scenic Designer, 7 Stage Theater, Atlanta, GA, 2009</td>
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<tr>
<td>Maria Kouznetsova</td>
<td>Textiles</td>
<td>Model Builder, Real Model Architecture Studio, Atlanta, GA, 2009</td>
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<tr>
<td>Maria Kouznetsova</td>
<td>Textiles</td>
<td>Puppet Builder, Experimental Puppetry Theater, Atlanta, GA, 2009</td>
</tr>
<tr>
<td>Maria Kouznetsova</td>
<td>Textiles</td>
<td>Alliance Theater, Atlanta, GA, 2009</td>
</tr>
<tr>
<td>Kelly O’Brien</td>
<td>Sculpture</td>
<td>Exhibited in “Not You” at MINT Gallery, Atlanta, GA, 2009</td>
</tr>
<tr>
<td>Denitsa Vassileva</td>
<td>Int Design</td>
<td>Winner, ASID GA Student Design Competition, 2009</td>
</tr>
<tr>
<td>Rebecca Laird</td>
<td>Int Design</td>
<td>Winner, ASID GA Student Design Competition, 2009</td>
</tr>
<tr>
<td>Gabrielle Markowitz</td>
<td>Int Design</td>
<td>Team winner, ASID GA Student Design Competition, 2009</td>
</tr>
<tr>
<td><strong>2010</strong></td>
<td><strong>STUDENT ACHIEVEMENTS</strong></td>
<td></td>
</tr>
<tr>
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</tr>
<tr>
<td>Exlucis, Photography Student Club</td>
<td>Photo</td>
<td>Biennial Art Auction to benefit for Positive Impact, Atlanta non-profit organization dedicated to assisted those living with AIDS/HIV, raised $5,000</td>
</tr>
<tr>
<td>Jurate Saukeviciene</td>
<td>Int Design</td>
<td>National semi-finalist in ASID Student Design Competition, 2010</td>
</tr>
<tr>
<td>Jurate Saukeviciene</td>
<td>Int Design</td>
<td>Team winner, ASID GA Student Design Competition, 2009</td>
</tr>
<tr>
<td>Phoenix Savage</td>
<td>Sculpture</td>
<td>Solo Exhibit, Meadows Museum, Shreveport, LA, 2009</td>
</tr>
<tr>
<td>Phoenix Savage</td>
<td>Sculpture</td>
<td>Solo Exhibit, Stella Jones Gallery, New Orleans, LA, 2009</td>
</tr>
<tr>
<td>Phoenix Savage</td>
<td>Sculpture</td>
<td>Reviewed in “Art Voices: Phoenix Savage: Black Like Me” <em>Artvoices</em>, Jan 2009</td>
</tr>
<tr>
<td>James Vanderpool</td>
<td>Sculpture</td>
<td>Exhibited in “Nick of Time” at Kibee Gallery, Atlanta, GA, 2009</td>
</tr>
<tr>
<td>Dea Kunovac</td>
<td>ArtEd</td>
<td>Presented at Georgia Art Education Association Conference, 2010</td>
</tr>
<tr>
<td>Deanna Clark</td>
<td>Art History</td>
<td>Intern, Smithsonian American Art Museum, 2010</td>
</tr>
<tr>
<td>Jennifer Fleischmann</td>
<td>Art History</td>
<td>Paper at NW World History Association Conference, Eugene, OR, 2010</td>
</tr>
<tr>
<td>Ashley Lowery</td>
<td>Art History</td>
<td>Paper at Collage: Agnes Scott’s Student Run Arts Colloquium, 2010</td>
</tr>
<tr>
<td>Ashley Lowery</td>
<td>Art History</td>
<td>Accepted into MA program in AH at Univ. of FL, 2010</td>
</tr>
<tr>
<td>Stephanie Sakoutis</td>
<td>Art History</td>
<td>Hired as research assistant to Secretary General of the Supreme Council of Antiquities in Egypt, 2010</td>
</tr>
<tr>
<td>Arden Davis</td>
<td>Art History</td>
<td>Intern, Michael C. Carlos Museum, Emory University, Atlanta, Sp 2010</td>
</tr>
<tr>
<td>Lindsey Alexander</td>
<td>Art History</td>
<td>Intern, Ernest G. Welch School Gallery, Atlanta, 2010</td>
</tr>
<tr>
<td>Morgan Chiovaro</td>
<td>Art History</td>
<td>Intern, Eyedrum Art and Music, Atlanta, 2010</td>
</tr>
<tr>
<td>Deanna Clark</td>
<td>Art History</td>
<td>Intern, The Metropolitan Museum of Art, New York, 2010</td>
</tr>
<tr>
<td>Genea Johnson</td>
<td>Art History</td>
<td>Intern, Ernest G. Welch School Gallery, Atlanta, 2010</td>
</tr>
<tr>
<td>Lelia Williamson</td>
<td>Art History</td>
<td>Intern, American Art Department, High Museum of Art, 2010</td>
</tr>
<tr>
<td>Elizabeth Anderson</td>
<td>Art History</td>
<td>Intern, Young Blood Gallery, Atlanta, 2010</td>
</tr>
<tr>
<td>Erin Doster</td>
<td>Art History</td>
<td>Intern, Astolfo Art, Atlanta, 2010</td>
</tr>
<tr>
<td>Somer Kearney</td>
<td>Art History</td>
<td>Intern, Georgia Council for the Arts, Atlanta, 2010</td>
</tr>
<tr>
<td>Megan Nare</td>
<td>Art History</td>
<td>Intern, Museum of Contemporary Art, Atlanta, 2010</td>
</tr>
<tr>
<td>Marguerite Williams</td>
<td>Art History</td>
<td>Intern, The Georgia Ballet, Marietta, 2010</td>
</tr>
<tr>
<td>Merrill Denny Holmes</td>
<td>Ceramics</td>
<td>Exhibited in “Visions in Clay,” LH Horton Gallery, Stockton, CA, 2010</td>
</tr>
<tr>
<td>Esther Kang</td>
<td>Ceramics</td>
<td>Exhibited in “Third Annual Juried Art Exhibition” U of Mobile Gallery</td>
</tr>
<tr>
<td>Esther Kang</td>
<td>Ceramics</td>
<td>Exhibited in “2010 Castleberry Hill Art Stroll” Granite Room, Atlanta, 2010</td>
</tr>
<tr>
<td>Laura Martin</td>
<td>Ceramics</td>
<td>Exhibited in “2010 Castleberry Hill Art Stroll” Granite Room,</td>
</tr>
<tr>
<td>Name</td>
<td>Field</td>
<td>Description</td>
</tr>
<tr>
<td>----------------------</td>
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<tr>
<td>Laura Martin</td>
<td>Ceramics</td>
<td>Exhibited in “Caught in the Crossfire,” Flicker Gallery, Athens, GA, 2010</td>
</tr>
<tr>
<td>Laura Martin</td>
<td>Ceramics</td>
<td>Exhibited in “In the Nick of Time,” Kibbee Gallery, Atlanta, 2010</td>
</tr>
<tr>
<td>Laura Martin</td>
<td>Ceramics</td>
<td>Exhibited in “Bring It: An MFA Exchange at Texas Tech University,” Lubbock, TX, 2010</td>
</tr>
<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>Solo Exhibition: “Tangents,” Mary Anderson Gallery, Mt. St. Francis, IN, 2010</td>
</tr>
<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>Exhibited in “3rd Annual Juried Art Exhibition,” U of Mobile Gallery, AL, 2010</td>
</tr>
<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>Exhibited in “Digital Clay 2010,’ Carbondale Clay Center, Carbondale, CO, 2010</td>
</tr>
<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>Exhibited in “Blotter Show,” Kibbee Gallery, Atlanta, 2010</td>
</tr>
<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>Exhibited in “Motley Moxie,” The Armory, W Palm Beach, FL, 2010</td>
</tr>
<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>Exhibited in “Red Heat” Alexandre Hogue Gallery, Tulsa, OK, 2010</td>
</tr>
<tr>
<td>Andrew Cho</td>
<td>Ceramics</td>
<td>Exhibited in “WHAM!” The Goat Farm, Atlanta, 2010</td>
</tr>
<tr>
<td>Jessica Orlowski</td>
<td>Ceramics</td>
<td>Exhibited in “18th Annual San Angelo National Ceramic Competition,” San Angelo Museum of Fine Arts, TX, 2010</td>
</tr>
<tr>
<td>Jessica Orlowski</td>
<td>Ceramics</td>
<td>Exhibited in “CE Exhibition”, Flux Gallery, Portland, OR, 2010</td>
</tr>
<tr>
<td>Jessica Orlowski</td>
<td>Ceramics</td>
<td>Exhibited in “America,” Mint Gallery, Atlanta, GA, 2010</td>
</tr>
<tr>
<td>Jessica Orlowski</td>
<td>Ceramics</td>
<td>Exhibited in “Journey, Myth and Memory,” Kibbee Gallery, Atlanta, GA, 2010</td>
</tr>
<tr>
<td>Jessica Orlowski</td>
<td>Ceramics</td>
<td>Exhibited in “Material,” Beep Beep Gallery, Atlanta, GA, 2010</td>
</tr>
<tr>
<td>Jessica Orlowski</td>
<td>Ceramics</td>
<td>Exhibited in “Second Annual National Juried Cup Exhibition,” Lux Center for the Arts, Lincoln, NE, 2010</td>
</tr>
<tr>
<td>Jessica Orlowski</td>
<td>Ceramics</td>
<td>Exhibited in “Cumming Festival of the Arts,” Cumming GA, 2010</td>
</tr>
<tr>
<td>Jessica Orlowski</td>
<td>Ceramics</td>
<td>Exhibited in “Castleberry Art Stroll,” Bighouse Studio, Atlanta, GA, 2010</td>
</tr>
<tr>
<td>Heidi Graf</td>
<td>DPP</td>
<td>Internship leading to full-time job at Kiang Art Gallery, Atlanta, 2010</td>
</tr>
<tr>
<td>Briana Phelps</td>
<td>DPP</td>
<td>Award of Excellence, Arts on the Park, Lakeland, FL, 2010</td>
</tr>
<tr>
<td>DPP class</td>
<td></td>
<td>Exhibited “Poles Apart” at Arts Exchange Gallery, Atlanta, GA, 2010</td>
</tr>
<tr>
<td>Nenah Treadwell</td>
<td>DPP</td>
<td>Research Assistant, Artist Registry Project Fulton County Arts Council, Sp 2011</td>
</tr>
<tr>
<td>Rebecca Hanna</td>
<td>DPP</td>
<td>Research Assistant, State Art Collection Project Georgia Council for the Arts, 2010</td>
</tr>
<tr>
<td>Truett Dietz</td>
<td>DPP</td>
<td>Assistant to artist/prep for Hudgens prize exhibition: Scott Ingram, 2010</td>
</tr>
<tr>
<td>Barron Biros</td>
<td>Gr Design</td>
<td>First Place Promax BDA International Student Awards 2010</td>
</tr>
<tr>
<td>Barron Biros (with)</td>
<td>Gr Design</td>
<td>First-place winners, eFollett Marketing Genius Internship Contest</td>
</tr>
<tr>
<td>Name</td>
<td>Year</td>
<td>Design Role</td>
</tr>
<tr>
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</tr>
<tr>
<td>Jason Dooley</td>
<td>Gr Design</td>
<td>Semi-finalist, GSU Undergraduate Research</td>
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<tr>
<td></td>
<td></td>
<td>Exhibited in “Day of the Dead,” Youngblood</td>
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<tr>
<td></td>
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<td>Gallery, 2010</td>
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<tr>
<td>Christine Rivera</td>
<td>Gr Design</td>
<td>American Graphic Design Student Award,</td>
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<td></td>
<td></td>
<td>Design Atlanta’s 2010 and 2011 Summer Design</td>
</tr>
<tr>
<td>Mario Segarra</td>
<td>Gr Design</td>
<td>Design selected to publicize Museum of</td>
</tr>
<tr>
<td>Shivani Kapoor</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Joseph Buckel</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Christina Culver</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Jason Dooley</td>
<td>Gr Design</td>
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<tr>
<td>Jason Dooley</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Justin Godbey</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Min-Sun Kim</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Kari Lennox</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>James Linehan</td>
<td>Gr Design</td>
<td></td>
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<tr>
<td>John Milam</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Michael Rogers</td>
<td>Gr Design</td>
<td></td>
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<tr>
<td>Mario Segarra</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Michelle Villasenor</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Troy Bedingfield</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Shauna Perry</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Zach Silverman</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Brook Creefe</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Sarah Adams</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Lucas Alvarez</td>
<td>Gr Design</td>
<td></td>
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<tr>
<td>Adam Bueb</td>
<td>Gr Design</td>
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<tr>
<td>Adam Bueb</td>
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<tr>
<td>Adam Bueb</td>
<td>Gr Design</td>
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<tr>
<td>Jaconby Chapman</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Stephen Delorme</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Tiffany Forrester</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>John Hallman</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Jonathan Hart</td>
<td>Gr Design</td>
<td></td>
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<tr>
<td>Jonathan Hart</td>
<td>Gr Design</td>
<td></td>
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<tr>
<td>Jono Herrington</td>
<td>Gr Design</td>
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<tr>
<td>Jono Herrington</td>
<td>Gr Design</td>
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<tr>
<td>Jono Herrington</td>
<td>Gr Design</td>
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<tr>
<td>Nick Higgins</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Saif Khan</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Misty Marquis</td>
<td>Gr Design</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Position</td>
<td>Accomplishments</td>
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<tr>
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<tr>
<td>Misty Marquis</td>
<td>Gr Design Intern, Artifact Design</td>
<td></td>
</tr>
<tr>
<td>Mario Reid</td>
<td>Gr Design Motion Intern, Superlux</td>
<td></td>
</tr>
<tr>
<td>Toni Rogers</td>
<td>Gr Design Intern, DVI Group</td>
<td></td>
</tr>
<tr>
<td>Toni Rogers</td>
<td>Gr Design Intern, Adult Swim</td>
<td></td>
</tr>
<tr>
<td>Cherise Hawkins</td>
<td>Gr Design Finalist, DesignSponge’s “Design your own alphabet contest,” 2010</td>
<td></td>
</tr>
<tr>
<td>Victoria Lane</td>
<td>Gr Design Finalist, DesignSponge’s “Design your own alphabet contest,” 2010</td>
<td></td>
</tr>
<tr>
<td>Nathan Linkous</td>
<td>Gr Design Finalist in “Best of College Photography 2010” sponsored by Photographer’s Forum and Nikon, 2010</td>
<td></td>
</tr>
<tr>
<td>John McDuffie</td>
<td>Gr Design Subject of Creative Loafing cover story about his artwork, 2010</td>
<td></td>
</tr>
<tr>
<td>Natalie Born</td>
<td>Int Design Intern, TVS Architecture and Interiors, Atlanta, Sp 2010</td>
<td></td>
</tr>
<tr>
<td>Kristen Johnson</td>
<td>Int Design Intern, Duralee Fabrics ADAC Showroom, Atlanta, Sp 2010</td>
<td></td>
</tr>
<tr>
<td>Gianna Gonzalez</td>
<td>Int Design Intern, IdeaSpan Architecture and Interior Design, Atlanta, Sp 2010</td>
<td></td>
</tr>
<tr>
<td>Hallen Hannaford</td>
<td>Int Design Intern, ASD Architecture and Interiors, Inc., 2010</td>
<td></td>
</tr>
<tr>
<td>James Bentley</td>
<td>Photo Project Assistant, Mel Chin’s Funded Dollar Bill Project, The Atlanta Contemporary Arts Center, 2010</td>
<td></td>
</tr>
<tr>
<td>Emily Pidgeon</td>
<td>Photo Image of her work in Blu Magazine, 2010</td>
<td></td>
</tr>
<tr>
<td>Emily Pidgeon</td>
<td>Photo Image of her work in “Living Walls,” Creative Loafing magazine, 2010</td>
<td></td>
</tr>
<tr>
<td>Jessica Rocco</td>
<td>Photo Official photographer for Taste Atlanta, 2010</td>
<td></td>
</tr>
<tr>
<td>Julie Sims</td>
<td>Photo Solo exhibition at White Space, Atlanta, 2010</td>
<td></td>
</tr>
<tr>
<td>Calvin Burgamy</td>
<td>Photo Screening Thoughts Begin in the Mouth, Young Blood Gallery, Atlanta 2010</td>
<td></td>
</tr>
<tr>
<td>Calvin Burgamy</td>
<td>Photo Screening at Strange Loops, Sycamore Place Gallery, Decatur 2010</td>
<td></td>
</tr>
<tr>
<td>Candice Greathouse</td>
<td>Photo Exhibited in MFA Summer Exhibition, Welch Art Gallery, Atlanta 2010</td>
<td></td>
</tr>
<tr>
<td>Christina Washington</td>
<td>Photo Solo exhibition at Poem 88 Gallery, Atlanta 2010</td>
<td></td>
</tr>
<tr>
<td>Robert Chamberlain</td>
<td>Photo Published in Form 2010 Artistic Independence, We Design Atlanta 2010</td>
<td></td>
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<tr>
<td>Robert Chamberlain</td>
<td>Photo Exhibited in Collage 2010, Dalton Gallery, Agnes Scott College, Decatur, GA 2010</td>
<td></td>
</tr>
<tr>
<td>Heather Farrar</td>
<td>Photo Exhibited in Artists Summer Show, Gallery 4463, Acworth, GA 2010</td>
<td></td>
</tr>
<tr>
<td>Annette Guzman</td>
<td>Photo Performance piece with Dodekapus Presents, Blank Space, Atlanta 2010</td>
<td></td>
</tr>
<tr>
<td>Annette Guzman</td>
<td>Photo Exhibited in Cycle Through, Young Blood Gallery, Atlanta 2010</td>
<td></td>
</tr>
<tr>
<td>Rachel Lambert</td>
<td>Photo Exhibited in Art for Impact, The Granite Room, Atlanta, 2010</td>
<td></td>
</tr>
<tr>
<td>Stephanie Junca</td>
<td>Photo Freelance photographer for CNN Photography Department, Atlanta 2010</td>
<td></td>
</tr>
<tr>
<td>Mary Harding</td>
<td>Photo Work reviewed in Booth 55 by Susan Kae Grant and Jana Perez, Texas Women’s University, 2010, pp. 82-83.</td>
<td></td>
</tr>
<tr>
<td>Michelle Asci</td>
<td>Photo Exhibited in Thought Begins in the Mouth, Youngblood Gallery, Atlanta 2010</td>
<td></td>
</tr>
<tr>
<td>Jennifer Brown</td>
<td>Photo $2,000 Grand Prize Winner, Cumming FUMUC Festival of the Arts, Cumming, GA</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Category</td>
<td>Details</td>
</tr>
<tr>
<td>---------------------------</td>
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<tr>
<td>Claire Mandrycky</td>
<td>Photo</td>
<td>Production photographer, LetterBox Press, 2010</td>
</tr>
<tr>
<td>Emily Pidgeon</td>
<td>Photo</td>
<td>Public art commission, <em>The Prisoner</em>, Freeside, Atlanta 2010</td>
</tr>
<tr>
<td>Annette Guzman</td>
<td>Photo</td>
<td>Installation work for <em>Art on the Beltline</em>, Atlanta 2010</td>
</tr>
<tr>
<td>Jessica Rucco</td>
<td>Photo</td>
<td>Exhibited in <em>Stuart Horodner Selects</em>, Eyedrum Gallery, Atlanta</td>
</tr>
<tr>
<td>Emily Pidgeon</td>
<td>Photo</td>
<td>Exhibited <em>Change Will Not Be Televised</em>, The Stewart Center, Atlanta</td>
</tr>
<tr>
<td>Robert Chamberlain</td>
<td>Photo</td>
<td>Accepted to MFA Graduate program at Museum School of Boston in photography</td>
</tr>
<tr>
<td>Christina Washington</td>
<td>Photo</td>
<td>Exhibited in Annual Juried Student Exhibition, Welch Art Gallery, GSU</td>
</tr>
<tr>
<td>Richard Nelson</td>
<td>Sculpture</td>
<td>Arrowmount School of Arts and Crafts, Gatlinburg, TN, 2010</td>
</tr>
<tr>
<td>Graduate student</td>
<td>Sculpture</td>
<td>Intern, Walt Disney Corporation, 2010</td>
</tr>
<tr>
<td>Phoenix Savage</td>
<td>Sculpture</td>
<td>Exhibited in Museum of Contemporary African Diaspora Art, NYC, 2010</td>
</tr>
<tr>
<td>Phoenix Savage</td>
<td>Sculpture</td>
<td>Work reviewed in <em>Zora and Alice Magazine</em>, 2010</td>
</tr>
<tr>
<td>Phoenix Savage</td>
<td>Sculpture</td>
<td>2010 Fulbright Fellowship Recipient to work in Nigeria, 2010</td>
</tr>
<tr>
<td>Courtney Hammond</td>
<td>Sculpture</td>
<td>Founded Dashboard Co-op artists’ collective, Atlanta, 2010</td>
</tr>
<tr>
<td>Nimer Aleck</td>
<td>Sculpture</td>
<td>Exhibited in “Alumni Exhibition,” Central Michigan University, 2010</td>
</tr>
<tr>
<td>Adrian Barzaga</td>
<td>Sculpture</td>
<td>Co-Founder, Dodekapus artists’ collective, Atlanta, 2010</td>
</tr>
<tr>
<td>Emily Adair</td>
<td>Sculpture</td>
<td>Accepted into MFA program at Penn State University, 2010</td>
</tr>
<tr>
<td>Emily Adair</td>
<td>Sculpture</td>
<td>Winner of Nell Hamilton Trotter GSU Leadership Award, 2010</td>
</tr>
<tr>
<td>Danny Paulette</td>
<td>Sculpture</td>
<td>Exhibited in &quot;May 21st 2010 Sculpture Exhibition&quot; ACA Gallery, Atlanta 2010</td>
</tr>
<tr>
<td>Matt Sigmon and Antonio Darden</td>
<td>Sculpture</td>
<td>Exhibited as “The Art Officials,” Studioplex, Atlanta, GA, 2010</td>
</tr>
<tr>
<td>Larissa Greer</td>
<td>Sculpture</td>
<td>Exhibited in “Cheap Paper,” at Axiom, Atlanta, 2010</td>
</tr>
<tr>
<td>Jane Garver</td>
<td>Sculpture</td>
<td>Exhibited in “Obscura,” Eyedrum, 2010</td>
</tr>
<tr>
<td>Larissa Greer, Jane Garver, Emma Adair</td>
<td>Sculpture</td>
<td>Exhibited in “Solid Gold,” Mint Gallery, 2010</td>
</tr>
<tr>
<td>Dennis Andersen</td>
<td>Sculpture</td>
<td>Exhibited in “Elim Home Memories,” Tivoli Fest, Elk Horn, Iowa, 2010</td>
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<tr>
<td>Emma Adair, Adrian Barzaga, Etienne</td>
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<td>Exhibited in “Art on the Beltline,” 2010</td>
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<tr>
<td>Spencer Murrill</td>
<td>Sculpture</td>
<td>“Living Walls” Eyedrum, 2010</td>
</tr>
<tr>
<td>Name</td>
<td>Medium</td>
<td>Information</td>
</tr>
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<td>-----------------------------</td>
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</tr>
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<td>JD Koth</td>
<td>Sculpture</td>
<td>Work reviewed in <em>Atlanta Journal Constitution</em>, online, 2010</td>
</tr>
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<td>Kelly O'Brien</td>
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<td>Exhibited in “America,” Mint Gallery, 2010</td>
</tr>
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<td>Kelly O'Brien</td>
<td>Sculpture</td>
<td>Exhibited in “Pabst Blue Ribbon Can Art Show,” Graveyard Tavern, 2010</td>
</tr>
<tr>
<td>Kelly O’Brien, James Vanderpool</td>
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<td>Exhibited in “In the Nick of Time,” Kibbee Gallery, 2010</td>
</tr>
<tr>
<td>Kelly O'Brien</td>
<td>Sculpture</td>
<td>Exhibited in “The Blotter Show,” Kibbee Gallery, 2010</td>
</tr>
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<td>Kelly O'Brien</td>
<td>Sculpture</td>
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</tr>
<tr>
<td>Kelly O'Brien, James Vanderpool</td>
<td>Sculpture</td>
<td>Exhibited in “Castleberry Hill First Friday Art Stroll Group Show,” The Granite Room, 2010</td>
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<td>Kelly O'Brien</td>
<td>Sculpture</td>
<td>Exhibited in “Feral Flirtations,” Kibbee Gallery, 2010</td>
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<td>James Vanderpool</td>
<td>Sculpture</td>
<td>Artist Assistant to David Landis on Atlanta Beltline commission, Atlanta, GA, 2010</td>
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<td>James Vanderpool</td>
<td>Sculpture</td>
<td>Ran foundry workshop and aluminum pour, Whitwell, TN, 2010</td>
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<td>Stephen Audy</td>
<td>Sculpture</td>
<td>Accepted to Georgia Institute of Technology MID Industrial Design Program, 2010</td>
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<td>Jane Gillian Morrow</td>
<td>Textiles</td>
<td>Solo Exhibition, Danneman’s Coffee Shop, 2010</td>
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<td>Marry Q. Templeton</td>
<td>Textiles</td>
<td>Solo show, Time and Style Café, Seoul, Korea, 2010</td>
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<td>Marry Q. Templeton</td>
<td>Textiles</td>
<td>Assistant to artist Chunghee Lee, including curating and editorial assistance, Providence, RI, 2010</td>
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<td>Yolanda Davis</td>
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<td>Design Internship at Kristian Ahowell Textiles, Atlanta, GA, 2010</td>
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<td>Textiles</td>
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Appendix E1.a: Graduate Admissions Test Scores

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Appendix E1.c: Average Sat And Freshmen Index Scores for Art And Design Undergraduates, Fiscal Years 2009 – 2011

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<tr>
<th>DEGREE LEVEL</th>
<th>YEAR</th>
<th># STUDENTS</th>
<th># STUDENTS</th>
<th>AVG SAT VERBAL</th>
<th>AVG SAT MATH</th>
<th># STUDENTS</th>
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<td>526</td>
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APPENDIX F1: Definition of Graduate Faculty & Criteria for Selection of Graduate Faculty

For Tenured/Tenure-Track Faculty:
1) All new tenure-track and tenured faculty, because they are hired under the requirement of “current scholarly competence,” will be appointed to full Graduate Faculty status upon hiring. Tenure-track faculty who complete pre-tenure review will hold full Graduate Faculty status until their tenure review.

2) Tenure-track and tenured faculty members who have Graduate Faculty status will have their status reviewed by their departmental Graduate Committee and its continuation recommended or denied as part of the tenure and post-tenure review processes. The evidence for “current scholarly competence” beyond that defined in the University policy will be based on the School’s P&T manual and guidelines regarding Graduate Faculty.

3) Tenure-track and tenured faculty members who do not hold Graduate Faculty status may request consideration from the department Graduate Committee at the beginning of Spring Semester each year.

4) Tenured faculty who do not participate in post-tenure review will have their Graduate Faculty status reviewed every five years (or as part of their regular review cycle) by the Dean’s Office of the College of Arts and Sciences (or the Provost’s Office) based on the appropriate criteria from their home department’s guidelines for Graduate Faculty.

For Non-Tenure-Track and Adjunct Faculty:
5) Departmental guidelines may allow other faculty whose position and assigned workload allows for involvement in graduate education programs to be considered for Graduate Faculty status by the School Graduate Committee if they hold the appropriate terminal degree in their field and meet the University and School P&T manual evidence for “current scholarly competence” and the School guidelines for Graduate Faculty. They must be nominated by a member of the School’s Graduate Faculty and the nomination may come at the time of the initial appointment or at the beginning of Spring Semester each year. Such faculty cannot chair Ph.D. committees. They will have their status reviewed at least every three years.

General:
6) All changes in a faculty member’s Graduate Faculty status must be approved by the Dean’s Office.
## Appendix F2: List of Graduate Faculty

<table>
<thead>
<tr>
<th>Faculty Name</th>
<th>Area</th>
<th>Year Hired</th>
<th>Rank</th>
<th>Tenure Status</th>
<th>Degree</th>
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<td>Stan Anderson</td>
<td>Graphic Design</td>
<td>2001</td>
<td>Associate Professor</td>
<td>Tenured</td>
<td>MFA in Painting and Drawing, Miami University of Ohio</td>
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<td></td>
<td></td>
<td>B.V.A in Painting and Drawing, Georgia State University</td>
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<td></td>
<td></td>
<td></td>
<td>AFA Young Harris College</td>
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<tr>
<td>George Beasley</td>
<td>3D (Sculpture)</td>
<td>1970</td>
<td>Professor (now Emeritus)</td>
<td>Tenured</td>
<td>MFA in Sculpture, Cranbrook Academy of Art</td>
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<td></td>
<td>BFA in Sculpture, Cleveland Institute of Art</td>
</tr>
<tr>
<td>Mark Burleson</td>
<td>3D (Ceramics)</td>
<td>2004</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>MFA in Ceramics, Mills College</td>
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<tr>
<td>Kimberly Cleveland</td>
<td>Art History</td>
<td>2008</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>Ph.D. in Art History, University of Iowa</td>
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<tr>
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<td>BA in Spanish, Ithaca College</td>
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<tr>
<td>Melanie Davenport</td>
<td>Art Education</td>
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<td>Tenure Track</td>
<td>Ph.D. in Curriculum and Instruction, Indiana University</td>
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<td>K-12 teaching experience:</td>
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<td>1997-1996 Elementary Arts Specialist, State Bridge Crossing Elementary School, Fulton County, Georgia</td>
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<td>1996-1992 Elementary Arts Specialist, Medlock Bridge Elementary School, Fulton County, Georgia</td>
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<td>1991-1990 Middle School Art Specialist, Ronald E McNair Middle School, Fulton County, Georgia</td>
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<td>1988-1987 Student Teacher, Long-term Substitute in Art, Cross Keys High School, Dekalb County, Georgia</td>
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<tr>
<td>John Decker</td>
<td>Art History</td>
<td>2007</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>Ph.D. and MA in Art History, University of California, Santa Barbara</td>
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<td>BA in Studio Art, California State University, Stanislaus</td>
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<tr>
<td>Craig Dongoski</td>
<td>Drawing, Painting and Printmaking</td>
<td>1999</td>
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<td>Tenured</td>
<td>MFA in Printmaking, University of South Dakota</td>
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<td>BFA, Millikin University, Decatur, Illinois</td>
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<tr>
<td>Anthony Craig Drennen</td>
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<td>2009</td>
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<td>Tenure Track</td>
<td>MFA in Painting, Ohio University</td>
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<td>MA in Art History, Ohio University</td>
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<tr>
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<td></td>
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<td>BA in Interdisciplinary Studies, Glenville State College</td>
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<td>Photography</td>
<td>1996</td>
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<td>MFA in Photography, California Institute of the Arts, Valencia MA in Photography, Columbia College Chicago BFA in Studio Art, University of Texas at Austin</td>
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<td>Ralph Gilbert</td>
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<td>Tenured</td>
<td>MFA, University of California at Santa Barbara</td>
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<td>Maria Gindhart</td>
<td>Art History</td>
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<td>Ph.D. in Art History, University of Pennsylvania A.M. in Art History, University of Pennsylvania A.B. in Art History and French, Bowdoin College</td>
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<td>Cheryl Goldsleger</td>
<td>Drawing, Painting and Printmaking</td>
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<td>Tenured</td>
<td>MFA, Washington University BFA, Philadelphia College of Art</td>
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<td>Melinda Hartwig</td>
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<td>Tenured</td>
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<tr>
<td>Kevin Hsieh</td>
<td>Art Education</td>
<td>2007</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>PhD in Art Education, The Pennsylvania State University MFA in Art History, National Pingtung Teachers College B Ed in Art History and Art Education, National Pingtung Teachers College K-12 teaching experience: 2004-2000 Fine Arts Teacher, Kaohsiung Municipal Siwei Primary School, Kaohsiung City, Taiwan 2004-2000 Coordinator of Educational Programs, Kaohsiung Children Art Education Institute, Kaohsiung City, Taiwan 1998-1997 Student Teacher, Siwei Primary School, Kaohsiung City, Taiwan</td>
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<tr>
<td>Amy Landesberg</td>
<td>Interior Design</td>
<td>2005</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>Master of Architecture, Yale School of Architecture MVA, Georgia State University BA, University of New Hampshire</td>
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<td>Pam Longobardi</td>
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<td>Tenured</td>
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<td>Tim Nichols</td>
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<tr>
<td>Joe Peragine</td>
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<tr>
<td>Junco Pollack</td>
<td>Textiles</td>
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<td>Tenured</td>
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<tr>
<td>Teresa Bramlette Reeves</td>
<td>Drawing, Painting and Printmaking</td>
<td>2001</td>
<td>Senior Lecturer</td>
<td>Tenure Track</td>
<td>Ph.D. in Art History, University of Georgia</td>
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<td>MFA in Painting, Virginia Commonwealth University</td>
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<td>BFA in Drawing and Painting, University of Georgia</td>
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<tr>
<td>Susan Richmond</td>
<td>Art History</td>
<td>2006</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>Ph.D. and M.A. in Art History, University of Texas at Austin</td>
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<td>B.A. in Studio Art and Art History, Wellesley College</td>
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<tr>
<td>Ruth Stanford</td>
<td>3D (Sculpture)</td>
<td>2005</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>MFA, Carnegie Mellon University</td>
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<td>BFA, University of Texas at Austin</td>
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<td>She also holds BS and MS degrees in Zoology</td>
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<tr>
<td>Matthew Sugarman</td>
<td>Drawing, Painting and Printmaking</td>
<td>1998</td>
<td>Associate Professor</td>
<td>Tenured</td>
<td>MFA in Printmaking, Montana State University</td>
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<td>Bozeman</td>
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<td>MA in Drawing and Printmaking, Humboldt State University, California</td>
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<td></td>
<td></td>
<td>BA in Cinematography, San Francisco State University</td>
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<tr>
<td>Paige Taylor</td>
<td>Graphic Design</td>
<td>2009</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>MS in Information Design/Technology, Georgia Tech</td>
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<td>BFA in Graphic Design, Georgia State University</td>
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<td>AA in Art and English, Gordon College</td>
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<tr>
<td>Constance Thalken</td>
<td>Photography</td>
<td>1990</td>
<td>Associate Professor</td>
<td>Tenured</td>
<td>MFA in Photography, Yale University</td>
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<td>BA in Psychology, Barat College</td>
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<tr>
<td>Liz Throop</td>
<td>Graphic Design</td>
<td>1998</td>
<td>Associate Professor</td>
<td>Tenured</td>
<td>Masters of Graphic Design, North Carolina State University</td>
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<td></td>
<td>BFA in Graphic Design, Georgia State</td>
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<tr>
<td>Christina West</td>
<td>3D (Ceramics)</td>
<td>2009</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>MFA in Ceramic Sculpture, State University of New York at Alfred</td>
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<td>BFA in Painting, Siena Heights University</td>
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<tr>
<td>Michael White</td>
<td>Interior Design</td>
<td>2002</td>
<td>Associate Professor</td>
<td>Tenured</td>
<td>Master of Architecture, Georgia Institute of Technology</td>
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<td></td>
<td>Bachelor of Architecture, Mississippi State</td>
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<tr>
<td>Michael Wsol</td>
<td>3D (Sculpture)</td>
<td>2010</td>
<td>Assistant Professor</td>
<td>Tenure Track</td>
<td>University</td>
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<td>MFA in Sculpture, University of Georgia State University, Master of Architecture, University of Virginia</td>
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</tbody>
</table>
EDUCATION
Miami University 1978, MFA, Painting and Drawing, Oxford, OH

Georgia State University 1976, BFA, Painting and Drawing, Atlanta, GA

Young Harris College 1973, AFA, Painting and Drawing, Young Harris, GA

ACADEMIC EXPERIENCE
ALTERNATE COORDINATOR, ASSOCIATE PROFESSOR
OF GRAPHIC DESIGN 2001–Present

ACTING ASSOCIATE DIRECTOR 2010 Spring
and Summer Semester Georgia State University, Atlanta, GA Ernest G. Welch School of Art & Design

Served as Coordinator for six of the eleven years in the Graphic Design department with responsibilities that included coordination of outside interest in the discipline as well as continued management from within the department. Wrote, edited, disseminated program documents; scheduled classes and designed curriculum sequences; responded to inquiries about the MFA and BFA programs; responded to industry inquiries for freelance student designers, internships and job placement; organized meetings, reviewed portfolios, addressed curriculum adjustments for the program. Also served as a liaison between dept. chairman and other senior faculty members. Responsible for annual written notification of students applying to major in graphic design; student advisement (PACE) and serving on all senior portfolio graduation reviews. Teaching (2/3) under-graduate courses entry-level classes to senior portfolio classes which included advanced typography, senior workshop (web/animation) and design for film and television animation.

MFA program in Graphic Design (Fall 2003–Present): Responsible for the re-launch of the graduate program in graphic design. Served on graduate admissions review for the program and participated in policy and decisions of concern to Graphic Design program. Coordinated initial publicity and dissemination of materials to viable parties (professional and academic) in the MFA program. Also taught beginning drawing ART1010 for past four summers.

Temporarily serving as Associate Director for the Art Department during the absence of the
permanent faculty Associate Director. Duties include annual LOAD and Portfolio review responsibilities, Self Study, course scheduling for faculty, CTW Ambassador for BFA Studio Art, Recruitment and Retention materials for various art periodical, student-related problems, and Executive Committee. Spring Semester-Summer Semester 2010 only.

ASSISTANT PROFESSOR OF GRAPHIC DESIGN
1987-1991 Georgia State University, Atlanta, GA Ernest G. Welch School of Art & Design

Tenure track position in the Graphic Design department: taught illustration, advanced typography, film & television design, advertising, collateral design and corporate identity.

ADJUNCT INSTRUCTOR, FOUNDATIONS 1980-1983 Georgia State University, Atlanta, GA. Adjunct Instructor in the foundations department teaching Drawing I, Drawing II, Figure Drawing, Color Theory, Two-dimensional & Three-dimensional Design for undergraduates.

PROFESSIONAL EXPERIENCE Theatrical Film, Television, Print and Other

2011
The Sketchbook Project 2011-2012 World Tour Brooklyn, NY International sketchbook exhibition sponsored by Art House Co-op. Sketchbooks will enter into the permanent collection of The Brooklyn Art Library after the world tour. Sketchbook topic chosen for this Exhibition is “I Remember You.”

HLN CNN Headline News Network Atlanta, GA HLNtv.com -Concepts on how to introduce the launch of HLNtv.com website for the network including a strategic advertising plan/campaign on how to integrate web, print, broadcast and social networking into the company for future expansion.

Miracle House Organization New York, NY
Logo and event design for “11th Annual Cocktails by the Bay” charitable non-profit group that provides temporary housing, meals and advocacy to caregivers and patients coming to the city for critical medical treatment.

MODA, Museum of Design Atlanta, Atlanta, GA “World AIDS Day” Logo development and marketing proposal for nonprofit museum 24-hour event to celebrate and commemorate World AIDS Day on December 1st.

“Passione Italiana: Design of the Italian Motorcycle.” Video
concept designs for the 2011 Inaugural exhibition of their new facility. Videos selected to be played on the interiors of the museum during the 3 month exhibition.

Ernest G. Welch School of Art & Design Georgia State University, Atlanta, GA Faculty design facilitator for print advertisements appearing in Art Papers, Art in America and Artforum magazines. Original design by Katia Lord, graduate student in graphic design.

2010

Oxygen Network
NBC /Universal/Comcast New York, NY Design pitch for redesign of the entire cable network including new logo, on-air graphics, animations, print and web designs. Work is in progress through 2011.

The Brooklyn Art Library “The Sketchbook Project 2010-2011” A national touring fine art sketchbook exhibition which will be housed permanently at The Brooklyn Art Library. International touring sketchbook project sponsored by Art House Co-op. A 45 page original sketchbook based on “Youth” from the title “Boys and Girls.”

MODA Museum of Design
Atlanta Atlanta, GA

“Passione Italiana: Design of the Italian Motorcycle.” Concept designs for print collateral for upcoming 2011 exhibition which will be the inaugural exhibit as the museum moves to a new midtown location. Design work includes Tshirt design, Poster design and additional interior design signage. Work in progress.

CNN Turner Broadcasting System, Inc. Creative Services and CNN.com Atlanta, GA “License to Vote 2010 Election campaign” Lead graphic designer & facilitator for CNN 2010 Midterm Election segments. Designs will also appear on CNN.com and be used throughout the lead up to the election and post election news coverage. Secondary graphic design concepts for the 2012 Presidential Campaign.

Quinlan Visual Arts Center “Vanguard: A Juried Exhibition Honoring Georgia Art Educators” Gainesville, GA Four works on paper (Youth Series) were selected for this statewide fine arts competition; I was awarded Third place winner in this art educators competition that had over 60 participants.

2010 Faculty Exhibition Georgia State University Gallery
Ernest G. Welch School of Art & Design
Georgia State University Atlanta, GA

A series of four new works on paper “Youth Series” selected for the Faculty Exhibition.

2009

The N Network Viacom Networks New York, NY Concept print and logo designs for network original summer series

(pilot) “The Assistants.”

Miracle House Organization New York, NY Print collateral and web design, logo development (Invitations, event photography and auctions) for non-profit charitable organization that provides temporary housing and support services for caregivers and patients coming to New York City for critical medical treatment.

Ernest G. Welch School of Art & Design Georgia State University, Atlanta, GA Faculty design facilitator for print advertisements appearing in Art Papers, Art in America and Artforum magazines.

MODA, Museum of Design Atlanta Atlanta, GA Created concept print designs for 2010 Exhibitions at Museum.

“Love Nests: Photographs & Objects” and MODA Summer Camp ad campaign for 2009 fall print publications.

DesignWright, LLC Cincinnati, OH Concept specs and consultant for greeting cards, paper wraps, specialty items for consumers.

2008

The N Network New York, NY Concept print and logo designs for network original summer series

(pilot) “Queen Bees.”

DesignWright, LLC Cincinnati, OH Concept specs and consultant for greeting cards, paper wraps, specialty items for consumers.

Miracle House New York, NY Print and logo development (Invitations and auctions) for web-based non-profit charitable organization that provides temporary housing and support services for caregivers and patients coming to New York City for critical medical treatment.
Ernest G. Welch School of Art & Design, and College of Arts & Sciences Georgia State University, Atlanta, GA Faculty design consultant for Welch School of Art & Design promotional print projects: Art Department brochure with departmental postcards; Presidential graduation brochure; and print prep for advertisements in *Art In America* and *Art Papers*.

DesignWright, LLC Cincinnati, OH Concept designs and specs for greeting cards, paper wraps, specialty items for consumers working directly with owner on imagery for clients such as Paper Magic, Target and Wal-Mart.

Alpaca Tierra Farms Young Harris, GA Logo design and collateral development for Northern Georgia Alpaca farm.

The N Network New York, NY Concept print and logo designs for network original summer series (pilot) “The Best Years.”

CNN / CNN.com Atlanta, GA Designer and contributing consultant for 2008 Presidential Election project (prototype designs) “The League of First Time Voters” to be incorporated on the international website CNN.com and on-air broadcast on various CNN Networks.


CNN Atlanta, GA Contributed designs and concept development for CNN Exchange as a promotional tie-in on CNN.com. This web-based feature serves the on-line community where viewers can gather on-line to exchange
news, information, videos and ideas about the world. CNN can use this information to produce new stories for viewers by viewers.

The Georgia Aquarium Atlanta, GA Contributed concept print designs and collateral designs including outdoor billboard advertising for the world’s largest indoor Aquarium.

2006-2005
The Miracle House New York, NY Photographer for annual fundraising event in Sag Harbor to raise monies for this notable non-profit organization which provides housing to families of AIDS and cancer victims in the New York City area.

2005
Piedmont Periodontics Atlanta, GA Art Director for all aspects of branding/Identity for Atlanta-based implant dentistry practice.

Sean Store New York, NY Principal photographer for print advertisements and promotional brochures/website for this niche French designer menswear store with locations in Los Angeles, San Francisco, Boston, New York City, East Hampton and Paris, France.

2004
Gianni Versace Milan, Italy Designer for concept storyboards and video music animation prototypes for spring fashion show in Milan as part of the House of Versace fashion line. Videos designed for background set design with music for the runway fashion show in Spring 2004 in Milan, Italy.

2003

2002-2001
1980-2001

Director of Broadcast Design CNN Headline News, Atlanta, GA. Creative Director for CNN domestic news network (1987-2001) Created and Maintained CNN Headline News on-air graphic design style/brand format for use in all applications (print/video/interactive.) This included all animations, music, set design, composting storyboards and editing suites. Also created and maintained Headline News studio set designs and newsroom special event designs (Presidential elections, Olympics, Breaking News), lighting and newsroom and atrium signage. Art directed, managed and scheduled art staff composed of 20+ designers, illustrators, photographers and animation specialists. Continuous recruitment for year-round staffing and maintains and hire interns for the design department yearly. Create/manage department budget while insuring current technology needs for the network (hardware/software.) Responsible for delivering all CNN Headline News music on-air packages coinciding with animations/branding. Served as liaison between engineering, font coordinators, special project art directors (Turner Private Networks) and post production for various TBS divisions (Turner South, WCW, etc.) and numerous other network art directors, freelance designers and producers and the re-branding for CNN Headline News in 2001.

1987-2001

Creative Director CNN Newsource, Inc., Atlanta, GA. On-air graphics and art direction for sets and special events (Presidential elections, Papal visits, Year in Review, Millennium 2000, Y2K); daily live feed to CNN national affiliates; art direction for "Daily News from Entertainment Weekly," "Farrandulissima!" and "Hollywood Minute."

1984-2001

Art Director CNN Private Networks, Inc., Atlanta, GA. Airport Network, national and international news network for airports McDTV Network prototype for McDonalds (national) food chain; Check Out Channel, in-store satellite news channel for grocery stores; Better Health Network, in-office national physician satellite health news network; Cafe USA, news and entertainment national satellite shopping mall network; University & College Network, satellite news and entertainment college network; CNN Noticiero graphic preparation for Latin American version of CNN News.

1997-1992


1996-1991

1995-1994
TBS/Turner Broadcasting System Atlanta, GA On-air concept and logo designer for the Superstation miniseries "A Century of Women" and TBS James Bond Week Promo: "Wanna Bond?"

1993-1991

Aspect Ratio Los Angeles, CA Concept sketch artist and logo designer for theatrical film "It's
My Life

1992-1990

1984-1983

AWARDS AND HONORS ACADEMIA AND TELEVISION BROADCAST DESIGN

2011
Outstanding Teaching Award Recipient 2011-2012 College of Arts & Sciences, Georgia State University, Atlanta, GA

BDA/Promax (Broadcast Designers Association) Judge, Sports Marketing International Awards Competition International Awards competition with focus on Advertising and Marketing for print, motion and Multimedia graphic designs for Sports in broadcasting and web.

Juror, Young Harris College Student Art Exhibition Young Harris College, Young Harris, GA Invited Judge for this annual college student art exhibition where students are given awards for best work in the exhibition at The Campus Gate Gallery.

2010
BDA/Promax (Broadcast Designers Association) Judge, Sports Marketing International Awards Competition International Awards competition with focus on Advertising and Marketing for print, motion and Multimedia graphic designs for Sports in broadcasting and web.

Nominee “Outstanding Teacher 2010”
Ernest G. Welch School of Art & Design, College of Arts & Sciences.

2009
NATAS (National Academy of Television Arts and Sciences) Blue Ribbon Panel Judge, 2009 National 34th Daytime Emmy Award Juror, Art Direction and set design and Animated Title Sequences, NY, New York

BDA/Promax (Broadcast Design Association) 2009 BDA Europe Judge for Best in International Broadcast Design Competition,
BDA/Promax, Los Angeles. CA Judge for this International Design Competition that included over 400 entries from Europe.

BDA Arabia Judge for Best in International Broadcast Design Competition, BDA/Promax, Los Angeles. CA. Judge for this International Design Competition

BDA United States Judge: Best in International Broadcast Design Competition, BDA/Promax, Los Angeles. CA. Judge for this International Design Competition that included over 150 entries from Arabia.

GSU School of Arts & Sciences Nominee for “Outstanding Teacher 2009” Ernest G. Welch School of Art & Design, School of Arts & Sciences.

2008

CNN.com, 2008 Presidential Election: Feature story on CNN (on-air and website) Instructor and students featured as part of election coverage.

GSU School of Arts & Sciences Nominee for “Outstanding Teacher 2008” Ernest G. Welch School of Art & Design, School of Arts & Sciences.

BDA/Promax (Broadcast Design Association) 2008 BDA Europe Judge for Best in International Broadcast Design Competition, BDA/Promax, Los Angeles. CA Judge for this International Design Competition that included over 300 entries from Europe.

BDA Arabia Judge for Best in International Broadcast Design Competition, BDA/Promax, Los Angeles. CA. Judge for this International Design Competition that included over 150 entries from Arabia.

BDA Student Competition Judge for Best in International Broadcast Design Competition, BDA/Promax, Los Angeles. CA. Judge for this International Design Competition that included over 200 student entries.

2007

Summer Research Grant, Ernest G. Welch School of Art and Design, Georgia State University, “Broadcast Design: Three Decades of Graphic Design at CNN." ($4,000)

BDA/Promax (Broadcast Design Association) 2007 Selected World Gold Juror for 28th Annual International Design Competition, Los Angeles, CA.

BDA/Promax (Broadcast Design Association) 2007 Selected Juror for 28th North American Design Competition, Los Angeles, CA.

NATAS (National Academy of Television Arts and Sciences) Blue Ribbon Panel Judge, 2007 National 34th Daytime Emmy Award Juror, Art Direction for Drama Series and Animated Title Sequences, NY, New York
BDA/Promax (Broadcast Design Association) 2005 Selected Juror for 27th Annual International Design Competition, Los Angeles, CA., Spring.

NATAS (National Academy of Television Arts and Sciences) Blue Ribbon Panel Judge, 2005 National 33rd Daytime Emmy Award Juror, Art Direction and Animated Title Sequences, New York, New York

2005
Tenure Awarded, Associate Professor, Graphic Design, Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA

NATAS (National Academy of Television Arts and Sciences) Blue Ribbon Panel Judge, 2004 National 32nd Daytime Emmy Award Juror, Art Direction and Animated Title Sequences, New York, New York

2004
2004 Summer Research Grant, Ernest G. Welch School of Art and Design, Georgia State University, “Logo Designs for Film & Television” ($2,068)

2004 Research Initiation Grant, Office of Research & Awards Administration, College of Arts and Sciences, Georgia State University, “Subterranean Graphic Design” ($7,000)

NATAS (National Academy of Television Arts and Sciences) Blue Ribbon Panel Judge, 2003 National 31st Daytime Emmy Award Juror, Art Direction and Animated Title Sequences, New York, New York

BDA/Promax (Broadcast Design Association) 2003 Selected Juror for 25th Annual International Design Competition in Broadcast Television Design.

Nominee, 2004 University Instructional Innovation Award, The Center For Teaching and Learning, Georgia State University, Atlanta, GA

Rialto Center of Performing Arts, Atlanta, GA., Ernest G. Welch School of Art and Design “Paperworks: Select Faculty Exhibition.” Momus Gallery, “Works On Paper 2004,” (Group Exhibition) Atlanta,
GA

University of South Florida, Contemporary Art Museum, “DNA: Art & Science, The Double Helix,” (Group Exhibition) Tampa,

2003
Georgia State University, Atlanta, GA. Ernest G. Welch School of Art & Design Faculty Summer Research Grant, "Subterranean and Guerilla Design-Paris." ($3000)


BDA/PROMAX (Broadcast Designer's Association), Los Angeles, CA. Judge for 25th Annual International Design Competition in Broadcast Television Design.
Young Harris College, Young Harris, GA. Judge for YHC Annual Student Art Exhibition, Clegg Auditorium.

2002
Georgia State University, Atlanta, GA. Ernest G. Welch School of Art & Design Faculty Summer Research Grant "Subterranean Design-Paris." ($5000)


2001

2000
CNN, Cable News Network, Atlanta, GA. Award of Excellence and Outstanding Service for the past 20 years in the field of Art Direction, Graphic Design.

BDA/PROMAX (Broadcast Designer's Association) Los Angeles, CA. Silver Award Winner, On-Air OTS Box Graphic "Crows" Bronze Award Winner, On-Air Animation, "Holiday Greetings from Headline News."


1999
NATAS, National Academy of Television Arts and Sciences, New York, NY. National Blue Ribbon Panel Judge, 26th Annual Daytime Emmy Awards, Art Direction and Title Sequences.

1992
The 35th Annual International Competition of The New York Festivals, NY. Animated title sequence "The People Bomb." (Mike Lizak, Mark Wright)

1986
NATAS, National Academy of Arts & Sciences, Atlanta Chapter, Atlanta, GA. Emmy Award Nominee, Animated open "The Summer Games."

PROFESSIONAL MEMBERSHIPS

EDUCATION

MFA BFA 1994 1992
Mills College, Oakland, California, Tufts University / School of the Museum of Fine Arts, Boston, Massachusetts

PRESENT EMPLOYMENT

Associate Professor, Georgia State University, Atlanta, Georgia, 2004 - present

AWARDS

Summer Research Award, Georgia State University, School of Art and Design, ($4,465.00), 2010
Summer Research Award, Georgia State University, School of Art and Design, ($5000), 2006
Book Award, Mary Ellen Lopresti Award for Excellence in Art Publishing, Art Libraries Society of America 18th Annual Award for Materials published in 2001, 2002
Travel Grant, Pratt Memorial Travel Grant, Boston Museum of Fine Arts, Boston, Massachusetts, to Mashiko, Japan), ($2500), 1992

Award, Elena Crum Prize for Excellence in Ceramics Mills College, Oakland, CA, 1994

EXHIBITIONS

Blue Spiral 1, Asheville, North Carolina, Clay as Canvas, 2011
EXHIBITIONS (CONTINUED)

Center for Visual and Performing Arts, Newnan, Georgia, Georgia High School Ceramic Art Awards Jurors Exhibition, 2010
Pewabic Pottery Museum, Detroit, Michigan, Clutter Truck (Solo Exhibition), 2010 Jordre Studio, Phoenix, Arizona, 8 (Two Person Exhibition), 2010 Ernest G. Welch Gallery at Georgia State University, Atlanta, Georgia, GSU Faculty Exhibition, 2010

Santa Fe Clay at NCECA, Philadelphia, Pennsylvania, La Mesa, 2010
The Ritz Carlton Hotel, Charlotte, North Carolina, 2009
JRB Art Gallery, Oklahoma City, Oklahoma, The Contemporary Teapot, 2009
Signature Gallery, Atlanta, Georgia, Descendent: Mark Burleson (Solo Exhibition), 2009
Pewabic Museum, Detroit Michigan, Texting, 2008
Ernest G. Welch Gallery at Georgia State University, Atlanta, Georgia, Intersection of Nature + Technology, 2008

Baltimore Clayworks, Baltimore, Maryland, Symbiosis, 2008 Santa Fe Clay, Santa Fe, New Mexico, Red, 2008
Oconee Cultural Arts Foundation, Watkinsville, Georgia, Perspectives 2008 Invitational, 2008
Santa Fe Clay, Santa Fe, New Mexico, In My Own Words, 2007
Roswell Visual Art Center, Roswell, Georgia, Transmission (Solo Exhibition), 2007

University of South Carolina McMaster Gallery, Columbia, South Carolina, Cache (Solo Exhibition), 2006
Santa Fe Clay, Santa Fe, New Mexico, Day of the Dead, 2005
Santa Fe Clay, Santa Fe, New Mexico, American Masters, 2005
Signature Gallery, Atlanta, Georgia, Stories and Visions of Nature in Clay, 2005
Santa Fe Clay at NCECA, Fort Worth, Texas, La Mesa, 2005
EXHIBITIONS (CONTINUED)

EXHIBITIONS (CONTINUED)

Blue Spiral 1, Asheville, North Carolina, *Mark Burleson (Solo Exhibition)*, 2001


Gallery, Atlanta, Georgia, *One Hundred Cups*, 2001


The University of North Carolina, Asheville, North Carolina, *Faculty Exhibition*, 2001

Swan Coach House Gallery, Atlanta, Georgia, *Spouts and Handles*, 2001


Lennox Square, Atlanta Georgia, *Photography as an Element in Contemporary Art*, 2000

Roswell Visual Arts Center, Roswell, Georgia, *Photo/Graphic Ceramics*, 2000

Blue Spiral 1, Asheville, North Carolina, *Two for 2000*, 2000

SOFA Chicago (represented by Blue Spiral 1), The Navy Pier, Chicago, Illinois, *SOFA Expo*, 1999


SC School for Deaf & Blind, Public Art Project in conjunction with First Night Greenville, Greenville, South Carolina, *The Light Within*, 1998

Georgia College, Milledgeville, Georgia *An Appalachian Perspective*, 1998


EXHIBITIONS (CONTINUED)


The Odyssey Gallery, Asheville, North Carolina, Mark Burleson & Mary Kay Botkins (Two Person Exhibition), 1997


COMMISSIONS


EXHIBITIONS CURATED


Signature Gallery, Atlanta, Georgia, 2009

GSU MFA Candidates at the Board of Regents 2008, State of Georgia Board of Regents, Atlanta, Georgia, 2009

Stories & Visions of Nature in Clay, The Signature Gallery, Atlanta, Georgia, 2005 Salt & Pepper, The Odyssey Gallery, Asheville, North Carolina, 2004 Photo+clay, The Odyssey Gallery,

Asheville, North Carolina, 2003 Blue Spiral 1 National Clay Invitational, Blue Spiral 1, Asheville, North Carolina, 2001

Photo|Graphic Ceramics, Roswell Visual Art Center, Atlanta, Georgia, 2000


BS1 Southeastern Clay Invitational, Blue Spiral 1, Asheville, North Carolina, 1999


PUBLICATIONS


Ceramics: Art & Perception, Sydney, Australia, Spinning Tales: Contemporary Narrative Ceramics, September 2000, p 66-68

Clay Times Magazine, Waterford, Virginia, Circles Within Circles, April 1997, p 8-9
BIBLIOGRAPHY

Mark Burleson Curriculum Vitae

**BIBLIOGRAPHY (CONTINUED)**


Asheville Citizen Times, Asheville, North Carolina, *Odyssey Instructor Exhibition*, by David Hopes, September 2000

Asheville Citizen Times, Asheville, North Carolina, *A playful invitation*, by David Hopes, Sunday, Section, August 15, 1999


Community Connections, Asheville, North Carolina, *Mark Burleson’s History of Ceramics*, by Chad April 1997 Hagen


Boston Sunday Herald, Boston, Massachusetts, *Nothing Is Lost in Lost & Found*, July 11, 1993

Weston Crier, *Found Objects at Clark Gallery*, July 1, 1993

Newton Graphic, Newton, Massachusetts, *Picking Up the Pieces* July 16, 1993 Newton Graphic, Newton, Massachusetts, *Boxes at the Newton Art Center*, November 18, 1992

Boston Phoenix, Boston, Massachusetts, *Boxes: Images of Content and Containment*, January 1992

Boston Tab, Boston, Massachusetts, *Fine Art Boxes*, January 1, 1992

LECTURES


PERFORMANCE THEATER

Fledge, Mobius, Boston, MA, 1992 Call to the Post, Mobius, Boston, MA, 1992 Picnic, Grossman Gallery, Boston, MA, 1992
WORKSHOPS AND VISITING ARTIST

Visiting Artist, Anderson Ranch Art Center, Snowmass Village, Colorado, 2011
Visiting Artist, Carbondale Art Center, Carbondale, CO, 2011
Visiting Artist, University of South Carolina, Columbia, North Carolina, 2007
Visiting Artist, Anderson Ranch Art Center, Snowmass Village, Colorado, 2005
Visiting Artist, Santa Fe Clay, Santa Fe, New Mexico, 2004
Visiting Artist, DC Clay, Annandale, Virginia, 2004
Visiting Artist, Sierra Nevada College, Lake Tahoe, Nevada, 2004
Visiting Artist, Penland School, Penland, North Carolina, 2003
Visiting Artist, Georgia State University, Atlanta, Georgia, 2002
Visiting Artist, Odyssey Center for the Ceramic Arts, Asheville, North Carolina, 2002
Senior Fellow, Castle Rock Institute, Brevard, North Carolina, 2001
Visiting Artist, John C. Campbell, Brasstown, North Carolina, 2002
Visiting Artist, Watershed Center for the Ceramic Arts, Newcastle, Maine, 2001

Visiting Artist, Roswell Visual Art Center, Atlanta, Georgia, 2001
Visiting Artist, University of South Carolina, Columbia, South Carolina, 2001
Visiting Artist, Watershed Center for the Ceramic Arts, Newcastle, Maine, 2001

Visiting Artist, Odyssey Center for the Ceramic Arts, Asheville, North Carolina, 1999
Asst. Instructor, Mills College, Oakland, California, 1992 - 1994

COLLECTIONS

Arthur Weiss, Marion, North Carolina
Arthur Williams, New York, New York
Atlanta Falcons Football Club, Atlanta, Georgia
BF Goodrich Corporation, Charlotte, North Carolina
BF Goodrich Corporation, Akron, Ohio
Carr McCueson, Atlanta, Georgia
Dana & Rick Davis, Matthews, North Carolina
Diane and Sandy Besser, Santa Fe, New Mexico
COLLECTIONS (CONTINUED)

Geneva Blazek, Gallatin, Tennessee
Hinajosa and Steve Lafredo, New York, New York Harbor View Inn, Santa Barbara, California
Highwater Clays, Asheville, North Carolina Hirschbedner Associates, Atlanta, Georgia
Jane & Robert Avinger, Davidson, North Carolina Joyce and Bob Van Huis, Scottsdale, Arizona

K. Rhynus Cesark, Aspen Colorado Knoxville Museum of Art,
Knoxville, Tennessee Lana Lewis & Ronnie Buchanan, Micaville,
North Carolina Lisa Hamilton, Fishers, Indiana Lisa Morphew,
Asheville, NC Lori Corrall, Hickory, North Carolina Mercy
Hospital, Charlotte, North Carolina Peggy & Robert Culberson,
Charlotte, North Carolina Omni Hotel, Orlando, Florida Rocky
Mount Art Center, Rocky Mount, North Carolina Richard
Lozyniak, Asheville, North Carolina Susan & William T. Deyo Jr.,
Atlanta, Georgia Walter Jamison, Atlanta, Georgia Washington
Mutual, Long Beach, California William Massey, Asheville, North
Carolina Gerald and Margaret Pennington, Osprey, Florida

PROFESSIONAL AFFILIATIONS

National Council on Education for the Ceramic Arts

PREVIOUS EMPLOYMENT

Odyssey Center for the Ceramic Arts, Asheville, North Carolina, Director, Instructor, 1996 - 2003 Program
Director, Odyssey Center, Asheville, North Carolina, 1996 - 2003 The University of North Carolina at Asheville,
Asheville, NC, Assistant Adjunct Professor, 1998-1994
GALLERY REPRESENTATION

Signature Gallery Atlanta, Georgia Santa Fe Clay Santa Fe, New Mexico Hodges Taylor Gallery Charlotte, North Carolina Soho Myriad, Atlanta, Georgia
Kimberly L. Cleveland

3096 Valley Circle, Decatur, GA 30033, (404)520-8715, kcleveland@gsu.edu

Education

Ph.D. African Art History, May 2007, University of Iowa, Iowa City Dissertation: New Center, Old Periphery: Race, Identity, and Regional Thematic Influences in Afro-Brazilian Art

M.A. Modern Latin American Art History, May 2002, University of New Mexico, Albuquerque Thesis: The Open-Air Painting Schools: Contributions to Modern Art in Mexico’s Search for a Cultural Nationalism

B.A. Spanish, May 1995 Summa cum Laude, Ithaca College, Ithaca

Present Position Assistant Professor of Art History, Welch School of Art & Design, Georgia State University, Atlanta GA (8/08-present)

Teaching Experience Visiting Assistant Professor, Department of Spanish & Portuguese, University of Iowa, Iowa City IA (8/07-5/08)

Lecturer, Arts & Humanities Department, Kirkwood Community College, Cedar Rapids IA (8/07-5/08)

Publications Published


Publications In Progress


Honors and Awards

Lectures


Organization of Symposia Roots and More: African and African-American Artistic Legacies an art historical graduate and undergraduate student symposium co-organized by Prof. Kimberly Cleveland and Waduda Muhammad and sponsored by the Welch School of Art and Design Art Gallery.(2/12/10)

Encompassing the Globe: Portuguese Contact, Exchange, and Heritage an interdisciplinary faculty symposium organized by Prof. Kimberly Cleveland and sponsored by the University of Iowa’s Department of Spanish and Portuguese.(4/12/08)


Reviewer, Art Beyond the West, 2nd ed. Michael Kampen O'Riley.(2010)

Guest Curator, Figge Art Museum, Davenport IA Curate the exhibition Sleeping with the Leopard: African Art from Cameroon held January 24 – June 28, 2009. (8/08-1/09)

Private Consultant for the African mask collection, Augustana College, Rock Island, IL.(7/08)

Associate Curator, Figge Art Museum, Davenport IA. Work with the Curator on existing collections of Haitian and African art works, in addition to researching new acquisitions, including a large collection of wood-turned pieces. Aide the Curator in designing and organizing future exhibitions, and facilitate loans with other institutions. (1/08-7/08)

Translator for book reading and question and answer session with Afro-Brazilian author Conceição Evaristo at Prairie Lights Bookstore in relation to her novel Poncíã Vicêncio (2003 in Portuguese; 2007 in English).(11/7/07)

Curatorial Assistant, Figge Art Museum (formerly Davenport Museum of Art), Davenport IA Research the objects in the Haitian collection, create wall labels for works in the Figge Art Museum Haitian galleries, write public gallery guides for the Haitian Vodou Pantheon and
Haitian Collection galleries, and research and create labels for works in the 2006 exhibition *Edouard Duval-Carrié: Migration of the Spirit.* (8/04-12/04, 8/03-5/04)

**Curatorial Assistant,** University of Iowa Museum of Art, Iowa City IA Research the objects in the African art collection for the digital database, assist the Curator of African Art with the 2004 exhibition *Beaded Rhythms: Women’s Adornments from Northern Cameroon.* (8/04-12/04)

**Teaching Assistant,** University of Iowa, Iowa City IA Grade exams and paper assignments, hold office hours, provide academic support for students, and lead a group discussion section with students to further discuss material covered in the master class. (Arts of Africa 1/04-5/04; Art of the Americas 8/03-12/03; Introduction to African Art 1/03-5/03; Art and Visual Culture: Body Arts 8/02-12/02)

**Research Assistant,** University of Iowa, Iowa City IA Assist Professor Sarah Adams of the University of Iowa Department of Art and Art History with research and material for forthcoming scholarly publications. (8/02-5/03)

**Tutor,** Center for Academic Program Support, University of New Mexico, Albuquerque NM Provide academic support through one-on-one tutoring for students in Art History classes and English as a Second Language undergraduate and graduate students, provide assistance through the Writing Lab, conduct Art History Workshops and ESL conversation groups. (8/01-5/02)

**Graduate Assistant,** University of New Mexico, Albuquerque NM Grade exams and paper assignments, hold office hours, provide academic support for students and assist the professor. (Modern Art 250 1/00-5/00; History of Art I 201 8/00-12/00) Additionally, lead a group discussion section with students to further discuss material covered in the master class. (History of Art 202 1/02-5/02; History of Art I 201 8/01-12/01)

**Pictorial Collections Assistant,** Center for Southwest Research, Albuquerque NM Assist the Curator of Pictorial Collections with various projects and collections management, including conservation work and reproduction requests. (6/01-8/01)
Research Assistant, University of New Mexico, Albuquerque NM Assist Professor Cynthia Robinson of the University of New Mexico Department of Art and Art History with various preparations for an upcoming scholarly publication.(1/01-5/01)

Joaquín Ortega Fellowship, Center for Southwest Research, Albuquerque NM Perform collections management duties for approximately 240 Taller de Gráfica Popular items including research, cataloging, addressing basic conservation needs and determining future conservation steps, creating material condition reports, preparation of library record finding aids, and modifying the collection database.(8/00-5/01)

English Teacher U.S. Peace Corps, Guinea Bissau, West Africa Teach second and third year English at the high school level, create lesson plans to strengthen oral and writing skills, design and administer various teaching instruments.(7/95-8/97)

Service

Graduate Program Review/ Course Re-configuration Review Committee (2009-2010)
Retention and Recruitment Committee (2008-2009)

Graduate Advising Thesis

Committees Memberships

M.A., Art History Thesis by Nicole Smith, Laura Hunt, Michelle Hudson.(2008-present)

M.F.A., Sculpture Thesis by Nimer Aleck II.(2011-present)

Professional Associations

African Studies Association
Association for Latin American Art Latin American Studies Association
Melanie Gail Davenport

Curriculum Vitae

Associate Professor of Art Education Ernest G. Welch
School of Art and Design Georgia State University, P.O.
Box 4107 Atlanta, GA 30302-4107 Ph: 404-413-5260
Email: meldavenport@gsu.edu

Education

Graduate
August, 2001 Doctor of Philosophy in Curriculum and Instruction, Art Education, Indiana University, Bloomington, IN Dissertation Director: Dr. Enid Zimmerman Dissertation: Opening Up the World: A Portrait of an Intercultural Art Teacher Art Education Major, Comparative-International Education minor Research Interests: Cultural Studies, Post-colonial Perspectives,
Community-based Art Education, Intercultural Curriculum, Comparative International Education.

August, 1993 Master of Art Education, Georgia State University, Atlanta, GA Thesis Director: Dr. Jean Ellen Jones Thesis: Middle School Art Education: A Comparative Study of Teacher Surveys from Japan and America

Post-Baccalaureate December, 1987 Teacher Certification, University of Georgia, Athens, GA Art Education K-12 Certificate

Baccalaureate
May, 1986 Bachelor of Fine Arts, cum laude University of Georgia, Athens, GA Art Production Major, Drawing and Painting Minor

Other June, 2011 Atlanta Printmaker's Studio, Alternative Screenprinting

August, 2009 John Campbell Folk School, Beginning Wheel Made Easy Brasstown, NC

July, 2006 Creative Educator's Institute, Exploring the 4th Dimension Milwaukee Institute of Art and Design, Milwaukee, WI

July, 2002 Spanish Language Intensive Centro Cultural de Lenguas, Morelia, Michoacan, Mexico
Credentials

Associate Professor of Art Education, Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA

Area Coordinator, Art Education, Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA, 2010-2012

North American Representative to the World Council of the International Society of Education through Art, 2008-2011

Affiliate Faculty, Gerontology Institute, Georgia State University

Affiliate Faculty, Center for Latin American and Latino Studies, Georgia State University

Professional Activity

Publications

Refereed Journal Articles


**Book Chapters**


2009 “I’ll Never Forget the Day Etziekame Discovered Visual Culture!” (2009), In B. Sabol & M. Manifold (Eds.), *Through the Prism: Looking into the Spectrum of Writings by Enid Zimmerman*. (pp. 3746). Reston, VA: NAEA.

2005 “Reflecting upon Interdisciplinarity: A Story about Bits” (2005), In M. Stokrocki (Ed.), *Interdisciplinary Art Education: Building Bridges to Connect Disciplines and Cultures*. (pp. 3-5). Reston, VA: NAEA.


**Invited papers**


2007  “Calendar as Culture: Four Lesson Ideas for Art Teachers” (Winter 2006-7), Teaching Voices, USSEA Newsletter, 29 (2), v7-v9.


2001  “Teaching Art from Multicultural, Community-based, Global, and Intercultural Perspectives” (2001), Chalkboard, 10 (2), 1, 3. (Coauthor, Enid Zimmerman).


Abstracts

Websites


Reviews
**Film Festivals**  
2009  *La Fiesta del Tambor*, screened at Cine las Americas Film Festival, Youth Division, Austin, Texas, April, 2009  

2009  *Como Apareció el Maíz*, screened at the Asifa Atlanta “Roll Yer Own” Film festival, Atlanta, GA, May, 2009  

**Photographs**  


**Other**  


1993  “Art in the Middle School: A Comparison of Teacher Surveys from Japan and America,” (1993), *ERIC Clearinghouse for Japan/America Studies*.  


**Presentations**  
**International Refereed**  

“Animation with Indigenous Youth in Mexico: Reflecting on Opportunities and Challenges,” International Society for Education through Art (InSEA) World Congress, Budapest, Hungary (Co-presenter, Karin Gunn)
“Session 40: Reality-Virtuality I,” International Society for Education through Art (InSEA) World Congress, Budapest, Hungary (Chair)

“North American Regional Meeting” International Society for Education through Art (InSEA) World Congress, Budapest, Hungary (Chair)

2010 “Animation with Indigenous Youth: Media Literacy and Cultural Maintenance through Art Education,” International Society for Education through Art (InSEA) European Regional Congress, Rovaniemi, Finland

2008 “Animating Indigenous Stories: A Media Literacy Project in Mexico,” International Society for Education through Art (InSEA) World Congress, Osaka, Japan


2002 “Bridging Multicultural, Community-based, and Global Approaches by Teaching Art Interculturally,” International Society for Education through Art World Congress, New York, NY (co-presenter, Enid Zimmerman, Professor of Art Education, Indiana University)

2001 “Intercultural Art Education in the Era of Post-colonial Tensions,” Second Annual Conference on Post-Colonial Studies, University of Vigo, Spain

1998 “Discipline-Based Art Education as a Model for Japanese Art Education Reform,” International Society for Education through Art Asian Regional Congress, Tokyo, Japan

National Invited
February, 2011 “Animating Traditions: Indigenous Youth and Media Literacy,” Artists Now! Guest Lecture Series, Peck School of the Arts, University of Wisconsin, Milwaukee
“Attack of the Giant Poultry: A Young Animator Develops His Vision,”
National Art Education Association, Seattle, WA

“The Why, What, and How of Promoting Creativity through Art Education”
(Pecha Kucha Session), National Art Education Association, Seattle, WA
(Co-presenters, Craig Roland, Elizabeth Delacruz, David Miller, Nancy Walkup, Ian Sands, and Mary Elizabeth Meier)

“Big Gay Church 2: Creativity, Imagination, and Innovation Meet the Art Education Congregation,” National Art Education Association, Seattle, WA
(Co-presenters, Mindi Rhoades, James Sanders III, Kim Cosier, Courtnie Wolfgang)

“Lead, Follow or Get Out of the way! Facilitating Projects, Empowering Youth,” United States Society for Education through Art (USSEA) Regional Congress, State University of New York, New Paltz

“Animating Advocacy!” National Art Education Association, Baltimore, MD

“What’s Worth Teaching in Art?” (Pecha Kucha Session), National Art Education Association, Baltimore, MD
(Co-presenters, Craig Roland, Elizabeth Delacruz, Debbie Smith-Shank, Nancy Walkup, Mary Elizabeth Meier)

National Art Education Association, Baltimore, MD
(Co-presenters, Mindi Rhoades, Olivia Gude, B. Stephen Carpenter, Patricia Bode, Laurel Lampela, James Sanders III, Kim Cosier, John Chamberlin, Kevin Hsieh, G.E. Washington)

“Conversations about LGBT and Questioning Youth in our Art Classes,”
National Art Education Association, Baltimore, MD
(Co-presenters, Heather Hughes, Kevin Hsieh)

“Intercultural Education and Media Literacy,” National Art Education Association, Baltimore, MD
(Co-presenter, Karin Gunn)

(Co-presenters, Mindi Rhoades, James Sanders III, Kim Cosier, Debbie Smith-Shank)
2009  “Puppetry for Elementary Teachers: an Integrated Arts Experience,” National Art Education Association, Minneapolis, MN (Co-presenters, Mariama Ross, Kevin Hsieh, Doug Stevens, Kirby Meng)

“Animating Indigenous Stories: Year Three,” National Art Education Association, Minneapolis, MN (co-presenter, Karin Gunn)


2006  “Calendar as Culture: An Interdisciplinary Project with a Huichol Community,” National Art Education Association, Chicago, IL

“Interdisciplinary Arts Education Connects Disciplines and Cultures,” (author panel member), National Art Education Association, Chicago, IL

2005  “Animation Club: From Low to High Tech,” National Art Education Association, Boston, MA

“Writing a Portrait: Artistic Representation of a Single Case Study,” 18th Annual (QUIG) Conference on Interdisciplinary Qualitative Studies, University of Georgia, Athens, GA

2004  “Issues in Intercultural Art Education,” National Art Education Association, Denver, CO

2003  “Learning about Art among the Purepecha,” National Art Education Association, Minneapolis, MN

“The International Student and the Local Art Teacher: Collaborators for Cultural Understanding,” National Art Education Association, Minneapolis, MN (co-presenter, Penghua Zhu, MA student)

“Localizing the Global and Globalizing the Local: Intercultural Approaches to Teaching and Research,” 16th Annual (QUIG) Conference on Interdisciplinary Qualitative Studies, University of Georgia, Athens, GA

2002  “Connecting Place to Space: Intercultural Education through Visual Culture,” Association of American Colleges and Universities, Diversity and Learning Conference, St. Louis, MO
“Intercultural Approaches to Art Education,” National Art Education Association, Miami, FL (co-presenter, Craig Roland, Associate Professor of Art Education, University of Florida)

2001

“Post-Colonial Perspectives in International Art Education,” National Art Education Association, New York, NY (co-presenter, Mariama Ross, Assistant Professor of Art Education, University of Wisconsin-Madison)

2000

“Decolonizing Art Education: International Trends and Possibilities,” National Art Education Association Annual Convention, Los Angeles, CA

“Using Simulations to Explore Issues of Culture in the Art Classroom,” National Art Education Association Annual Convention, Los Angeles, CA

“Crossing Cultural Borders in Cyber-Space,” United States Society For Education through Art National Conference, Tempe, AZ

1999

“A Japan-America Collaborative Project in Art Education Curriculum Development,” National Art Education Association Annual Convention, Washington, DC (co-presenter, Yasuhiro Maeda, Art Teacher, Kumamoto, Japan)

1998

“Workshop: Hari-e and Japanese Leaf-Printing,” National Art Education Association Annual Convention, Chicago, IL

Regional Invited

2002

“Anime and Manga: Connecting with Contemporary Pop Culture,” First Annual Saturday on Campus Workshops for Art Teachers, University of Florida

Regional Refereed

2006

“Service Learning with the Homeless: Opportunities and Challenges for Undergraduate Art Education Students,” Symposium on Art and Design for Social Justice, Tallahassee

State/Local Invited

1998

“US-Japan Exchanges: Policy Questions,” Educational Policy Studies Seminar, Bloomington, IN

State/Local Refereed

“Attack of the Giant Poultry: A Young Animator Develops his Vision,” Georgia Art Education Association, Marietta, GA

2009  “Adult Learners in a Summer Arts Program: An Investigation of Motivations and Goals,” Georgia Art Education Association, Young Harris, GA (co-presenter, Chris Dockery)

2007  “A Day in the Life of our School: Cut Paper Animation for Intercultural Art Education,” Georgia Art Education Association, Augusta, GA (co-presenter, Karin Gunn, Animation Teacher, West Port High School, Ocala FL)

2003  “Culture: Recipe or Ingredient?” Florida Art Education Association, Orlando, FL

2000  “Using Technology to Cross Cultural Boundaries in Intercultural Art Education,” Georgia Art Education Association, Pine Isle, GA

1998  “Workshop: Low-Tech Animation for Middle Grades,” Art Education Association of Indiana, Bloomington, IN

  “US-Japan Exchanges: Issues and Opportunities,” NAFSA Midwestern Regional Conference, Bloomington, IN

1996 “A Year of Careers: Developing an Interdisciplinary Curriculum,” Georgia Art Education Association, Unicoi Park, GA


Selected Exhibits & Collections Juried


1989  “Total Abstraction,” Juried Exhibition, Alias Gallery, Atlanta, GA
1986 Yancey Robertson Memorial Juried Exhibition, Athens, GA 1981 Arts Festival of Atlanta, Youth Division Award, Atlanta, GA 1981 “Young Artists of Dekalb Group Show,” Decatur, GA 1981 Governor's Honors Group Show, Valdosta, GA

**Non-Juried**

Private Collections in Virginia, Florida, South Carolina, Georgia, California, Missouri, Wisconsin, Washington, New York, England, Guyana, and Japan

**Honors, Awards and Grants**

2008 Elected to the 16 member World Council of the International Society for Education through Art (one of three North American representatives)

2004 Scholar in Residence, University of Florida Paris Research Center, Paris, France

2004 Programme Courants Invited Participant, France American Foundation, Paris, France

1999 Mildred Lowell Art Education Scholarship, Indiana University, Bloomington, IN

1997 – 1999 School of Education Fellowship, Indiana University, Bloomington, IN

1992 Kappa Delta Pi International Honor Society for Education, Georgia State University, Atlanta, GA
Awards

2011  Recipient of the Mary J. Rouse Award for significant contributions to the profession of Art Education, Women’s Caucus of the National Art Education Association

2010  Recipient of the Atlanta Printmakers Studio Sterne Scholarship, Atlanta, GA

2005  Outstanding Student Chapter of the Year, National Art Education Association, Boston, MA (Chapter Sponsor)

2004  Student Organization Sponsor of the Year, 1st Runner-up, Office of Student Activities, University of Florida, Gainesville, FL

2003  Art Educator of the Year Award, Florida Art Education Association Higher Education Division, Orlando, FL

1996  Fulton County Public Schools Foundation “Outstanding Service” Award, Atlanta, GA

1994  Fulton County Public Schools Foundation “Outstanding Service” Award, Atlanta, GA

1992  Board of Education Award for Outstanding Service to the Community, Shinsei-cho, Japan

1991  Fulton County Public Schools Foundation “Outstanding Service” Award, Atlanta, GA

1991  National Art Education Association Certificate for Superior Effort at the National Convention, Atlanta, GA

Grants

2011  Summer Research Grant, College of Arts and Sciences, Georgia State University, Support for travel to InSEA World Congress, Budapest, Hungary, June, 2011

2010  Summer Research Grant, College of Arts and Sciences, Georgia State University, Support for travel to InSEA European Regional Congress, Rovaniemi, Finland, June, 2010

2009  Summer Research Grant, College of Arts and Sciences, Georgia State University, Support for conducting research at John Campbell Folk School, Brasstown, NC, August, 2009

2009  Fundacion Alejandro Diáz Guerra, Support for Indigenous Animation Project at CRES-Estipac, Guadalajara, Mexico
2008  CENCIA Interdisciplinary Projects Grant, College of Arts and Sciences, Georgia State University, *Natural Dyes, Indigenous Artisanry, and Intercultural Art Education*

2008  Summer Research Grant, College of Arts and Sciences, Georgia State University, Support for travel to InSEA World Congress, Osaka, Japan, August, 2008

2008  Professional Activities Grant, Center for Latin American and Latino Studies, Georgia State University, Support for travel to research site in Estipac, Mexico

2008  Institutional Support Grant, Center for Latin American and Latino Studies, Georgia State University, Support for manuscript translation

2008  Fundacion Alejandro Diáez Guerra, Support for Indigenous Animation Project, Guadalajara, Mexico

2007  CENCIA Grant, College of Arts and Sciences, Georgia State University  
*Urban-focused Internet Conversations in Literacy, the Arts, and Digital Media (uiCLAD)*  
(with Milbrandt, M., Hsieh, K., Albers, P., McGrail, E., Zoss, M.)

2007  Creative Research Council Small Grant Program, Florida State University, Tallahassee, FL

2007  Fundacion Alejandro Diáez Guerra, Support for Research Project, Guadalajara, Mexico

2006  First Year Assistant Professor (FYAP) Research Grant, Florida State University, Tallahassee, FL

2006  Faculty Travel Grant, Florida State University, Tallahassee, FL

2005  Research Grant for Study in Mexico (discretionary from Dean), Florida State University, Tallahassee, FL

2005  Fine Arts and Humanities Scholarship Enhancement Grant, University of Florida, Gainesville, FL

2004  Fine Arts and Humanities Scholarship Enhancement Grant, University of Florida, Gainesville, FL

2003  Fine Arts and Humanities Scholarship Enhancement Grant, University of Florida, Gainesville, FL

2002  Fine Arts and Humanities Scholarship Enhancement Grant, University of Florida, Gainesville, FL
2001  International Travel Grant, Office of Research and Graduate Programs, University of Florida, Gainesville, FL
1998  International Conference Travel Grant, Indiana University, Bloomington, IN
1996  Mini-grants for special projects, Fulton County Schools, Atlanta, GA
1994  Mini-grants for special projects, Fulton County Schools, Atlanta, GA
1991  Mini-grants for special projects, Fulton County Schools, Atlanta, GA

Professional Affiliations

2010 – present Gerontology Institute at Georgia State University
2008 – present Georgia State University Center for Latin American and Latino Studies
2007 – present Georgia Art Education Association
1987 – present National Art Education Association
1998 – present International Society for Education through Art World Councilor, 2008 -2011
1998 – present United States Society for Education through Art
2000 – present Lesbian, Gay, Bisexual, Transgendered/Queer Caucus, NAEA
2004 – 2005 University of Florida Latin American Studies Center
2003 – 2005 University of Florida Center for African Studies
2004 – 2005 University of Florida Paris Research Center
2002 – 2004 Association of American Colleges and Universities
2002 – 2004 National Education Association
2001 – 2003 Florida Art Education Association
2000 – 2001 Georgia Art Education Association
1997 – 2000 Art Education Association of Indiana
1999 – 2000 Comparative International Education Society

1998 – 1999 Executive Committee, Graduate Women Educators Network, Indiana University School of Education, Bloomington, IN
1987 – 1997  Georgia Art Education Association
Kappa Delta Pi International Honor Society for Educators

1992 – 2001  Officer, Japan Exchange in Teaching Program Alumni Association, Southeastern Region, Atlanta, GA

**Instruction**

**Post-Secondary**

2007 – present  Georgia State University, Atlanta, GA Associate Professor of Art Education
Area Coordinator, 2010 -2011

2005 – 2007  Florida State University, Tallahassee, FL Assistant Professor
Coordinator of Undergraduate Studies

2001 – 2005  University of Florida, Gainesville, FL Assistant Professor
Area Coordinator of Art Education, Graduate Advisor (rotating positions)

2000 – 2001  Columbus State University, Columbus, GA Temporary Assistant Professor
Director of Art Education

1997 – 2000  Indiana University, Bloomington, IN Associate Instructor

1996 – 1999  Georgia State University, Atlanta, GA Part-time Instructor, Art Education

**K through 12**

1996 – 1997  State Bridge Crossing Elementary School, Fulton County, GA Elementary
Art Specialist, grades K-5

1992 – 1996  Medlock Bridge Elementary School, Fulton County, GA Elementary Art
Specialist, grades K-5

1994 – 1996  Mt. Olive Elementary School, Fulton County, GA Adaptive Art Specialist,
South Metro Center for Developmental Disabilities

1992 – 1993  Woodland Elementary School, Fulton County, GA Adaptive Art Specialist,
North Metro Center for Developmental Disabilities

1990 – 1991  Ronald E. McNair Middle School, Fulton County, GA
Middle School Art Specialist, grades 6-8

1987 – 1988  Cross Keys High School, Dekalb County, GA Student Teacher, Long-term Substitute in Art
Other
July, 2009 Atlanta International School, Atlanta, GA Animation Workshop Instructor

January, 2009 Centro Rural de Educacion Superior, Estipac, Jalisco, Mexico Indigenous Media Workshop Organizer

February, 2008 Centro Rural de Educacion Superior, Estipac, Jalisco, Mexico Indigenous Media Workshop Organizer

January, 2007 Centro Rural de Educacion Superior, Estipac, Jalisco, Mexico Teacher Training Workshop Organizer

October, 2003 Tatutsi Maxakwari Secundaria, San Miguel Huaixtita, Jalisco, Mexico Visiting Art Instructor

1999 – 2000 Indiana University, Bloomington, IN Research Assistant, Spencer/Proffitt Study, “Children’s Images of Poverty”

1991 – 1992 Shinsei Chugakko (Middle School), Motosu-gun, Gifu, Japan Assistant English Teacher, Japan Exchange in Teaching Program

Courses Taught
Georgia State University Graduate: History of Art Education; Research in Art Education, Special Topics, Thesis Undergraduate: Art Education for Pre-K through 5th grade; Art and Music for Early Childhood, Student Teaching Seminar and Supervision

Florida State University Graduate: History of Art Education; Methods of Research in Art Education; Independent Study; Master’s Research; Doctoral Dissertation Undergraduate: Curriculum and Assessment; Student Teaching; Senior Portfolio; Theory and Practice II; Classroom Management, Ethics, and School Law

University of Florida Graduate: Seminar in Intercultural Education through Art; Seminar in History of Art Education; Seminar in Research Methods, Master’s Thesis Director Undergraduate: Student Teaching Supervision; Portfolio Seminar; Principles of Teaching Art; Introduction to Art Education; Art for Elementary Schools (coordinator); Field Experience Coordinator

Columbus State University Undergraduate: Teaching Art in Elementary School; Teaching Art in Middle and High School; Student Teaching Supervision; Seminar in Art Education; Drawing 2; Art and Artists; Art Appreciation
Indiana University  
Undergraduate:  Art Experiences for Elementary Teachers (also coordinator, Spring 2000); Foundations of Art Education and Methods II (co-instructor with Enid Zimmerman, Spring, 1998); Saturday School for the Visual Arts (assistant coordinator, Fall 1997)

Georgia State University  
Undergraduate and Graduate: Art for Elementary Majors

**Mentoring**

**Master's Directive**  
Jessica Nicula, Georgia State University, 2011
Anastasia Fink, Georgia State University, 2011
Zalika Perkins, Georgia State University, 2011
Anne Shea, Georgia State University, 2011
Cheryl Noel, Georgia State University, 2011
Melissa Johns, Georgia State University, 2011
Audrey Albright, Georgia State University, 2010
Yuri Chon, Georgia State University, 2010
Lynn Hatcher, Georgia State University, 2009
Nathan Archer, Florida State University, 2006
Karin Gunn, Project-in-lieu-of-thesis: TeachAnimation.org Website, University of Florida, 2005

**Master's Committee Member**

John Wood, John Heard, Lisa Steinfeld, Lisa Beavers, Lori Fulton, Catherine Driskell, Georgia State University
Anne MacCarroll, Danielle Wright, Florida State University
Kimberly Sanford, Project-in-lieu-of-thesis: Indie Comics for Individuals, University of Florida, 2005


**Doctoral Committee Directive**

Craig Gregory, Florida State University, 2005-2007
Doctoral Committee Member
Georgia State University: Rita Baker Florida State University: Audra Price, Zerric Clinton, Gylbert Coker, Ann Christiansen, Donald Sheppard, Carolyn Erler,
University of Florida: Jennifer Sanders, (Reading Education) Dissertation: Sketchbooks for Building Literacy with Struggling Readers

Sponsor, Georgia State University Student Chapter of NAEA
Presidents: Katherine Smith, Katie Burnett, Dea Kunava

Sponsor, Florida State University Student Chapter of NAEA
Kara Leffler, Organizer

Sponsor, University of Florida Student Chapter of NAEA
Presidents: Mabel Salazar, Theresa Martin, Jim O'Donnell, Jennifer Roudebush, Brandi Callister Recognized Locally and Nationally as Outstanding Student Organization

Visiting Scholars
2010 Dr. Mindi Rhoades, Visiting Asst Professor, School of Teaching & Learning, The Ohio State University, Columbus OH

2009 Demetrio Bautista Lazo, Master Weaver from Teotitlan del Valle, Oaxaca, Mexico, hosted at Georgia State University, Atlanta, GA

2006 Dr. Enid Zimmerman and Dr. Gil Clark, Professors Emerita of Art Education from Indiana University, hosted at Florida State University, Tallahassee, FL

2005 Dr. Sarah Corona, Professor of Communications from University of Guadalajara, Mexico, hosted at University of Florida, Gainesville, FL

2003 Dr. Yakubu Peligah, Professor of Art Education from Kwame Nkrumah University of Science and Technology, Kumasi, Ghana, hosted at University of Florida, Gainesville, FL

Service

Academic -Current
International
2009 – 2011 World Council, International Society for Education through Art (InSEA)

2011 – 2013 Advocacy Committee, World Council of International Society for Education through Art (InSEA)

National


2008 – 2011  North American Representative to the World Council of the International Society for Education through Art

2006 – present  National Art Education Association Delegates Assembly Representing Lesbian, Gay, Bisexual, Transgendered/Queer Issues Caucus (LGBTQIC)

2004 – present  National Art Education Association Delegates Assembly Representing United States Society for Education through Art (USSEA)

2004 – present  Executive Board and Membership Committee, USSEA


College
2007 – 2011  Curriculum Committee, Professional Education Faculty, College of Education, Georgia State University, Atlanta, GA (co-Chair, 2008-2009 academic year; Chair, 2011-2012 academic year)

2008 – 2009  Professional Education Faculty, Executive Committee, Georgia State University, Atlanta, GA

2007 – 2008  Content and Knowledge Committee, College of Education, Georgia State University, Atlanta, GA

School
2008 – 2009  Chair, Gallery Committee, Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA

2008 – 2011  Critical Thinking through Writing (CTW) Ambassador for Art Education, Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA

Community
2011  Human Rights Campaign Volunteer

2009 – present  Education Coordinator, ASIFA Atlanta, International Animated Film Association of Atlanta
Refugee Resettlement and Immigration Services of Atlanta (RRISA) Art program facilitator, Avondale, GA
Caminar Latino, Art Program facilitator, Atlanta, GA
Educational Advisory Board, Center for Puppetry Arts, Atlanta, GA
2007 – present

**Academic -Prior National**

2003
Art Education Textbook Reviewer, Prentice Hall Publishers

2002
Education Textbook Reviewer, McGraw Hill Publishers

2000
Sujuni Textile Exhibit, 44th Annual Comparative-International Education Society Meeting San Antonio, TX

1999
Coordinator for Publicity, 8th Interamerican Symposium on Educational Ethnographic Research, Indiana University, Bloomington, IN
Assistant Editor, *INSEA News*, Indiana University, Bloomington, IN

1998

**University**

Teacher Education Advisory Committee (TEAC), Florida State University, Tallahassee, FL

2005 – 2007
TEAC Subcommittee on Clinical Experiences, Florida State University, Tallahassee, FL

2006 – 2007
Education Advisory Board, Harn Museum of Art, University of Florida, Gainesville, FL

2004 – 2005
Art Education Program Coordinator, NCATE Accreditation Committee College of Education, University of Florida, Gainesville, FL

2001 – 2005
Roundtable on Diversity Conference, University of Florida, Gainesville, FL

2003 2002 –
Commencement Marshal, College of Fine Arts, University of Florida, Gainesville, FL

2004 2002 –
University Minority Mentors Program, University of Florida, Gainesville, FL

2003 2000 –

2001
Art Education Program Representative, Professional Community and Field Experience Committee, College of Education, Columbus State University, Columbus, GA
2000 – 2001  Departmental Representative, Campus-wide Committee on Teaching and Learning, Columbus State University, Columbus, GA

                      University Representative, University System of Georgia Teaching and Learning Conference, Columbus State University, Columbus, GA

**College**

2006, 2007  Commencement Marshall, Florida State University, Tallahassee, FL

2001 – 2005  Advisory Committee, School of Art and Art History, University of Florida, Gainesville, FL

2001 – 2005  Faculty Sponsor, National Art Education Association Student Chapter School of Art and Art History, University of Florida, Gainesville, FL

2004 – 2005  Futures Committee, College of Fine Arts, University of Florida, Gainesville, FL

2003 – 2005  Graduate Advisor, Art Education, School of Art and Art History, University of Florida, Gainesville, FL

2003 – 2005  Graduate Curriculum Committee, School of Art and Art History, University of Florida, Gainesville, FL

2002 – 2003 Facilities Planning Committee, School of Art and Art History, University of Florida, Gainesville, FL

2001 – 2003  Area Coordinator, Art Education, School of Art and Art History, University of Florida, Gainesville, FL

2001 – 2002  Search Committee, Drawing and Painting, School of Art and Art History, University of Florida, Gainesville, FL

2001 – 2004  International Committee, School of Art and Art History, University of Florida, Gainesville, FL

2000 – 2001  Art Department Liaison to Columbus Cultural Arts Alliance, Columbus State University, Columbus, GA

**Department**

2005 – 2007  Coordinator of Undergraduate Studies, Florida State University, Tallahassee, FL

2005 – 2007  Faculty Advisor, Art Education majors, Florida State University, Tallahassee, FL

2005 – 2007  Undergraduate Curriculum Committee (Chair), Florida State University, Tallahassee, FL
2006 – 2007  Search Committee, Arts Administration, Florida State University, Tallahassee, FL

2006 – 2007  Sponsor, FSU Student Chapter of National Art Education Association Florida State University, Tallahassee, FL

Community
2006  Service Learning with the Homeless Project Planning Committee, Tallahassee, FL

2003 – 2004  Empty Bowls Project, faculty sponsor of student organization Gainesville, FL

2002  Art in State Buildings selection committee, PK Yonge Developmental School, Gainesville, FL

2000  Judge, School Art Symposium Juried High School Art Competition, Columbus, GA

2000  Evaluator, PTA Reflections Art Competition, Columbus, GA

John R. Decker  
Assistant Professor, Art History  
Ernest G. Welch School of Art  
Georgia State University  
P.O. Box 4107  
Atlanta, GA 30302-4107  
Email: jdecker@gsu.edu  
Office Phone: 404-413-5242

Education

2004 Ph.D. Art History, Northern European Painting.  
University of California, Santa Barbara, Santa Barbara, CA.  

1999 MA. Art History, Northern European Painting.  
University of California, Santa Barbara, Santa Barbara, CA.

1994 BA. Art Studio with Emphasis in Art History, Graduated Magna cum laude.  
California State University Stanislaus, Turlock, CA.

1991 General Education Studies  
San Joaquin Delta College, Stockton, CA.


John R. Decker, PhD
Guides Who Know the Way. Early Modern Metadevotion and Metadevotional Imagery
(In progress).


Reviews

Fellowships
2008-2009. Center for Teaching and Learning Fellowship, Georgia State University.
2002-2003. J. William Fulbright Scholarship (I declined this award in favor of the Kress).
2002-2003. Graduate Opportunity Fellowship (I declined this award in favor of the Kress).


Papers/Conference Sessions

John R. Decker, PhD 2


2003. *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe*, Lovis Corinth Symposium, Emory University, Atlanta, Georgia (Panelist). Title of Paper: “Geerigen tot Sint Jans: Taming the Wilderness of the Soul.”

Guest Lectures 2009. Lecture, Graduate Seminar (DP 8500), Georgia State University. Title of Paper: “Early Art Critics and Criticism.” 2009. Lecture for the Art History Student League, Georgia State University, Atlanta, Georgia. Title of Paper: “Writing a Professional CV.”

2008. Lecture for the Art History Student League, Georgia State University, Atlanta, Georgia. Title of Paper: “So, You Want to go to Graduate School? Do’s and Don’ts for Grad School Applications.”

2007. Lecture for the Art History Student League, Georgia State University, Atlanta, Georgia. Title of Paper: “Technology Basics for Art History Students.”


John R. Decker, PhD 3


Interviews 2009. City Café, WABE Atlanta (Atlanta NPR Affiliate). Listen to the interview at:

http://stream.publicbroadcasting.net/production/mp3/national/local-national-851523.mp3

Scholarship of Teaching and Learning (SoTaL) Research

2007-2008. Georgia State University. Urban Internet Conversations in Literacy, the Arts, and Digital Media (uiCLAD). Interdisciplinary pedagogical research group investigating technology in the classroom.

Media 2011. Instructional Video Explaining Linear Perspective (http://hollywood.gsu.edu/art/artjrd/Perspective_Demo.mp4).
2009. Instructional Video on Art Historical Interpretation (http://hollywood.gsu.edu/art/artjrd/interpretation.mov).

Graduate Student Committee Work 2010 MA Thesis Committee Chair for Brittanie Kinch. Thesis Title: Curiosity and Wealth: Collecting Practices in the Early Modern Period (completed).


John R. Decker, PhD 4


Distinctions 2008. Recognized for having a positive impact on student learning by the GSU Center for Teaching and Learning’s “Thank a Teacher” Program. 2007. Recognized for distinguished teaching by the University of Georgia Chapter of the Alpha Omicron Pi Sorority. 2005. Recognized for distinguished teaching by the University of Georgia Chapter of the Alpha Gamma Rho Fraternity. 2001. Recognized for distinguished teaching by the Santa Barbara Chapter of the Gamma Phi Beta Sorority.


Professional Affiliations College Art Association Historians of Netherlandish Art Renaissance Society of America South Eastern College Art Conference

Languages Read/Spoken Reading and Speaking ability in Modern Dutch. Reading ability in Medieval Dutch. Reading ability in Modern German. Reading ability in Classical Latin. Reading ability in Medieval Latin.

John R. Decker, PhD 5
CRAIG DONGOSKI

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Atlanta, Georgia 30319
(404) 841-0086 email:
cdongoski@gsu.edu

EDUCATION

1991 MFA, Master of Fine Arts • University of South Dakota, Vermillion, SD. 1988 BFA, Bachelor of Fine Arts • Millikin University, Decatur, Illinois.

PROFESSIONAL EXPERIENCE

2001-now   Associate Professor of Art, Georgia State University • Atlanta, GA. Teaching Foundations courses in Drawing, Media, Color and Design, Upper Division Drawing and Painting courses, Special Topics and Graduate Seminar. participation on Committees.

1999-01 Visiting Lecturer, School of Art & Design, Georgia State University • Atlanta, GA. Drawing, Painting, Printmaking and Foundations programs.

1991-99 Faculty, Area Chair of Printmaking, School of the Museum of Fine Arts • Boston, MA.

PROFESSIONAL EXPERIENCE  (INTERNATIONAL)

2011 Paivascapes #1; Binaural Media and Nodar Festival; • Nodar, Portugal; Video and Audio piece presented at international invitational Sound Art Festival

  Ionion Center for Art and Culture • Kefalonia, Greece; produced 2 audio piece created With field recordings and local interviews to supplement exhibition by Pam Longobardi

2010 Paivascapes #1; Binaural Media and Nodar Residency Center; • Nodar, Portugal

  SoundLab VII; Audio piece Stock Market Music selected for festival•Cologne, Germany


2008 Artist-in-Residence, NY Arts Beijing • Beijing, China. Exhibition accompanied the residency.

2007 Faculty, Santa Reparata International School of Art • Florence, Italy. GSU Study Abroad program. Taught Experimental Works on Paper.
2006   Artist Residency and Exhibition, selected as artist to represent Atlanta through A-I-R-I (Artist in Residency International), Oder 24 Gallery, Berlin, Germany

2005 **Altered States Conference**, hosted by Roy Ascott, Plymouth University • Plymouth, England. Invited to deliver paper at international conference. *Sound Spaces Atmospheres*, workshop with Carsten Nicolai, et al. Domus Academy • Venice, Italy. Chosen to participate in international collaborative sound workshop. Faculty, Santa Reparata International School of Art • Florence, Italy. GSU Study Abroad program. Taught Experimental Works on Paper. Visiting Artist/Lecturer, American University in Sharjah • United Arab Emirates

2003 Faculty, Santa Reparata International School of Art • Florence, Italy. GSU Study Abroad program. Taught Experimental Works on Paper.

2002 Visiting Lecturer, Kinki University • Osaka, Japan Faculty, Santa Reparata International School of Art • Florence, Italy. GSU Study Abroad program. Taught Experimental Works on Paper.

2001 Visiting Lecturer, Cortona Program, University of Georgia Studies Abroad, International Print Symposium • Cortona, Italy.

1999 Artist Residency, Franz Masereel Center • Kasterlee, Belgium.

1997 Visiting Artist, University of Windsor • Ontario, Canada. Public lecture.

1995 Visiting Artist, Charles University • Prague, Czech Republic. Visiting Artist, Universite of Sint-Marie • Antwerp, Belgium.

**VISITING ARTIST AND LECTURER**

2011 Visiting Artist, Georgia Perimeter College • Dunwoody, Georgia

2010 Visiting Artist, Wake Forest University • Wake Forest, North Carolina Visiting Artist, Rutgers University • Camden, New Jersey

2009 Visiting Artist, University of Arkansas • Fayetteville, Arkansas

2007 Visiting Artist, Wichita State University • Wichita, Kansas

Presented ‘Drawing Voices’ workshop for kids; Education Program/Atlanta Contemporary Art Center; Atlanta, GA

2005 Visiting Artist/Lecturer, American University in Sharjah, United Arab Emirates
2004  Eckerd College • Saint Petersberg, Florida University College & State University-Georgia; Milledgeville, GA

2003  Penland School of Crafts • Penland, NC. Taught 2-week drawing course.

2002  Visiting Critic, graduate review boards, School of the Museum of Fine Arts •Boston, MA

2001  Visiting Lecturer, University of Georgia, Athens • Georgia. Visiting Critic, graduate review boards, School of the Museum of Fine Arts •Boston, MA Visiting Artist/ Lecturer, University of Florida •Gainesville, FL

2000  Penland School of Crafts • Penland, NC. Taught 2-week drawing course.

1999  Agnes Scott College • Atlanta, GA. Artists talk in conjunction with “Vanitas”.


1997  Pasadena Community College • Pasadena, CA. Public lecture. Massachusetts College of Art • Boston, MA. Public lecture.

1996 Southern Graphics Council Conference, West Virginia University • Morgantown, WV. Demonstration.


            Knoxville, TN. Lecture, demonstration. Black Hills Print Symposium. • Nemo, South Dakota. Guest Faculty.

1994 Experiment Etching Studio • Boston, MA. Demonstration. Mid-America Print Council (MAPC), University of Indiana • South Bend, IN. Demonstration.

PROFESSIONAL PRESENTATIONS AND JURIES

2009 Drawing Voices Telematic performance between University of Georgia and Georgia State University. Collaboration sponsored by University of Georgia •Athens, GA

2007  Co-Juror Annual Student Exhibition; Wichita State University; Wichita, KS

2006  Guest Juror for Laptop Battle, National Electronic Music competition, hosted by Native Instruments Technologies at ‘Lenny’s Bar’ in Atlanta, GA; Sound Designers. and Producers Richard Devine and Omar Torres were the other two jurors
Lecture/presentation *Dorkbot* Symposium hosted by Georgia Tech. Invited by Jason Freeman, Dept of Music • Atlanta, GA

*Pictorial Language* Symposium• presented paper, Kennesaw State University • Kennesaw, GA

2004 Freshman Learning Communities Across Disciplines, Southern Regional Learning Communities Conference; Georgia State University • Atlanta, GA

2003 ‘Meta-Technologies and the Collective,” presented on panel ‘Art & Language, Hawaii International Conference on The Arts & Humanities; University of West Oahu • Honolulu, HI

2002 Innovations in Teaching, State of Georgia Conference on Art Education; Hosted by The Georgia Board of Education; Atlanta, GA

2001 Visiting Artist Lecture, Cortona International Print Symposium, University of Georgia’s Study Abroad program • Cortona, Italy.

**EXHIBITS AND PROJECTS CURATED**

2010 Curator and originator, *Signature and Sound*, exhibition of 22 student artists’ drawings within Limelight Gallery, Atlanta, Georgia

2009 Artist-in Residence; Hambidge House; • Clayton, GA Curator and originator, *The GIFT*, exhibition of 20 student artists’ drawings; Limelight Gallery • Atlanta, GA

2008 Curator and originator, *Lost with Direction*, exhibition of 15 student artists’ drawings; Limelight Gallery • Atlanta, Georgia

2007 Curator and originator, *Poor Traits*, exhibition of 15 student artists’ drawings; Limelight Gallery • Atlanta, Georgia

2006 Curator and originator, *Drawing Voices*, exhibition of 15 artists’ drawings produced within the *Drawing Voices Laboratory*. Limelight Gallery • Atlanta, Georgia

2005 Curator and originator, *Drawing Voices*, exhibition of 15 artists’ drawings produced within the *Drawing Voices Laboratory*. Limelight Gallery • Atlanta, Georgia
2004 Curator and originator, *Drawing Voices*, exhibition of 15 artists’ drawings produced within the *Drawing Voices Laboratory*. Limelight Gallery, Atlanta, Georgia

2003 Co-Curator and co-organizer, *Pulse Field*, international and historical sound art exhibition, collaborative effort with Robert Scott Thompson, School of Music. Georgia State University Galleries • Atlanta, GA.


2001 Curator, *Random Channels*, Multi-media exhibition, EYEDRUM Space, Atlanta, GA

1997 Organizer, Pilot Program, Contemporary Art Center • North Adams, MA. Summer studio program for Painting, Print, Paper and Drawing students and visiting artists.


1994 Juror, Concord Art Association Annual Juried Exhibition • Concord, MA.

1993 Curator, National Screenprint Invitational, SMFA • Boston, MA

**SELECTED EXHIBITIONS**

2011 *Attack/Decay/Sustain/Release*; Solo Exhibition; Whitespace Gallery • Atlanta, GA *Durations*; Invitational Small Group Exhibition; Prescott Contemporary Art Center

- Masilla, NM. I was represented by 6 large-scale paintings and 4 smaller prints. *9-11-10*; Multimedia Solo Exhibition; Ernest G. Welch School of Art Gallery • Georgia State University • Atlanta, GA. With assistance by Tim Nichols. *Durations*; Solo Exhibition; Atrium Gallery; Hartsfield/Jackson Int’l Airport • Atlanta, GA *Wood Works*; Group Exhibition; Gallery Walk at *Terminus* • Atlanta, GA

2010 *The Group Show*; Group Exhibition 3rd Ward Gallery; •Brooklyn, New York *Ink, inc*; Group Exhibition; Holly Johnson Gallery • Dallas, TX *Durations*; Solo Exhibition; Hanes Gallery; Wake Forest, North Carolina *Spirited Calligraphy*; Ernest G. Welch School of Art Gallery • Georgia State University •Atlanta, GA

*Durations*; Solo Exhibition; Caladan (Online Gallery); Cambridge, MA *Durations*; Solo Exhibition; Arts Gallery; University of Arkansas; Fayetteville, Arkansas *Searching for God*; Juried Exhibition; Kuhn Gallery • Ohio State University • Marion, OH
2009  
*Primal Resonances*; Solo Exhibition; CornBred Gallery • Atlanta, GA  
*Small Work Redux*; Group juried exhibition; Agnes Scott College/Dalton Gallery • Atlanta, GA  
*Winter Show*; 3rd Ward Juried Competition;  
Brooklyn, NY  
*24th Annual Int'l Exhibition*; University of Texas-Tyler/Meadows Gallery • Tyler, TX; Andrew Rubin, Juror  
*Durations*; Two-Artist Exhibition; Tinney Contemporary Gallery • Nashville, TN  
*One-Artist Exhibition*; Gallery Stokes • Atlanta, GA  
*Geometric Sequence*; Caladan Gallery [online] • Cambridge, MA

2008  
*Drawing Voices*; One-Artist Exhibition; Reed Whipple Art Center; Las Vegas, NV  
*3-Artist Summer Exhibition*; Atlanta Contemporary Art Center; Atlanta, GA  
*Int'l Works on Paper Exhibition*; Arkansas State University; Bradbury Gallery, Fowler Center; Received Purchase Award  
*New Genre Landscape*, City of Atlanta Cultural Affairs, Sunken Garden Park • Atlanta, GA  
*The Bottle Project*, large-scale site specific installation and website with Craig Dongoski, Pam Longobardi and Joe Peragine. Curated by Stuart Keeler

2007  
*Symbiosis: Contemporary Concepts in Art and Science*; IAO Gallery; Oklahoma City, OK

2006  
*Rainbow Machine +Drawing Voices* Multi-Media installation/exhibition in both GSU galleries, with graduate student Shana Robbins.

2005  
*LA Strange Animal* Organized by Giovanni Jance in conjunction with Andrea Zittel and High Desert Test Sites • Los Angeles, California  
*Switch*, group exhibition addressing light as medium, Eyedrum Gallery and Project Space • Atlanta, Georgia  
*Mechanical Occult* an interactive performance of a Homophonic Translation Eyedrum Gallery and Project Space • Atlanta, Georgia  
*FLOW*, Group Invitational exhibition curated by Barkin & Leeds Consulting Firm, Sun Trust Building Atlanta, Georgia  
*New Orleans Triennial* curated by Marilyn Kushner, Brooklyn Museum. New Orleans Museum of Art • New Orleans, Louisiana

2004  
*Drawing Voices*, multi-media exhibition, Elliot Gallery, Eckerd College, St. Petersburg, Florida. (solo exhibition)  
*Sound Installation for “One Big Self,”* sound installation through telephones in conjunction With collaborative exhibition of photographer Deborah Luster and poet C.D.Wright, Jack Shainman Gallery • New York, NY.  
*Sound Design for “My Great Descent,”* conducted by Butch Morrison, directed by Scott Cohen, theatrical performance of spoken word, dance and the sound of drawing, Closing ceremony of “Mythic Journeys” symposium, Hyatt Regency • Atlanta, GA.

2003  
*Drawing Voices*, multi-media sound exhibition, Galerie Entropia • Wroclaw, Poland.  
*Veerle Rooms in Dialog*, international invitational exhibition, Scaldis Room,
KBC Tower • Antwerp, Belgium (Dec 2002 – April 2003) Craig Dongoski and Pam Longobardi: Works on Paper,
Santa Reparata Gallery • Florence, Italy Faculty Exhibition, Penland School of Arts & Crafts, Penland, NC Sketches II, Exhibition Swan Coach House Gallery, Atlanta, GA Works on Paper, GSU Faculty Exhibition; Rialto Theater; Atlanta, GA

2002 PEARL of the Third Mind, exhibition of collaborative work with P. Longobardi, Gusto House Gallery • Kobe, Japan. Unidentified Transmissions, Group exhibition, Lunar Landing Gallery • Brooklyn, NY A Thin Line Drawn, exhibition of collaborative work w/ P. Longobardi, Artist Gallery, Savannah College of Art & Design • Savannah, GA GSU: Faculty Selects, Group Invitational exhibition curated by Barkin & Leeds Consulting Firm, Sun Trust Building Atlanta, Georgia

2001 RANDOM CHANNELS, EYEDRUM Gallery •Atlanta Georgia. Brooklyn Community Film Festival, ‘Frozen Wisdom’ screened • Brooklyn, NY Ponte Futuro exhibition, as part of Cortona International Symposium • Cortona, Italy. Frozen Wisdom, multi-media exhibition Raymond Lawrence Gallery • Atlanta, GA Boston Printmakers Exhibition, Gallery 808, Boston University • Boston, MA. Holiday Show, Invitational printmaking exhibition, Swan Coach House • Atlanta, GA Pressed and Pulled, Competitive print exhibition, Georgia College State University,

• Milledgeville, GA, Juror’s Mention
What’s So Funny, Invitational multi-media exhibition, TUBE Space • Atlanta, GA Ken Grizzell and Friends, Warren Lee Center for Fine Arts • Vermillion, South Dakota

2000 A Demonstration on the Caution Required to Avoid Burning Flowers, Solo exhibition, Gallery Zebu • Atlanta, Georgia. (February) Damp Edge, solo exhibition of collaborative work, C. Dongoski/P. Longobardi,

Gallery of Art, University of Northern Iowa, Cedar Falls, Iowa. (September) Sketches, Swan Coach House Gallery • Atlanta, GA. Curated by Marianne Lambert. Winter Season Invitational Exhibition, Raymond Lawrence Gallery • Atlanta, GA. Faculty Exhibition, Penland School Gallery • Penland, North Carolina. (June)

1999 Triennial ’97, Museum of Modern Art, Rio de Janiero • Brazil. SWITCH, Eyedrum Gallery, Atlanta • Georgia. Vanitas, Agnes Scott College Dana Fine Arts Gallery • Atlanta, Georgia.

1998 Icons and Altars, Invitational Benefit Exhibition, New Art Center • Newton, MA. Mid-America Print Council Conference Exhibition • Cincinnati, OH. Southern Graphics Council Conference Exhibition • Athens, OH.

1997 Women and Walls and Phantasies Invoked by the Vapor of the RED SPIRIT Solo Exhibition, Creiger-Dane Gallery • Boston, MA. Krakow International Print Exhibition, Muzeum Okregowe-Ratusz Staromiejski
- Krakow, Poland. *Shifting Grounds*, Tower Gallery, Massachusetts College of Art • Boston, MA.

1996
- Pacific States Biennial National Print Exhibition, University of Hawaii • Hilo, HI.

1995
- Visiting Artist Exhibition, Universite de Sint-Marie • Antwerp, Belgium. Visiting Artist Exhibition, Charles University Prague, Czech Republic. *Paper in Particular*, 16th Annual National Exhibition, Columbia College • Columbia, MO. National Printmaking Exhibition, Trenton State College • Trenton, NJ. Craig Dongoski, Michael Krueger, Alice R. Rogers Gallery • Collegeville, MN. *Five Artists*, New Gallery, South Dakota School of Mines + Technology • Rapid City, SD. Florida Printmakers Society 7th Annual National Print Exhibition • Jacksonville, FL. 25th Bradley National Print and Drawing Exhibition, Bradley University • Peoria, IL. Arizona Print Invitational, Northern Arizona University • Flagstaff, AZ.

1994
- *Tufts and The Museum School: A Fifty Year Collaboration*, Tufts University • Medford, MA. *Blurring the Lines*, Three Artist Exhibition, Simmons College • Boston, MA. 9th Annual National Works on Paper Exhibition, University of Texas • Tyler, TX. *All-American Annual*, West Texas State University • Canyon, TX.

1993
- Solo Exhibition, Kirkland Fine Arts Gallery, Millikin University • Decatur, IL. Invitational Drawing Exhibition, Carpenter Center, Harvard University • Cambridge, MA. *Figurative*, Mid-America Print Council, Purdue University Gallery • Lafayette, IN. Florida Printmakers Society 6th Annual National Print Exhibition, New World School of the Arts • Miami FL. University of South Dakota Alumni Invitational • Vermillion, SD. *All-American Annual*, West Texas State University • Canyon, TX. 17th Harper National Print and Drawing Exhibition, Harper College • Palatine, IL. 24th Bradley National Print and Drawing Exhibition, Bradley University • Peoria, IL. 12th Los Angeles Printmaking Society National Exhibition, Laband Gallery • Van Nuys, CA.

1992
- 16th Harper National Print and Drawing Exhibition, Harper College • Palatine, IL.

1991

1990
- 10th Annual Faber-Birren Color Award Show, National Juried Competition, Stamford Art Association • Stamford, CT. “Dimensions,” 27th Annual National Juried Exhibition, Associated Artists Gallery
SELECTED FILM/VIDEO/SOUND PUBLICATIONS, SCREENINGS & FESTIVALS

2010 Paivascapes #1 CD [Image featured] + Video featured on website • Nodar, Portugal; 
http://www.paivascapes.org/en
Orbital Lullaby CD, on Aucourant Records, in collaboration with Robert Scott Thompson Gestural Static sound/drawing performance event: High Museum • Atlanta, GA Gestural Static sound/drawing performance event: Kavarna • Oak Hurst, GA Thought Begins in the Mouth, Radio broadcast WRAS Album 88 9-11-10, Radio broadcast and Interview WRAS Album 88

2010  SoundLAB -sonic art project environment • Online collaboration centered in Cologne, Germany• http://soundlab.newmediafest.org/blog/?page_id=234

2009 V O W E L S [after Rimbaud]; Performance invitation by Atlanta Poet Group; EYEDRUM • Atlanta, GA

2008  FoundTape: CHINA; Featured in the online Poetry Magazine As Long as it Takes

2007  OutMigration, Sound Designer; ‘MonkeyTown’, Brooklyn, NY; Dir.Francisco Lopez/Mogollon Prod.

2006  Drawing Voices CD, Hydra Head productions

2004  What Orders the Flow, Video screening "Leeds Underground film Festival", • Leeds, UK Drawing Voices featured on “WHERE’S MY ROBOT” CD, Hydra Head productions


Channel 18 • Tampa, FL
*What Orders the Flow*, Gusto House Gallery • Kobe, Japan.

*WAR WORLDS*, “THAT SMELL OF BEAUTY”, The Consulate of the Bolivarian Republic of Venezuela Gallery • New York, NY

**AWARDS AND GRANTS**

2010  Grand Prize; *The Group Show*; 3rd Ward Gallery; •Brooklyn, New York Grand Prize; *Solo Show*; Caladan Gallery [online]; •Cambridge, MA

2009  Arkansas State University; Bradbury Gallery, Fowler Center; Received Purchase Award

2004  Nominee, Rockefeller Fellowship Award in New Media, National Video Resources New Media Fellowships • New York, NY. Summer Research Grant, Georgia State University • Atlanta, GA Studio Residency Fellowship, three years, The Contemporary Art Center • Atlanta, GA. FLC Course Development Grant, Georgia State University • Atlanta, GA

2003  Research Instrumentation Grant, Georgia State University • Atlanta, GA FLC Course Development Grant, Georgia State University • Atlanta, GA Bourges Competition Winner, for film *What Orders the Flow*, Sonic Circuits X International Electronic Arts Festival • Saint Paul, Minnesota.

2002  *Innovation in Teaching Award*, Georgia State University, Atlanta, GA Research Initiation Grant, Georgia State University, Atlanta, GA Summer Research Grant, Georgia State University, Atlanta, GA

2001  Summer Research Grant, Georgia State University •Atlanta, GA Juror’s Mention, *Pressed & Pulled*, juried print competition, Georgia College State University • Milledgeville, GA

2000  *All Star Ball* Public Art commission, Metro Atlanta Chamber of Commerce Cultural Affairs Department, displayed during 2000 All-Star game • Atlanta, GA.

1998  Cushman Foundation Grant, School of the Museum of Fine Arts • Boston, MA Artist Residency Fellowship, Franz Masereel Center • Kasterlee, Belgium.

1997  Russell T. Smith Award for Teaching, School Museum of Fine Arts • Boston, MA

1994  Mellon Foundation Faculty Enrichment Grant, School of the Museum of Fine Arts • Boston, MA. 1993 Mellon Foundation Faculty Enrichment Grant, School of the Museum of Fine Arts • Boston, MA. Purchase Award, 24th Bradley National Print and Drawing Exhibition • Peoria, IL.


1991 Purchase Award, Faber-Birren Color Award Show • Stamford, CT.

GALLERY AFFILIATIONS AND ORGANIZATIONS

2011 Preston Contemporary Art Center • Masilla, New Mexico 2010-present White Space Gallery • Atlanta, GA 2009-present Tinney Contemporary • Nashville, TN

Gallery Stokes • Atlanta, GA 2001-present City of Atlanta Public Art Registry 1999-2001 Raymond Lawrence Gallery • Atlanta, GA.

Gallery Zebu • Atlanta, GA. 1995-

1998 Creiger-Dane Gallery • Boston, MA. 1992-current College Art Association member


CORPORATE AND PUBLIC COLLECTIONS

• MKG Art Management; Corporate Purchase; Houston, TX

• *Drop Dead Diva [Lifetime Channel]*; Five pieces borrowed and used on the set of television broadcast of premier season

• Arkansas State University; Bradbury Gallery, Fowler Center; Received Purchase Award

• Antwerpen Museum of Art • Antwerp, Belgium
• The New York Public Library • New York, NY.

• The Fogg Museum • Cambridge, MA.

• Butler Museum of American Art • Stubenville, OH.

• Trenton State College • Trenton, NJ.

• Museum of Fine Arts • Boston, MA.

• First of America Bank • Peoria, IL.

• University of South Dakota • Vermilion, SD.

• Bradley University • Peoria, IL.

BIBLIOGRAPHY OF REVIEWS AND CITATIONS AND PUBLICATIONS

2011 Drawing in Rhythm and Time: Craig Dongoski at Whitespace, BURNAWAY online article, written by Paul Boshears


Orbital Lullaby, CD Review on Morpheus.com 2010 Artist-a-Day Online repository of Contemporary art

http://www.artistaday.com/?p=5873&cpage=2#comments


The Open Studios Press Bawa, Avantika; Keeler, Stuart “COLD/Drain Magazine”, image reproduced [online]

2008 Super Forest, citation on weblog,
2007

2006

2005

2003

2002
Duerr, Teri, editor, Visual Feature, Kansai Scene guest artist pages, Kansai Scene, Osaka, Japan, no. 2, 21-23


Who’s Who Among America’s Teachers

2001

Feaster, Felicia, “General Perspectives,” Creative Loafing, Nov.21, p.50.

2000
Dooley, Tim, “Damp Edge,” catalog essay for exhibition, University of Northern Iowa.
Craig Drennen
172 Haynes Street SW, #211
Atlanta, GA 30313
(912) 220-3462  acdrennen@gmail.com

SELECTED GROUP EXHIBITIONS (CONTINUED):
2005 NADA (New Art Dealers Alliance), Miami, FL, with Samson Projects 
Semiconductors, Pharmaka Gallery, Los Angeles, CA – Artist/Curator Record, curated by Sarah Waiko, Savannah Gallery, Atlanta, GA & Red Gallery, Savannah, GA Small Wonders, Pharmaka Gallery, Los Angeles, CA Scope NY, Flatotel Hotel, New York City, with Samson Projects

2004 Champagne, Cadillacs, and Cash, curated by Rowley Kennerk, Urban Institute Art Center, Grand Rapids, MI Triangle Arts Foundation Benefit Exhibition, Triangle Studios, Brooklyn, NY

2003 Tension & Release, curated by Jinchul Kim, Art Institute & Gallery, Salisbury, MD Craig Drennen & Eve Laroche-Joubert, Triangle Arts Studios, Brooklyn, NY Unframed First Look, Lehman/Maupin Gallery, NYC; work selected by Peter Halley, Ross Bleckner, and Sue Williams Inauguracion, Espacio Pinar, Madrid, Spain Nine, exhibition of nine painters, Pinnacle Gallery, Savannah, GA (catalog available) Momenta Art Benefit 2003, Momenta Art, Brooklyn & White Columns, NYC Unfiltered, AquaSpace, Savannah, GA Lacoste Exposition & Vernissage, Lacoste School of the Arts, Lacoste, France

2001-3 Carry On Drawings, traveling exhibition curated by Avantika Bawa, Jehangir Art Gallery, Boroda, India; ArtCore Gallery, Mumbai, India; Indian Habitat Center, New Delhi, India; Rapid Transit Gallery, Savannah, GA; Beguiling Gallery, Toronto, Canada; Student Art Gallery, University of California San Diego

SECAC Juried Members’ Exhibition, University of South Alabama, Mobile, AL
2nd Annual Drawing Exhibition, Starland Gallery 28, Savannah, GA Reflections of Jane Fonda, Orleans Gallery, Savannah, GA (catalog available)

2000 Liberal Propaganda, (installation and performance of Ew/Dw), Starland, Savannah GA Aqua2000, AquaSpace, Savannah, GA Wallflowers, Flower Trademark, Savannah, GA -Artist Curator

1999 Small Work, Selena Gallery, Brooklyn, NY 1998 99 44/100 % Pure, Lubelski
Gallery, New York City --Artist/Curator Paper, E.i.E., Brooklyn, NY


SPEAKING APPEARANCES:
2011 Chair for panel “Painting in the Collapsed Field,” Southeastern College Art Association, Savannah, GA Visiting Artist (honorarium), University of Illinois at Urbana Champaign Visiting Artist (honorarium), Massachusetts College of Art, Boston, MA Juror’s Presentation, Virginia Contemporary Art Center, Virginia Beach, VA Visiting Artist (honorarium), Washington State University, Pullman, WA Visiting Artist (honorarium), University of Nevada, Las Vegas Moderator, “The Future of Art Criticism & the Role of the Academy,” Emory University, Atlanta, GA
Craig Drennen
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Atlanta, GA 30313
(912) 220-3462  acdrennen@gmail.com

SOLO & DUO EXHIBITIONS:
2012 Dramatis Personae, Saltworks Gallery, Atlanta, GA, (Jan ’12) 2011 Awful Inside, PORTABLE, Toronto, Canada (Nov ’11) 2010 Timon of Athens, Samsøen, Boston, MA (catalog available) 2009 Mistresses, Apemantus, and Flattering Lords, Gallery Stokes, Atlanta, GA 2008 Yueqi Zhang & Craig Drennen, Degree Zero Gallery, Beijing, China

Craig Drennen & Todd Schroeder, 2Car Garage Gallery, Savannah, GA 2007 Pictures From the Phantom Zone, Samson Projects, Boston, MA 2006 The Supergirl Project, Savannah Gallery, Atlanta, GA (catalog available)

SELECTED GROUP EXHIBITIONS:
2012 Painters Panting, curated by Stuart Horodner, Atlanta Contemporary Arts Center, Atlanta, GA (spring 2012)
2011 Of Dubious Design, Scaramouche Gallery, New York City; curated by David Howe Skowhegan Performs, Socrates Sculpture Park, Queens, NY Flux 2011, commissioned performance 1-Hour Awful (for Apemantus), Atlanta, GA Movers & Shakers, Museum of Contemporary Art, Georgia The Studio Visit Drawing Exhibition, The Studio Visit, Emerge art fair, Washington, D.C. Anthony Greaney x Dan Graham x Samsøen, Cottage Home, Chinatown, Los Angeles Spacelift, WallEye Gallery, Cleveland, OH; curated by Kristin Rogers Chain Letter, group exhibition, Samsøen, Boston, MA The Painted Photograph, curated by Lisa Tuttle, Southwest Arts Center Performance Theater

2010 New Curators, New Ideas, PPOW, New York City; curated by Erin Dziedzic TRAIT, Archer Gallery, Clark College, Vancouver, WA; curated by Blake Shell Triangle 2010 Workshop Open Studio, Triangle Art Center, Brooklyn, NY Why Go Anywhere Else, Montenegro Center of Contemporary Art, Montenegro; National Gallery, Belgrade, Serbia; Museum of Contemporary Art Vojvodina, Novi Sad, Serbia; et al, curated by Blazo Kovacevic Summer Salon, Saltworks Gallery, Atlanta, GA GSU Faculty Exhibition, Ernest G. Welch Galleries, Georgia State University, Atlanta, GA Art Papers Auction, Mason Murer Gallery, Atlanta, GA

2009 Le Flash, Atlanta, GA, public sites in Atlanta, GA; curated by Stuart Keeler and Cathy Byrd Add-Art, internet banner project, curated by Colleen Asper Volta Art Fair, Basel, Switzerland, with Samsøen, Boston, MA MACO art fair, Mexico City, with Samsøen, Boston, MA

2008 Reorder, curated by Fred Jesser, Marietta College Gallery, Marietta, OH Comfort/Burn, Artspace & Big Orbit Gallery, Buffalo, NY; curated by Alex Young Next art fair, Chicago, IL (Featured Artist, Samson Projects) 2008_02, Peo Peo Gallery, Shanghai, China Ambivalent Figuration, Samson Projects Gallery, Boston, MA

2007 In The Viewing Room, Frederieke Taylor Gallery, NYC; curated by Lisa Sigal Triangle Alumni Exhibition, Triangle Art Foundation, Brooklyn, NY Affair at the Jupiter Hotel art fair, with Tilt Gallery & Project Space, Portland, OR Blank, Tilt Gallery & Project Space, Portland, OR

2006 NADA (New Art Dealers Alliance) art fair, Miami, FL, with Samson Projects Goundswell Benefit, Exit Art, NYC Ohio University Bicentennial Alumni Exhibition, Dairy Barn Cultural Arts Center, Athens, OH
Craig Drennen
172 Haynes Street SW, #211
Atlanta, GA 30313
(912) 220-3462 • acdrennen@gmail.com

SPEAKING APPEARANCES (CONTINUED):
2010 Panelist for “On Residencies and Retreats,” Atlanta Contemporary Art Center, Atlanta, GA Visiting Artist (honorarium), Wellesley College, Wellesley, MA Panelist presentation “EbW: East by West Performance Art” for “Spirited Calligraphy” symposium, Georgia State University, Atlanta, GA (10/08/10) Ohio University School of Art Distinguished Alumni Presentation, Athens, OH
2008 Visiting Artist, Yale University Painting Department, New Haven, CT Visiting Artist (honorarium), University of North Dakota, Grand Forks, ND Introductory speaker for Trustees Lecturer Fred Wilson, Trustees Theater, Savannah, GA


“Mosaic as Contemporary Practice” (honorarium), SNARF, Amityville, Long Island, NY 1998 Panelist for “Art Criticism and the Popular Press,” Mid-America College Art Association Conference, Lexington, KY Speaker for “Re-factoring Art History into the Contemporary Artist’s Studio,” Mid-America College

Art Association Conference, Richmond, VA. Presentation title: “Teaching the Avant-garde” “A History of Artist Multiples” (honorarium), Dia Center for the Arts, New York City Visiting Artist (honorarium), University of Tennessee, Knoxville, TN

1994 Introductory speaker for Gen Art Symposium; speakers included Peter Halley, Lynne Cooke and Jeffery Deitch, New York City

PUBLISHING EXPERIENCE:
2010-present Board of Directors member, Art Papers, Atlanta, GA
2011 “Paint Misbehavin’,” catalog essay for Build Up, Washington State University, Pullman, WA; curated by Michelle Forsyth
2009 Catalog interview of Avantika Bawa, Gallery Maskara, Mumbai, India
2008 Catalog essay for Diana Guerrero-Macia, Tony Wright Gallery, Chicago, IL Catalog essay for Michael Scoggins exhibition, Virginia Center for Contemporary Art, Virginia Beach, VA

2007 Interview with curator Ragan Cole-Cunningham, Counterparts exhibition catalog, Virginia Center for Contemporary Art, Virginia Beach, VA
2002-2003 Contributing critic for Art Papers, Atlanta, GA
1998 -99 Contributing critic for New York Arts and Cover, New York City
1994 -96 Contributing critic for Artlink, an online arts magazine, New York City
1991 -93 Staff art critic for ACE, monthly exhibition reviews, Lexington, KY
1991 -92 Contributing critic for Dialogue, Columbus, OH
Craig Drennen
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Atlanta, GA 30313
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BIBLIOGRAPHY:

New American Paintings #94: South edition, juried by Dan Cameron, Prospect New Orleans 2010


TEACHING AND RELATED EXPERIENCE:
2010-present Dean, Skowhegan School of Painting and Sculpture, Skowhegan, ME 2009-present
Georgia State University, Assistant Professor of Drawing/Painting/Printmaking 2007-2009
Savannah College of Art and Design, Professor of Painting 2006-2007
Savannah College of Art and Design, interim Painting Department Chair 1999-2006
Savannah College of Art and Design, Professor of Painting, Savannah, GA

* Graduate Painting coordinator (all campuses) 2003-06 1998-99
Dia Center for the Arts, Education Coordinator, New York City (part-time) School of Visual Arts, Adjunct Instructor, New York City 1997-99
Kingsborough Community College, Adjunct Instructor, Brooklyn, NY

Long Island University, C. W. Post Campus, Adjunct Instructor, Greenvale, NY 1998
New Jersey City University, Adjunct Instructor, Jersey City, NJ 1997-98
Dia Center for the Arts, Teaching Artist, New York City (part-time) 1996
Mercy College, Brooklyn Campus, Adjunct Instructor, Brooklyn, NY 1993-94
Long Island University, C. W. Post Campus, Adjunct Instructor, Greenvale, NY 1992
Eastern Kentucky University, Adjunct Instructor, Richmond, KY

University of Kentucky, Adjunct Instructor, Lexington, KY 1991-92
Transylvania University, Part-time Instructor, Lexington, KY
Craig Drennen
172 Haynes Street SW, #211
Atlanta, GA 30313
(912) 220-3462  acdrennen@gmail.com

GRANTS & AWARDS:
2011 Welch Scholar inaugural faculty research grant, Georgia State University, Atlanta, GA Flux Projects grant for 1-Hour Awful, Flux 2011, Atlanta, GA
2010 GSU Summer Research Fellowship, Georgia State University, Atlanta, GA Ohio University School of Fine Arts 2010 Distinguished Alumni Award
2006 Skowhegan fellowship, Skowhegan School of Painting & Drawing, Skowhegan, ME
2005 Presidential Fellowship, Savannah College of Art & Design, Savannah, GA
2003 Triangle Arts Foundation Artist Residency, Brooklyn, NY
2002 Vermont Studio Center Individual Artist Residency, Johnson, VT

EXHIBITION JURYING:
2010-11 Juror for Next Waves juried art exhibition, Virginia Center for Contemporary Art, Virginia Beach, VA
2010 Juror for 10th Annual Juried Exhibition, Grace Centre Gallery, Asheville, NC

EDUCATION:
2006 Skowhegan School of Painting and Sculpture 1991 MFA Art History (20th-century specialization), Ohio University 1990 MFA Painting, Ohio University 1988 BA Interdisciplinary Studies (Art/English), Glenville State College, summa cum laude
EDUCATION:
1985 Rhode Island School of Design, Providence, RI
MFA Painting
1983 University of Oklahoma, Norman, OK


SELECTED GROUP EXHIBITIONS:
2011 Kibbee Gallery, Grok, New Works by Tim Flowers, Miriam Karp & Iman Person, Atlanta, GA Spruill Gallery, Out of Print, Atlanta, GA Radar Hair and Records, Cancer is Total B.S.!, Silent Art Auction to Benefit the Prostate Cancer Foundation, Seattle, WA

2010 Ernest G. Welch School of Art & Design Gallery, 2010 Works by Faculty Exhibition, Atlanta, GA


2005 Ernest G. Welch School of Art & Design Gallery, Gas, Food & Lodging: Imagining Escape, Atlanta Spruill Gallery, Looks Good on Paper II, Atlanta Swan Coach House Gallery, Artists Paint Their Pets, Atlanta

2004 Bayeux Public Library, Exposition de L’universite de Georgie de L’ouest, Bayeux, France Ernest G. Welch School of Art & Design Gallery, High 5, Art for AIDS Survival, Atlanta ARTSCool Gallery at City Hall East, Art Papers 5th Annual Art Auction, Atlanta
2003 The Rialto, Paperworks, Atlanta Swan Coach House Gallery, Essence of Nature, Atlanta Swan Coach House Gallery, Small Sketches II: A Holiday Show, Atlanta
SELECTED GROUP EXHIBITIONS, Continued:

2002 River Gallery, Secret Garden, Chattanooga, TN Museum of Arts and Sciences, Prints, Palettes & Pots, Macon, GA SunTrust Plaza Gallery, Artwork by Georgia State University School of Art & Design Faculty, Atlanta

D. Miles Gallery, Artwalk 2002, Decatur, GA ARTSCool Gallery at City Hall East, Art Papers 3rd Annual Art Auction, Atlanta

2001 Swan Coach House Gallery, Prints By Georgia Artists, Atlanta Art Gallery @ Houston Community College Central, Louisiana Painters, Houston, TX Chung-Cheng Art Gallery, 7th Annual National Art Exhibition, St. John’s University, Jamaica, NY Abercrombie Gallery, 14th Annual McNeese National Works on Paper, McNeese State University, Lake Charles, LA Foster Gallery, Painters Invite Painters, Louisiana State University, Baton Rouge, LA

2000/99 Foster Gallery, Annual Faculty Exhibition, Louisiana State University, Baton Rouge


2000-1995 Woods-Gerry Gallery, Summer Faculty Show: Rhode Island School of Design, Providence, RI 1999 Krause Gallery, Tim Flowers and Acton Chin: Recent Works, Providence 1998 Rhode Island School of Design Museum, Down to Earth: The Enduring Landscape, Providence

2000/99 Foster Gallery, A Sense of Place (Drawings), Anna Maria College, Paxton, MA Attleboro Museum, A Sense of Place (Paintings), Attleboro, MA


McKillop Gallery, Six Foundry Artists at Salve, Salve Regina College, Newport, RI Gallery One, Tim Flowers and Diana Beardsley, Providence Foundry Gallery, Art at The Foundry, Providence

1985 Rhode Island School of Design Museum, MFA Exhibition, Providence

TEACHING:

2001-Present Georgia State University, Atlanta, GA

Ernest G. Welch School of Art & Design Senior Lecturer, Drawing/Painting/Printmaking Foundations Coordinator, 2005-present Area Coordinator, Drawing/Painting/Printmaking, 2005-06, 2011-12
TIM FLOWERS

TEACHING, Continued:

2004 summer State University of West Georgia, Carrollton, GA
Study Abroad Instructor, Summer Art Program in Bayeux and Paris,
France

1999, 2000 & University of New South Wales, Sydney, NSW, Australia, &
2002 Rhode Island School of Design, Providence, RI
Study Abroad Instructor/U.S. Coordinator, Art in the Outback Program

1999-2001 Louisiana State University, Baton Rouge, LA
Professional-in-Residence, Painting and Drawing Area, School of Art

1991-1999 Rhode Island School of Design, Providence, RI
Adjunct Faculty, Painting Department
Summer Faculty, Continuing Education

RELATED EXPERIENCE:

2011 FATE Regional Conference, University of West Georgia, Carrollton, GA
Participant, Connecting the Dots 2011 North Gwinnett Art Association, Inc., Suwanee, GA
Juror, Suwanee Plein Air Event 2009 Welch School of Art & Design Gallery, Atlanta, GA
Juror, Images of the Apocalypse

2008 American Print Alliance Print Dialogue Days Conference, Savannah College
of Art and Design – Atlanta, GA, Invited Participant, Georgia 291

2007 Think Tank II Conference, University of Georgia, Athens, GA Invited
Participant, Teaching the 3 C’s: Critical Theory, Critical Thinking and Critique
strategies

2004 Atlanta Contemporary Art Center, Open Studios, Atlanta Collaborator, Other
Mind, Drawing Performance 2002 Georgia Art Educators Association Conference,
Atlanta Presenter, An Artist Sees the Landscape 2001 Clayton Art Alliance,
Jonesboro, GA Juror, Fall Festival Art Exhibit 2001 ArtWorks 2001, Louisiana
Conference for the Arts, Baton Rouge, LA Presenter, Visual Arts Show and Tell, Part
II 1999 Wm. Turner Art Gallery, Pawtucket, RI Juror, Juried Art Exhibit 1998
Fitchburg Art Museum, Fitchburg, MA

Curator, External/Eternal: Paintings by RISD Graduates 1997
Juror, 62nd Regional Exhibition of Art and Craft 1997 Providence Art Club,
Providence

Juror, Annual Open Juried Painting Exhibition

AWARDS:

1999 The Millay Colony for the Arts, Austerlitz, NY,
Residency, February 1998 The RISD Museum/Andrew Mellon
Study Grant
REVIEWS:
ArtsCriticATL.com, Last chance: Closing Reception for Kibbee Gallery's Grok with Tim Flowers, Miriam Karp, Iman Person
I. EDUCATIONAL CREDENTIALS

California Institute of the Arts, Valencia, CA. Master of Fine Arts, 1987
Columbia College Chicago, Chicago, IL. Master of Arts, 1985
University of Texas at Austin, Austin, TX. Bachelor of Fine Arts, 1982

II. PROFESSIONAL CREDENTIALS

Assistant Professor, Ernest G. Welch School of Art and Design. 1996-2002
Associate Professor, Ernest G. Welch School of Art and Design, 2003-2009
Professor, Ernest G. Welch School of Art and Design. 2009-present

III. TEACHING EXPERIENCE

Georgia State University, Ernest G. Welch School of Art and Design, Atlanta, GA
Professor, Photography, 2009-present; Associate Professor, Photography, 2003
2009; Graduate Director, 2003-2007; Assistant Professor, Photography, 1996
2003.
California State University, Art Department, Long Beach, CA
Adjunct Professor, Photography, 1988-1996

Orange Coast College, Art Department, Costa Mesa, CA
Adjunct Professor, Photography, 1989-1996

University of CA, Art Department, San Diego, CA
Adjunct Professor, Photography, 1995

Chaffey College, Art Department, Rancho Cucamonga, CA
Instructor, Photography, 1994

Saddleback College, Art Department, Mission Viejo, CA
Instructor, Photography, 1988 -1989, 1993

Cypress College, Art Department, Cypress, CA
Instructor, Photography, 1988 – 1989

Orange County High School of the Arts, Los Alamitos, CA
Photography Instructor, 1988

California Institute of the Arts, Art Department, Valencia, CA Teaching Assistant, Photography II, 1986; Women and Science Fiction, 1987

Windsor Hills School, Los Angeles, CA

IV. ADMINISTRATIVE EXPERIENCE (ACADEMIC)

A. SERVICE ON COMMITTEES-SCHOOL


1996-1997
B. SERVICE ON COMMITTEES-COLLEGE / UNIVERSITY

University Senate, IS&T Committee, member, 2002-2009 Subcommittee:
Evaluation of Student Tech Fee Instructions, member, 2006 Subcommittee:
Student Tech Fee, member, 2004-2006

University Senate, Faculty Affairs Committee, member, 2002-present Subcommittee:
Academic Professionals Promotion Guidelines, member, 2008-2009 Chair, Subcommittee:
Review of procedures for complaints against faculty, 2003-2004 Subcommittee: Faculty Development, member,
2002 Subcommittee: Evaluation of Administrators, member, 2002
Subcommittee: Disruptive Behavior Subcommittee, member, 2002

University Senate, Student Life and Development Committee, member, 2003-2004 Subcommittee: Code of Conduct, member, 2003

Academic Program Review for Department of Middle/Secondary Education and Instructional Technology, member, 2004

University Senate, Planning and Development Committee, member, 2000-2002

Associate to the Center for Teaching and Learning, member, 1999-2001

University Senate, APACE Committee, member, 1999-2000

Graduate Council, College of Arts and Science, member, 2003-2007 Subcommittee: Graduate Petitions, member, 2007

New Media Faculty Search Committee, Department of Communication, member, 1996-1997.

C. ADMINISTRATIVE SERVICES


Graduate Director, School of Art and Design, 2003-2007

Co-Director, MFA Program in Digital Film and Arts Program, 2004-2008

Coordinator, Art and Design Digital Lab AM 211, 2002-2007, 2009
Supervisor, School of Art and Design Digital Lab, 2000-2002

D. ADVISORY SERVICES

Faculty advisor to ExLucis, the chartered student photography group. 1996-2000, 2007-present

Faculty Advisor, Art Student Union, 1998-2002

E. GRANTS FOR INSTRUCTIONAL IMPROVEMENT

Investigator, Student Technology Fee Grant, Photography Program, ($38,214), FY 2010

Investigator, Student Technology Fee Grant, Photography Program, ($14,679), FY 2009

Investigator, Student Technology Fee Grant, Photography Program, ($68,346), FY 2008

Co-investigator, Student Technology Fee Grant, School of Art and Design Digital Lab, ($199,632), FY 2001

Investigator, Instructional Improvement Grant, Photography Program, ($2,000), FY 1999

Co-investigator, Instructional Technology Grant for the School of Art and Design Digital Lab, ($90,000), FY 1999

Investigator, Quality Improvement Funds for Major Instructional Equipment, Photography Program, ($18,678), FY 1998

Investigator, Instructional Improvement Funds for digital equipment and RAM for computer workstation, Photography Program, ($2,000), FY 1998

V. BUSINESS AND PROFESSIONAL EXPERIENCE


Gallery Assistant, Museum of Contemporary Photography, Chicago, IL, 1983 – 1984

Museum Photographer, Huntington Art Gallery, Austin, TX, 1980 -1983
VI. INSTRUCTIONAL ACTIVITIES

COURSES TAUGHT

PHOT 4930, Internship in Photography, Spring 2008
PHOT 8500, Directed Study, Spring 2008
PHOT 2000, Photography I, Fall 2007
PHOT 2000, Photography I, Fall 2007
PHOT 4100, Color Photography, Fall 2007
PHOT 6000, Photography I for Non-major Grads, Fall 2007
PHOT 8999, Thesis Research, Fall 2007
PHOT 4500, Directed Study, Spring 2007
PHOT 4950, Portfolio II, Spring 2007
PHOT 4980, Special Problems, Spring 2007
PHOT 8500, Directed Study, Spring 2007
PHOT 8999, Thesis Research, Spring 2007
PHOT 4100, Color Photography, Fall 2006
PHOT 6050, Photography, Fall 2006
PHOT 8999, Thesis Research, Fall 2006
PHOT 4500, Directed Study, Spring 2006
ART 4980, Special Problems, Spring 2006
PHOT 4930, Internship in Photography, Spring 2006
PHOT 8500, Directed Study, Spring 2006
PHOT 8990, Thesis Research, Spring 2006
PHOT 4100, Color Photography, Fall 2005
PHOT 4430, Digital Video For Artists, Fall 2005
PHOT 4930, Internship in Photography, Fall 2005
PHOT 4940, Portfolio I, Fall 2005
PHOT 4950, Portfolio II, Fall 2005
PHOT 6030, Digital Video For Artists, Fall 2005
PHOT 6050, Photography, Fall 2005
PHOT 8999, Thesis Research, Fall 2005
PHOT 4500, Directed Study, Spring 2005
PHOT 4980, Independent Study, Spring 2005
PHOT 8000, Advanced Studio Problems, Spring 2005
PHOT 8990, Thesis Research, Spring 2005
PHOT 3000, Photography I, Fall 2004
PHOT 4430, Digital Video For Artists, Fall 2004
PHOT 4930, Internship in Photography, Fall 2004
PHOT 4940, Portfolio I, Fall 2004
PHOT 4950, Portfolio II, Fall 2004
PHOT 4980, Independent Study, Fall 2004
PHOT 6050, Photography, Fall 2004
PHOT 8999, Thesis Research, Fall 2004
PHOT 4100, Color Photography, Spring 2004
PHOT 4500, Directed Study, Spring 2004
PHOT 4430, Digital Video For Artists, Fall 2003
PHOT 4950, Portfolio II, Fall 2003
PHOT 6050, Photography, Fall 2003
PHOT 8000, Advanced Studio Problems, Fall 2003
PHOT 8500, Directed Study, Fall 2003
PHOT 8990, Thesis Research, Fall 2003
PHOT 8980, Special Problems, Summer 2003
PHOT 8500, Directed Study, Fall 2000 PHOT 8999, Thesis Research, Fall 2000
ART 4900, Critical Issues in Contemporary Art, Spring 2000
PHOT 4500, Directed Study, Spring 2000 PHOT 4940, Portfolio I, Spring 2000
PHOT 4950, Portfolio II, Spring 2000 AH 6980, Feminist Art History, Spring 2000
PHOT 8999, Thesis Research, Spring 2000
ART 4900, Critical Issues in Contemporary Art, Fall 1999
PHOT 4420, Digital I, Fall 1999 PHOT 4940, Portfolio I, Fall 1999
PHOT 4950, Portfolio II, Fall 1999 PHOT 4980, Special Problems, Fall 1999
PHOT 6050, Photography, Fall 1999 PHOT 4930, Internship in Photography, Fall 1999
PHOT 8980, Special Problems, Fall 1999 PHOT 8999, Thesis Research, Fall 1999
ART 4900, Critical Issues in Contemporary Art, Spring 1999
PHOT 4930, Internship in Photography, Spring 1999 PHOT 4950, Portfolio II, Spring 1999
PHOT 4980, Special Problems, Spring 1999 PHOT 8500, Directed Study, Spring 1999
PHOT 8980, Special Problems, Spring 1999 PHOT 8999, Thesis Research, Spring 1999
PHOT 3010, Photography II, Fall Quarter 1998 PHOT 4420, Digital I, Fall Quarter 1998
PHOT 4940, Portfolio I, Fall Quarter 1998
NANCY FLOYD

PHOT 899, Thesis Research, Winter Quarter 1997
PHOT 300, Methods and Process, Fall Quarter 1996
PHOT 800, Advanced Studio Problems, Fall Quarter 1996
PHOT 850, Directed Study, Fall Quarter 1996

B. DIRECTION OF INDIVIDUAL STUDENT WORK

MFA IN PHOTOGRAPHY, CHAIR


MFA IN DIGITAL FILMMAKING & ART, CHAIR

Elizabeth Strickler, Going to the Beach, 2007.

BFA IN PHOTOGRAPHY, CHAIR


**C. MEMBERSHIP ON COMMITTEES FOR INDIVIDUAL STUDENT WORK**

**MFA IN PHOTOGRAPHY,**

**COMMITTEE MEMBER**


**MFA IN DIGITAL FILMMAKING & ART,**

**COMMITTEE MEMBER**


**MFA IN SCULPTURE,**

**COMMITTEE MEMBER**


**MFA IN DRAWING & PAINTING,**

**COMMITTEE MEMBER**

MFA IN GRAPHIC DESIGN,

COMMITTEE MEMBER


MA IN ART HISTORY,

COMMITTEE MEMBER


MA IN ANTHROPOLOGY,

COMMITTEE MEMBER

Christina Russillo, As Seen By Teens, 2002

MA IN ART EDUCATION,

COMMITTEE MEMBER

John Brandhorst, Multicultural Connections in Art, 1999

BFA IN PHOTOGRAPHY,

COMMITTEE MEMBER


**BFA IN SCULPTURE, COMMITTEE MEMBER**


**BFA IN DRAWING AND PAINTING, COMMITTEE MEMBER**


**D. 1. COURSE DEVELOPMENT**

PHOT 4000, Special Topics: Lighting for Artists and Designers, Summer 2008

PHOT 4430, Digital II (Later to be called Digital Video for Artists), Fall 2003

AH 6980, Feminist Art History (collaboration with Professor Constance Thalken and Visiting Professor Thomasine Bradford), Spring 2000.

Art 4900, Critical Issues in Contemporary Art, Spring 1999

PHOT 3010, Photography II, Fall 1998

PHOT 4420, Digital I, Spring 1998

**D. 2. WORKSHOP DEVELOPMENT**

Artist Survival Skills Exhibition and Workshops, 1997-1998.

Planning and hanging an exhibition, Building crates and shipping art work, Promoting your art work to a museum, gallery or alternative space, Representing yourself on paper (resumes, grants, and proposals), Photographing works of art for documentation.
D. 3. NEW PROGRAM DEVELOPMENT

Co-Author, MFA Digital Filmmaking and Arts Curriculum, Interdisciplinary program with the School of Art and Design and Department of Communication, 2003-2004

D. 4. ADDITIONAL ACTIVITIES

Faculty advisor, ExLucis, the charted student photography group, 1996-2000, 2007-present Faculty Advisor, Art Student Union, 1998-2002 MFA Digital Filmmaking and Arts Student Advisor, 2003-2008

VII. INTELLECTUAL CONTRIBUTIONS SOLO EXHIBITIONS

2009 Brenau Gallery, Brenau University, Gainesville, GA. *She’s Got a Gun.*

2006 Hallie Ford Museum of Art, Willamette University, Salem, OR. *James M. Floyd Memorial.*

2003 Solomon Projects, Atlanta, GA. *Weathering Time* video projection.

2002 Atlanta Contemporary Art Center, Atlanta, GA. *Weathering Time.*

1999 Southern Light Gallery, Amarillo College, Amarillo, TX. *Stopping Power.*

1998 Natalie and James Thompson Art Gallery, San Jose State University, San Jose, CA. *Stopping Power.*


1995 Cypress College Photographic Gallery, Cypress, CA. *Stopping Power.*


1993 Los Angeles Center for Photographic Studies, Los Angeles, CA. *A Legacy of Choices in a Technological Era.* Pittsburgh Filmmakers, Pittsburgh, PA. *Nuclear Families.*

**PERFORMANCES**

2001 University Theatre, Georgia State University, Atlanta. *All I Want is to Photograph and to be Photographed*.

2000 University Theatre, Georgia State University, Atlanta. *Photograph Play*. In collaboration with Gayle Austin and Constance J. Thalken.

1998 School of Art and Design Galleries, Georgia State University, Atlanta.

*Shooting Lessons Here*. 1997 *CenterSpace* Salon, Woodruff Art Center, Atlanta.

*Shooting Lessons Here*.

**GROUP EXHIBITIONS**


Western Kentucky University Gallery, Bowling Green KY. *Hand in Hand* Centre for the Living Arts, Mobile, AL. *FADE*

Cherry Lion Gallery, Atlanta. *What’s Happening Now? A Cell Phone Challenge*

*SECAC Members Exhibition: Art in Academia*, Centre for the Living Arts, Mobile, AL.


*McMaster Gallery, Columbia, SC. Southeast -an Invitational Exhibition.*
2007 Robert B. Menschel Media Center, Syracuse, NY. A Just Image:


2004 Solomon Projects, Atlanta, GA.

2002 Eyedrum Gallery, Atlanta, GA. Transforming. Atlanta Contemporary Art Center, Atlanta, GA. In Here. Longwood Arts Project, Bronx, NY. Bitch School. SunTrust Plaza Gallery, Atlanta. GSU Faculty Exhibition. Visual Arts Gallery, Kennesaw State University, Kennesaw, GA. Atlanta

Master Photographers Show. 2001 Eyedrum Gallery, Atlanta, GA.


1999 Nexus Contemporary Art Center, Atlanta, GA. From Your House to Our House.

Ballroom Studios, Atlanta, GA. Artful Noise ‘99. 1998 The Columbus Museum, Columbus, GA. Teaching Art: Regional Faculty Invitational. 1997 Nexus Contemporary Art Center, Atlanta, GA. Multiple Identities. The Clement Gallery, Toledo, OH. Fun with Dick and Jane.
NANCY FLOYD


California Museum of Photography, Riverside, CA. In Our Sights: Artists Look at Guns.

1995 Moreau Galleries, Notre Dame, IN. Women Facing Fear.
Gallery 400, Chicago, IL. Arresting Images.
1203 Art Space, San Antonio, TX. Redefining Legacies.

1994 Lawndale Art and Performance Center, Houston, TX. Image as Issue.
Los Angeles Municipal Art Gallery, Los Angeles, CA. Underexposed.
Orange County Center for Contemporary Art, Santa Ana, CA. Baking Cookies.

1993 Orange County Center for Contemporary Art, Santa Ana, CA. At the End of the 20th Century: Values?


**CURATORIAL WORK**


**A. PUBLICATIONS – JOURNAL ARTICLES**


**B. PUBLICATIONS-BOOKS**


**B. PUBLICATIONS-EXHIBITION CATALOGS**

Floyd, Nancy. *Weathering Time*. Atlanta Contemporary Art Center, Atlanta, GA. With essay by Dr. Jane Blocker.


**E. PROFESSIONAL PRESENTATIONS**

Presentation on my book, *She’s Got a Gun*, Women’s Studies Distinguished Lecture Series, Appalachian State University, Boone, NC, 2008

Lecture on my work, Georgia State University Art Gallery, 2008


Lecture on my work, *She’s Got a Gun*, Solomon Projects, Atlanta, 2008


Lecture on my work, *James M. Floyd Memorial*, Hallie Ford Museum of Art, Willamette University, Salem, OR., 2006

Lecture on my work, *Weathering Time*, Atlanta Contemporary Art Center, Atlanta, 2003

Tour of *Weathering Time* installation with the Georgia Museum of Contemporary Art

ArtMerge Group. *Transforming*, Atlanta Contemporary Art Center, Atlanta, 2002

Lecture on my work, Eyedrum Gallery, Atlanta, GA, 2002

Lecture on my work, Kennesaw State University, School of the Arts, Kennesaw, GA, 2002

Studio tour and artist talk with Athens Drive High School students, Atlanta Contemporary Art Center, 2001

Visiting Artist, New York State Summer School of the Media Arts, Ithaca, NY., July 1998

Visiting Artist, Photography Program, Rhode Island School of Design, Providence, Rhode Island, 14-17 October 1997

Visiting Artist, Women’s Studies Program, University of the Redlands, Redlands, CA., 17-20 March 1997

Speaker, Symposium: *The Female Form: Women, Art and Politics*. Organized by the State University of West Georgia, Department of Art, Ballroom Studios, Atlanta, 1997

Lecture on my work, Gallery Eleven50, Atlanta, 1997

Lecture on my work, Atlanta College of Art. Atlanta, GA., 2000

Lecture on my work, *War, Nuclear Power, Guns, and Other Obscure Topics*. Nexus Contemporary Art Center. Atlanta, GA., 2000
Lecture on my work, Third Sunday, Artist In Residence International and Rail Road Earth. Atlanta, GA., 2000

Co-Organizer and Panel Chair, *Forever Young: The Adolescent in Contemporary Art and Culture*, Senate Salon, Georgia State University, Atlanta. Collaboration between The Atlanta Contemporary Art Center and Georgia State University, 1997

Co-Organizer and Panel Chair, *Sensations’ at The Brooklyn Museum (When Dung Hits the Fan)*, A Colloquium on Contemporary Art Issues, School of Art and Design, Georgia State University, Atlanta, 1999

Lecture on my work, Museum of Fine Arts, Florida State University. Tallahassee, FL., 1997

Film screening and lecture about the film, *Packing Heat*, dir. by Wendy Rowland, Georgia State University, Atlanta, 1997


Lecture on my work, Occidental College. Los Angeles, CA., 1995

Lecture on my work, Cypress College. Cypress, CA., 1995

Lecture on my work, Costa Mesa Art League. Costa Mesa, CA., 1993


Lecture on my work, California State University, Long Beach. Long Beach, CA., 1991

Lecture on my work, Orange Coast College. Costa Mesa, CA., 1990

Lecture on my work, California State University, Long Beach. Long Beach, CA., 1989


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**E. RELATED PROFESSIONAL EXPERIENCE**


Juror, Georgia National Fair Photography Competition, Perry, GA, 2008

Reviewer, Portfolio Review at the Atlanta Contemporary Art Center, 2008

Reviewer, Portfolio Review at the Atlanta Contemporary Art Center, 2007

Juror, Georgia High School Scholastics Art Awards, Georgia State University, 2007

Selection Committee Member, Fulton County Arts Council, Individual Artist Grant Panel, Atlanta, GA, 2000.


Co-Author, Exhibition Reconsideration Policy and Procedures for the School of Art and Design, Georgia State University, Atlanta, 1998.

Chair of Selection Committee, Fulton County Arts Council, Literature and Media Panels, Atlanta, GA., 1998.

Selection Committee Member, Fulton County Arts Council, Visual Arts Panel, Atlanta, GA., 1997.

Faculty Organizer, AIDS Survival Project Benefit Auction. Georgia State University Art Gallery, Atlanta, 1997.

G. GRANTS AND EXTERNAL FUNDING

Atlanta Celebrates Photography Award ($200), 2007. Artist Project Grant, City of Atlanta Bureau of Cultural Affairs, Atlanta, ($4,000), 2002 Artist Studio, Atlanta Contemporary Art Center, Atlanta, (subsidized studio), 1997.

2002 University of Georgia Teaching and Learning Grant, ($4,770).

1997 Artist-In-Residence, Hambidge Center for Creative Arts and Sciences, Rabun Gap, Georgia, (one month subsidized food and housing).


VII. PROFESSIONAL AND HONOR ORGANIZATION ACTIVITIES
A. MEMBERSHIP


B. 1. OFFICES

Board of Directors, Atlanta Contemporary Art Center, 2003-present

B. 2. COMMITTEES


B. 3. PRESENTATIONS

Weathering Time, The Society For Photographic Education Southeast Regional Conference, Athens, GA., 2004
She’s Got a Gun, 10th Annual Women and Society Conference, Marist College, Poughkeepsie, NY., 2000

She’s Got a Gun, Society For Photographic Education, National Conference, Savannah, GA., 1997

Stopping Power, The Mid-Atlantic American Culture/Popular Culture Conference, University of West Virginia, Morgantown, WV., 1997

Stopping Power, First Reading XVII, A Conference on Research-in-Progress in Interdisciplinary Cultural Studies, University of Minnesota, Duluth, MN., 1997


Nuclear Families, The Society For Photographic Education National Conference, Santa Fe, NM., 1990

IX. HONORS, AWARDS AND RECOGNITION

A. HONORS

Best Art Installation (Weathering Time), Critics Pick Award, Creative Loafing, Atlanta, 2003

One of the top ten art shows of the year (Weathering Time), Creative Loafing, Atlanta, 2002

B. AWARDS

Faculty Research Grant, School of Art and Design, Georgia State University, ($4,000), 2007

Faculty Research Grant, School of Art and Design, Georgia State University, ($4,500), 2005

Faculty Research Grant, School of Art and Design, Georgia State University, ($3,200) 2004

Research Initiation Award, Georgia State University, ($7,500) 2004
Research Implementation Grant, Georgia State University, ($15,000), 2002 Research Initiation
Award, Georgia State University, ($10,000), 2002 Faculty Research Grant, School of Art and
Design, Georgia State University, ($5,000), 2002
Research Initiation Award, Georgia State University, ($10,000) 2001.
Faculty Research Grant, School of Art and Design, Georgia State University, ($5,000)
1999
Faculty Research Grant, School of Art and Design, Georgia State University, ($5,000), 1998
Faculty Research Grant, School of Art and Design, Georgia State University, ($5,000), 1997
Research Initiation Award, Georgia State University, ($10,000), 1997
Summer Stipend Award, California State University, Long Beach, CA., ($1,200), 1996

C. 1. RECOGNITIONS

Gallery Representation: Solomon Projects, Atlanta, 2003 – present

C. 2. RECOGNITIONS: REVIEWS


38. “Author Discusses Impact of Women and Guns,” Appalachian State University News, 4
“’Female Warriors’ with Guns Topic of Charis Book Discussion, Southern Voice, 3 October 2008,
pp. 20 & 24. Tartaro, Peggy. “Gun Reading Bountiful for Summer 2008,” Women & Guns,


Mall, Janice. "Men Send Mixed Signal on Attitudes." *Los Angeles Times*, 27 April 1986, Sec. 6, p. 1

C. 3. RECOGNITION: COVERAGE ON TELEVISION

C. 4. RECOGNITION: ONLINE AND RADIO


C. 5. RECOGNITION: FILM

Cast Member, *Packing Heat*, by Wendy Rowland, National Film Board of Canada, 1996

C. 6. RECOGNITION: INTERNET SOURCE INFORMATION

Solomon Projects

http://www.solomonprojects.com/

California Museum of Photography, Riverside, CA.


http://138.23.124.165/exhibitions/gun_show/floyd/stopping_power.html

http://138.23.124.165/exhibitions/gun_show/
Jill Frank
1088 Rosewood Dr. NE 917 685 9216
Atlanta, GA 30306 jillfrank@mac.com

Education

2011 SOMA Program, Mexico City, Mexico 2008 MFA, The School of the Art Institute of Chicago, Chicago, IL 2001 BA, Bard College, Annandale—on—Hudson, NY

Selected Solo Exhibitions

2009 — 12 x 12, curated by Lynne Warren, Museum of Contemporary Art, Chicago, IL

2008 — Psychodrama, Golden Gallery, Chicago, IL Illustrations of Verse, Contemporary Art Workshop, Chicago, IL 2001 — 2 die IIII, Bard College

Selected Group Exhibitions


2010 — Women’s Caucus for Art, CAA Conference, Chicago, IL Indulgences: Concertina Gallery at NEXT, Merchandise Mart, Chicago, IL Office Romance, Annual Auction, ThreeWalls, Chicago, IL Vice Versa, Curated by Steven Bridges, Marwen Foundation, Chicago, IL

2009 — NEXT, Art Chicago: Golden Gallery at Merchandise Mart, Chicago, IL Teaching at 22, Marwen Foundation, Steven and Susan Berkowitz, Chicago, IL Faculty Exhibition, Sonnenschein Gallery, Lake Forest College, Lake Forest, IL Faking It, The Art Center, Highland, IL Gallery Artists, Golden Gallery, Chicago, IL

2008 — Steelcase/Coalesce Exhibition, curated by Liz Armstrong: Merchandise Mart, Chicago, IL Three Hours Between Planes, An Exhibition of Emerging German and American Artists:

    Chicago Cultural Center, Chicago, IL Three Hours Between Planes, An Exhibition of Emerging German and American Artists:

    Werkschauhalle/Spinnerei, Leipzig, Germany MFA Thesis Exhibition, Gallery 2, Chicago, IL Collection, 21c Museum, Louisville, KY

2007 — KGP, Murray State University, curated by Becky Atkinson, Murray, KY this is not a self portrait, Gallery 2, Chicago, IL Group Show 2007, Gallery 2, Chicago, IL
Selected Group Exhibitions Continued

2006 — *The Bluegrass Biennial*, Morehead State, KY

2005 — 2001 *Photography*, Lancaster Museum of Art curated by Katherine Ware: Lancaster, PA Annual, Soho Photography Gallery, National Award Winner, New York, NY *SCAS Invitation*, South County Art Association, Providence, RI *Award Photography Exhibition*, Providence, RI

Bibliography

2011 — Studio Abierto, SOMA, Agatha Wara
XXX SOMA, Catelouge, Domingo Castillo
Remember Then, An Exhibition on the Photography of Memory,
Regina Mamou and Scott Wiener, Harvard University, MA

Why Make Art Now: Chicago Artists, Andrea Loest

2009 — Bad at Sports Q&A, Lauren Vallone
Rack Room: Art Slant Interview, Abraham Ritchie
Belgravia Group (Publications)

2008 — Critic's Round Table: Hamza Walker, Kathryn Hixson, Peter Schjeldahl
Time Out Chicago: GOLDEN AGE, Lauren Weinberg
flavorpill: Psychodrama, Zachary Whittenburg
Newcity Art: Review: Jill Frank/ Golden Gallery
EDGE Chicago: Jacob Meehan's Golden Touch, Danny Orendorff
Edward Winkleman Blog, Three Hours Between Planes, Ed Winkleman

The Kentucky Girlhood Project, Art Events, Underwired Magazine

2006 — Hey Hot Shot, Jen Bekman Gallery, Blog Review
The Lucie Awards, Award catalogue

2005 — 2001 Lancaster Museum of Art, exhibition catalogue, essay by Katherine Ware Word and Image, Bard College Publications

Selected Collections

The Federal Reserve Art Collection, Chicago, IL
The Museum of Contemporary Photography, Chicago, IL
21c Museum, Louisville, KY
Private Collections Belgravia Group, Chicago, IL
Grants & Awards

2011 — SOMA Program Tuition Grant

2010 — CAAP Grant: Community Arts Assistance Program /Individual Cultural Grant Oxbow, School of the Arts, Artist in Residence Fellowship

2008 — The Weinstein Memorial Fellowship, The School of the Art Institute of Chicago

2007 — Kentucky Foundation for Women, Artist Enrichment Grant

2006 — The School of the Art Institute of Chicago, Trustee Merit Tuition Scholarship

Artist Lectures

2010 — Artist Lecture, Oxbow Artist Residency, Saugatuck, MI Artist Lecture, Marwen Foundation, Chicago, IL Artist Talks for Individual Programs, The School of the Art Institute of Chicago, IL Visiting Artist Lecture, DePaul University, Chicago, IL

2009 — Artist Lecture, Museum of Contemporary Art, Chicago, IL Artist Lecture, Museum of Contemporary Art, Chicago, IL Visiting Artist for Irina Botea, The School of the Art Institute of Chicago, Chicago, IL Visiting Artist Lecture, DePaul University, Chicago, IL

2008 — Visiting Artist and Lecturer, Bowling Green State University, Bowling Green, OH Lecturer, Photography & Video, Special Education, Rush Day School, Chicago, IL

2007 — Artist Lecture, The School of the Art Institute of Chicago, Chicago, IL

2006 — Artist Lecture, The School of the Art Institute of Chicago, Chicago, IL

Teaching Positions

2011-Current Full-time Photography Lecturer, Georgia State University, Atlanta, GA 2008 — 11 Part-time Faculty, The School of the Art Institute of Chicago, Chicago, IL 2009 — 11 Adjunct Faculty, Dominican University, River Forest, IL 2009 — 11 Photography Lecturer, Lake Forest College, Lake Forest, IL

Teaching Artist, Marwen Foundation, Chicago, IL Graduate Teaching Assistant, The School of the Art Institute of Chicago, Chicago, IL

Relevant Experience

2008 — 10 Photographer, Curatorial Projects for Mary Jane Jacob, Chicago, IL

2008 — Photographer, Looking Pretty for God, Omer Fast, Chicago, IL

2007 — Co-Founder and Director: The Kentucky Girlhood Project: Symposium, Glassworks, Louisville, KY Exhibitions: Murray State University, Glassworks Gallery, Louisville Performance: Actors Theater of Louisville, Louisville, KY

2006 — 08 President, Parlor Room Visiting Artist Lecture Series, The School of the Art Institute of Chicago, Chicago, IL
PRESENT POSITION Professor of Art Georgia State University

EDUCATION University of California, Santa Barbara, Master of Fine Arts Degree, 1972

MAJOR COMMISSIONS

Commissioned by the Milken Family Foundation in Los Angeles to produce a series of paintings for the Milken Archive of Jewish Music, 2011. ($65,000)

Mural Commission from the Piedmont Park Conservancy to paint a vaulted ceiling in the newly renovated Visitor’s Center, completed 1997. ($35,000)

A major work on canvas for the entry of the rotunda conference center of the Atlanta Chamber of Commerce, 1997. ($8,000)

Commissioned by the Fulton County Arts Council to execute a series of nine paintings for the main entrance/reception area of the newly constructed Helene S. Mills Multipurpose Senior Center, 2002. ($25,000)

COLLECTIONS Museum of Contemporary Art of Georgia, corporate and numerous private collections.

SOLO EXHIBITIONS


2000 The Dream Life of Babies, The Fay Gold Gallery, Atlanta, GA

1995 Ralph Gilbert: The Piedmont Park Series, The Fay Gold Gallery, Atlanta, GA.

1993 Ralph Gilbert: The Puppetry Series, The Fay Gold Gallery, Atlanta, GA.


1991 Ralph Gilbert: New Paintings/New Drawings, Goodwin Gallery, Auburn University, Montgomery, AL

1991 Ralph Gilbert: Paintings and Drawings from the Puppetry Series, Sampson Gallery, Stetson University, Deland FL

1989 Puppetry: Behind the Curtain, Marilyn Pink Gallery, Los Angeles, CA.

1989 The Puppetry Series: Paintings drawings, Watercolors and Pastels, Fine Arts Gallery of Quincy College, Quincy, IL.

1987 Ralph Gilbert: Drawings, Paintings, Prints, James Crumley Gallery Mira Costa College, Oceanside, CA.

1985 Ralph Gilbert: Printmaker, Napa Valley College, Main Street Gallery, Napa, CA.

1985 Ralph Gilbert: 50 Works, Columbia College Art Galleries, Columbia, MO.

1984 Painted Monotypes, Marilyn Pink Gallery, Los Angeles, CA.

1981 Drawings by Ralph Gilbert, Merced College Art Gallery, Merced, CA.

1980 Portraits in Pen and Ink, Brand Fine Arts Library, Glendale, CA.

SELECTED GROUP EXHIBITIONS

2001 Under Foot, an exhibition of 50 American Artists that will travel to a number of venues throughout Brazil, including Sao Paulo, through 2004.

1996 Summer ‘96, a group exhibition at the Fay Gold Gallery, July 13 through August 7, 1996.


1996 Images of the Human Spirit, a three person exhibition, the Asheville Art Museum, Asheville, NC, through 2/10/96.

1996 Decathlon, A national group exhibition (including only three regional artists from the Southeast) organized by and presented at the Fay Gold Gallery, in honor of the Olympic games, June-July, 1996.
1995 57th Annual Exhibition of Contemporary American Paintings--1995, Juror, Merrill Rueppel, Director of the Contemporary Museum, Honolulu, Hawaii, The Society of the Four Arts, Palm Beach, FL.


1991 New Faculty Exhibition, Bixby Gallery, Washington University, Saint Louis, MO.

1990 2nd Annual Exhibition of Contemporary American Paintings, Juror, Hugh M. Davies, Director of the La Jolla Museum of Contemporary The Society of the Four Arts, Palm Beach, FL.

1990 Artists in Georgia, Curated by Peter Doroshenko, Curator of Exhibitions and Sculpture, Everson Museum of Art, Syracuse University, Albany Museum of Art, Albany, GA.


1989 Three Artists, including paintings, drawings and prints by Ralph Gilbert, Art Galleries of Georgia Southern College, Statesboro, GA.

1988 In Black and White: Six American Draughtsmen, Hopkins Fine Arts Center, Dartmouth College, Hanover, NH.


1988 New Work: Paintings, Prints and Watercolors, a two-person exhibition, Fine Arts Gallery, Augusta College, Augusta, GA.

1988 In Two and Three Dimensions, a two-person exhibition, University Center Gallery, University of Alabama, Huntsville, AL.

1988 The State of the Arts: Georgia, an exhibition selected by the Visual Arts Panel, Contemporary Arts Center, New Orleans, LA.

1987 Fact/Fiction/Fantasy, Recent Narrative Art in the Southeast, Ewing Gallery of Art and Architecture, University of Tennessee, Knoxville, TN.


1986 Southern California Monotypes, The Singular Image, a six-person exhibition, the Guggenheim Gallery, Chapman College, Orange, CA.

1985 James Phelan Award in Printmaking Exhibition, a three-person exhibition at the World Print Council Gallery, San Francisco, CA.


1984 All-California,' 84, Laguna Beach Museum of Art, Laguna Beach CA.

1984 Masks, Masquerades and Megillot, Skirball Museum, Los Angeles, CA.

1983 Award Exhibition, an exhibition of the three award winners of "Works on Paper", at the Los Angeles Artcore Gallery, Los Angeles, CA.

BIBLIOGRAPHY


AWARDS


TEACHING POSITIONS


• Santa Barbara, College of Creative Studies, Lecturer, 1973-74.
• Santa Barbara, Art Department, Lecturer, 1972-73.
EDUCATION


A.M., History of Art, 1995, University of Pennsylvania
  A.M. Paper: “Howard Roberts’ La Première Pose: Model Myths, Realities, and Fantasies” Advisor: Dr. Elizabeth Johns

A.B., summa cum laude, Art History and French, 1992, Bowdoin College

Hamilton College Junior Year in France, 1990-1991

PROFESSIONAL EXPERIENCE

Georgia State University, Atlanta, GA
Associate Professor July 2009-present

University of Oregon, Eugene, OR
Visiting Lecturer Summer 2002 Taught Nineteenth-Century Art for the Art History Department.

University of Pennsylvania, Philadelphia, PA
WATU Senior Fellow Fall 1999-Fall 2001 Developed and conducted workshops for Writing Across The University (WATU) Fellows at the beginning of each semester on topics including writing conventions and critiquing student papers. Monitored WATU Fellows during the course of the semester.
Instructor Summer 2001 Taught *History of Photography* for the College of General Studies.

On-line Instructor Academic Year 2000-2001 Used Blackboard, an e-Learning software platform, to create and implement on-line course materials for the Mellon Writing Groups, an interdisciplinary, collaborative teaching project designed to test the effectiveness of technology as a tool for learning about and practicing writing and through which students fulfilled the University of Pennsylvania’s writing requirement. Also supervised three undergraduate teaching assistants.

Instructor Academic Years 1999-2000 and 1998-1999 Taught self-designed undergraduate seminars, *Writing About the Body in Art* (Fall 1999 and Spring 2000) and *Writing About Artistic Movements* (Fall 1998 and Spring 1999), under the auspices of the WATU program.


Teaching Assistant Academic Year 1995-1996 Graded papers and exams, conducted discussion sections, and organized field trips for *Early Modern Architecture* (Fall 1995) and *Contemporary Art* (Spring 1996).

WATU Fellow Academic Year 1995-1996 Commented on first drafts of papers and met individually with students to help improve their writing skills.

**Université de Bretagne Occidentale, Brest, France**

Lectrice d'Anglais Academic Year 1992-1993 Supervised language laboratories, taught English conversation classes, and developed educational materials for French university students.

**Lycée Naval, Brest, France**

English Teaching Assistant Academic Year 1992-1993 Worked with French high school students to help them understand, summarize, and discuss short English texts.

**Bowdoin College, Brunswick, ME**

Undergraduate Instructional Fellow Fall 1991 Held small-group discussions and exam reviews for *Introduction to Western Art*.

Tutor Academic Year 1989-1990 Helped students enrolled in *Introduction to East Asian Art* and *Topics in Chemistry* complete assignments and study for exams.

**GRANTS, FELLOWSHIPS, AND AWARDS**

* Nominee, [Georgia State University](https://www.gsu.edu/), College of Arts and Sciences Outstanding Teaching Award (2011, 2008)
* Nominee, [Georgia State University](https://www.gsu.edu/), College of Arts and Sciences Outstanding Faculty Scholarship Award (2010)
- Alpha Lambda Chapter of Phi Beta Delta Honor Society for International Scholars (Spring 2008)
- Georgia State University International Education Fee Study Abroad Program Development Site Visit
- Partial Funding (Fall 2007) for *Monuments and Museums of Modern Paris, Maymester 2008*
- Camargo Foundation Residential Fellowship, Cassis, France (Fall 2006)
- Georgia State University Distinguished Honors Professor for Excellence in Teaching (Spring 2006)
- Georgia State University Writing Across the Curriculum Course Development Grant (2006, 2005, 2003)
- Georgia State University Research Initiation Grant (2004-2005)
- University of Pennsylvania School of Arts and Sciences Dissertation Fellowship (1997-1998)
- Bowdoin College Class of 1868 Prize (1992), for a written and spoken oration by a member of the senior class

...the rising senior with the highest standing and Rhodes finalist...
- Bowdoin College Art History Junior-Year and Senior-Year Prizes (1991, 1992)
- Certificat Pratique de Langue Française and Diplôme d'Etudes Françaises (1991)
- Bowdoin College Franklin Delano Roosevelt Cup (1990), for that member of the three lower classes whose vision, humanity, and courage most contributed to making Bowdoin a better college

**PUBLICATIONS**


In Progress *Humans in the Zoo: Art, Architecture, and the Paris Menagerie*.

CONFERENCES

- *Food as a Tool for Traveling through Time and Space at the 1889 Universal Exhibition in Paris.* Nineteenth Century Studies Association Conference, Salisbury, Maryland, March 2006.


• “Darwin’s Impact on Visual Culture.” Darwin Speaker Series, Georgia State University, Atlanta, Georgia, Fall 2009.

• “Art and Science in France in the Late Nineteenth and Early Twentieth Centuries.” PERS 2002/Scientific Perspectives on Global Problems: Art and Environment, Georgia State University, Atlanta, Georgia, Spring 2009.

• “The Art of Nothing.” Honors 3260/Nothing (The concept of zero, boredom and the void...), Georgia State University, Atlanta, Georgia, Fall 2008.

• “Paris as the New Rome.” AH 4120/Art and Architecture of Ancient Rome, Georgia State University, Atlanta, Georgia, Fall 2007.

• “Simian or Civilized? Picturing Prehistoric Artists in Parisian Scientific Institutions.” Art Department, University of South Carolina, Columbia, South Carolina, Spring 2007.


“Envisioning Prehistory in Nineteenth-Century France.” Honors Lounge Seminar, Georgia State University, Atlanta, Georgia, Spring 2004.


“Revisiting Orientalism.” Art History Student League, Georgia State University, Atlanta, Georgia, Spring 2002.


EXHIBITIONS


"Van Gogh’s Self-Portraiture." Georgia State University Alumni Association’s Member Appreciation Night at the High Museum of Art, Atlanta, Georgia, Fall 2004.


MUSEUM EXPERIENCE

Philadelphia Museum of Art, Philadelphia, PA


Pennsylvania Academy of the Fine Arts, Philadelphia, PA

Exhibition Consultant and Docent Summer and Fall 1996 Wrote tour outlines for the To Be Modern: American Encounters with Cézanne and Company and Family Matters exhibitions, conducted docent training sessions, and gave tours.

Nelson Fairchild.

Arthur Ross Gallery, University of Pennsylvania, Philadelphia, PA

Exhibition Assistant Fall 1993 Catalogued and researched drawings as a student in a graduate seminar that designed the exhibition Graced Places: The Architecture of Wilson Eyre.

Bowdoin College

National Gallery of Art, Washington, DC

Federal Summer Intern Summer 1992 Researched objects offered as gifts, worked on entries for the systematic catalogue of plaquettes, and answered public inquiries for the Department of Sculpture and Decorative Arts as part of a competitive, salaried internship.
PROFESSIONAL SERVICE

Peer Reviewer
- *Interdisciplinary Science Review*
- *Nineteenth-Century Art Worldwide*
- *Nineteenth Century Studies*
- *Visual Resources*

*Nineteenth Century Studies*

*Nineteenth Century Studies Association*
- Archivist, March 2010-present
- Nominating Committee, March 2010-present, April 2008-February 2009
- Publicity Committee, Member, March 2009-March 2010, April 2006-March 2008, Chair, April 2008-February 2009

*Association of Historians of Nineteenth-Century Art*

February 2011

*Georgia State University, Atlanta, GA*

- School of Art and Design Welch Fund Faculty Committee, Academic Year 2011-2012
- Art History Search Committee, Academic Year 2011-2012
- Women’s Studies Promotion and Tenure Committee, Fall 2011
- University Senate, School of Art and Design Representative, April 2011-present, April 2008-December 2009
- Boren Award Campus Committee, Spring 2011
- International Education Fee (IEF) Scholarship Review Committee, Spring 2011, Fall 2010
- School of Art and Design Executive Committee, Spring 2011, Fall 2008-Summer 2009, Fall 2004-Summer 2006
- Art History Graduate Forum Faculty Advisor, Fall 2010-present
- Art History Search Committee Chair, Academic Year 2010-2011
- School of Art and Design Curriculum Committee, Academic Years 2010-2011, 2007-2008, Fall 2003
- Conducted Art History Workshop on Applying to Graduate School, Fall 2010, Fall 2008, Fall 2003
- Women’s Studies SEWSA (Southeastern Women's Studies Association) Conference Publicity Committee, July 2010-March 2011
- School of Art and Design Promotion and Tenure Committee, Fall 2009-Spring 2011
- U.S. Student Fulbright Program Advisor, Spring 2009-present
- Graphic Design Search Committee, Academic Year 2008-2009
- School of Art and Design Summer Research Grant Review Committee, April 2008
- Art History Search Committee, Academic Year 2007-2008
- Women’s Studies Undergraduate Studies Committee, Fall 2006-Summer 2011
- School of Art and Design Visiting Artist and Scholar Committee, Academic Year 2006-2007
- Center for Collaborative Scholarship in the Humanities Executive Committee, Spring 2006-present
PROFESSIONAL AFFILIATIONS

- College Art Association
- Southeastern College Art Conference
- Association of Historians of Nineteenth-Century Art
- Interdisciplinary Nineteenth-Century Studies
- Nineteenth-Century Studies Association

M.A. THESES DIRECTED

- Hunt, Spring 2011.
  - “Janine Antoni: Finding a Room of Her Own,” Stacie Lindner, December 2006 (directed Fall 2005-Summer 2006, committee member Fall 2006)
- Aguilar,” Alice Di Certo, Spring 2006

Summer 2005

de-Siecle Paris,” C. Trevor Boyd, Spring 2004

In Progress

Nationalism,” Erin Dusza
HONORS THESES DIRECTED

Anatomical Museum,” Alana Wolf, Fall 2010

with Dr. Denise Davidson), Summer 2010


In Progress

Research Semester Only

- “Pre-Columbian Jewelry,” Suzanne Pharr, Fall 2008
- “In the Flesh: Jenny Saville and Plastic Surgery,” Mallory Myers, Spring 2005
CHERYL GOLDSLEGER

170 Greenwood Drive Phone/Fax: 706-549-2599 Athens, Georgia 30606 Email: cgold@gsu.edu

EDUCATION

Tyler School of Art, Temple University, Rome, Italy, summer, 1971
Washington University, St. Louis, Missouri, M.F.A., 1975

AWARDS

Scholarly Support Grant, Georgia State University, 2011-2012
CENCIA Award, Center for Collaborative and International Arts, Georgia State University, Disobedience Archive: Art as an Agent for Change Exhibition and Symposium, 2010
CENCIA Award, Center for Collaborative and Interdisciplinary Arts,

Georgia State University, 2008 Commission, Hartsfield-Jackson International Airport, Atlanta, Georgia, 2007 Outstanding Faculty Achievement Award, Georgia State University, 2006
Summer Research Award, Georgia State University, School of Art and Design, 2005, 2003
Research Initiation Grant, Georgia State University, 2004 Research Equipment Grant, College of Arts and Sciences, Georgia State University, 2003 Commission, Greenville County Museum of Art, Greenville, South Carolina, Painting, 2003 Summer Research Award, Georgia State University, School of Art and Design, 2002 Third Prize, Brenau University, Gala 2000, Gainesville, Georgia, 2000
Artist Grant, The Fifth Floor Foundation, New York, New York,

Full cost of production of a full color catalogue of my work, 1999
Travel Award, College Art Association, New York, New York, 1996
La Napoule Foundation Fellowship, La Napoule, France, 1995
Purchase Award, American Academy and Institute of Arts and Letters, New York, New

York, Childe Hassam Purchase Fund, 1994 US/France Fellowship, Cite Internationale des Arts, Paris, France, 1993
Senior Artist's Fellowship, National Endowment for the Arts, Washington, DC, 1991 Exhibition Support Grant, Georgia Council for the Arts, Atlanta, Georgia, 1991
Print commissioned for the Georgia Governor's Awards in the Arts, 1989
Purchase Award, American Academy and Institute of Arts and Letters, New York, New

York, Childe Hassam Purchase Fund, 1988 RJR/SECCA
Fellowship, Southeastern Center for Contemporary Art,

Winston Salem, North Carolina, 1986 First Prize, East Tennessee State University, Positive/Negative, Johnson City, Tennessee, 1986 Artist Initiated Grant, Georgia Council for the Arts, Atlanta, Georgia, 1983 Senior Artist's Fellowship, National Endowment for the Arts, Washington, DC, 1982 Senior Artist's Fellowship, Ohio Arts Council, Columbus, Ohio, 1982 Honorable Mention, Huntington Galleries, Huntington, West Virginia, Work on Walls, 1982
Commonwealth of Pennsylvania Council on the Arts,

Philadelphia, Pennsylvania, Artist's Fellowship, 1981 Purchase Prize, Albany Museum of Art, Albany, Georgia, Art and Georgia Exhibition, 1981 Purchase Prize, Appalachian State University, Boone, North Carolina,

Appalachian National Drawing Show, 1979
TEACHING EXPERIENCE

Georgia State University, Ernest G. Welch School of Art and Design, Atlanta, Georgia,
Director, 2006 – present, Associate Director, 2004 – 2006, Professor, 2008 – present,
Associate Professor, 2004 – 2007, Assistant Professor, 2001 – 2004, Painting, Drawing and
Printmaking Area

Piedmont College, Fine Arts Department, Demorest, Georgia. Associate Professor, 1994 -
2001; Assistant Professor, 1988-1993; Painting, Drawing, Design, Intro to Art, Photography
and Graphic Design.

East Carolina University, Greenville, North Carolina. Visiting Faculty/Artist-in Residence, 1986
of Georgia, Studies Abroad Program, Cortona, Italy. Instructor, Watercolor, 1984 Georgia Southern
College, Statesboro, Georgia, Lecturer, Drawing and Art Appreciation, 1981 Western Carolina University,
Cullowhee, North Carolina. Instructor/Assistant Professor,

Painting, Drawing, Figure Drawing, Design, 1975-1977 Southwestern Technical
Institute, Sylva, North Carolina, Instructor, Painting, 1975 Washington University,
Teaching Assistant, Freshman Drawing, 1975 Philadelphia Public Schools, Substitute
Teacher, 1973-1975 Philadelphia Recreation Department, Teacher/Counselor, 1973
Philadelphia College of Art, Saturday Program, Painting Instructor, 1972 South
Philadelphia High School, Student Teacher, Art, 1972 Miller Elementary School,
Philadelphia, Student Teacher, Art, 1971 Salvation Army Day Care Center, Philadelphia,
Teacher, 1971

RELATED PROFESSIONAL EXPERIENCE

External Reviewer, Promotion and Tenure Candidate, Drexel University, Philadelphia,
Pennsylvania, 2011 External Reviewer, Promotion and Tenure Candidate, Indiana University,
Bloomington, Indiana, 2011 External Reviewer, Promotion and Tenure Candidate, New College
of Florida, Sarasota, Florida, 2010 External Reviewer, Promotion & Tenure Candidate, Miami
University, Oxford, Oxford, Ohio, 2008 Co-Editor, SOFIA: Journal of Teaching, Learning and
Visual Literacy, 2007, online at:

http://www.stmarysca.edu/academics/deans_faculty/faculty_development/sofia/

External Reviewer, Promotion & Tenure Candidate, Missouri State University,
Columbus, Missouri, 2006 Juror, Brenau University Student Exhibition, Gainesville,
Georgia, 2004 Chair, International Committee, College Art Association, New York, 2001-
2003 Reviewer, Comprehensive Program Assessment and Review, Department of Art, Music

and Drama, North Georgia College and State University, Dahlonega, Georgia, 2002 Instructor, Life
Drawing Workshop, Georgia Art Education Association, Annual Conference, 2002 Chair, International Task
Force, College Art Association, New York, 2000-2001 International Committee Member, College Art
Association, New York, 1999-2000 Juror, Gainesville College, Gainesville, Georgia, Student Art Review,
2000 Member, Nominating Committee, College Art Association, New York, New York, 1998 Juror, Fine
Arts Exhibition, Festival on the Square, Moultrie, Georgia, 1998 Artist-in-Residence, University of Georgia
Studies Abroad Program, Cortona, Italy.

Honorary State Artist, Georgia Art Education Association, Atlanta, Georgia, 1992
CHERYL GOLDSLEGER

RELATED PROFESSIONAL EXPERIENCE (continued)

Panelist, Arts Midwest Arts Council, Minneapolis, Minnesota, 1992
Panelist, Southern Arts Federation, Atlanta, Georgia, 1992
Juror, Gainesville College, Gainesville, Georgia, student artwork for Literary Review, 1992
Juror, Kennesaw College, Marietta, Georgia, Saint Exhibition, 1991
Juror, Quinlan Arts Center, Gainesville, Georgia, Art Association Exhibition, 1990
Panelist, Mid-America Arts Council, Kansas City, Missouri, 1990
Panelist, Georgia Council for the Arts, Atlanta, Georgia, Art Purchase Awards, 1990
Panelist, Georgia Council for the Arts, Atlanta, Georgia, Artist Initiated Grants, 1988, 1989
Juror, Habersham Arts Council's Annual Art Show, Cornelia, Georgia, 1989
Nominator, Awards in the Visual Arts, administered through Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1986
Panelist, National Endowment for the Arts Artist's Fellowship Awards, Washington, DC, Drawing, Prints, Artist's Books, 1985
Artist-in-Residence, Mississippi Museum of Art, Jackson, Mississippi, 1983
Juror: Art on Paper Regional Competition, Georgia Southern College, Statesboro, Georgia, 1981
Artist-in-Residence, Georgia Art Bus Program, Georgia Council for the Arts and Humanities, Atlanta, Georgia:
Week-long art workshops in schools and centers, 1978-1981
Prepared and taught art workshops at mental retardation centers, sponsored by Special Audiences, Inc., the Georgia Council for the Arts, and NEA funds, 1978

FACULTY SERVICE

Director, Ernest G. Welch School of Art and Design, Georgia State University, 2006 – present
Chair of School of Art and Design, a unit with 34 regular full-time faculty, 3.5 full-time visiting lecturers, 43 part-time instructors, 20 graduate teaching assistants and 1,021 students. Degrees offered include BFA in Studio, MFA in Studio, BA in Art (Studio or Art History), BFA in Art Education, MAED in Art Education and MA in Art History.

Committee Member, Cities Initiative, Human Capital Working Group, GSU, 2011-2012
Committee Member, Board of Regents Advisory Committee on the Arts, 2006-2010
College of Arts and Sciences Chairs Council, 2006 -present
Associate Director, School of Art and Design, Georgia State University, 2004-2006
College of Arts and Sciences Undergraduate Studies Committee, Secretary, 2004-2006
MFA Thesis Committees, Georgia State University, Eleni Aldridge, member, 2002;
Nena Allen, member, 2002; Gail Vogels, Chair, 2002, Ann-Marie Downs, Chair, 2004, Pat Magers, Chair, 2004;
Almandine Drouet, Chair, 2004; Jules Cozine, Chair, 2005; Angus Galloway, Chair, 2005; Judy Rushin, member, 2005, Christie Blizard, member, 2005; Addison Will, member, 2005, Hadley Breckenridge, member, 2005; Caroline Milner, member, 2006; Katie Malone, member, 2007; Russell Cook, member 2007, Jess Hinshaw, Chair, 2009; Jessica Scottfelder, Chair, 2009; Claire Paul, Chair, 2009; Ben Worley, Chair, 2009.

Self-Study Special Assignment, School of Art and Design, Georgia State University, Wrote 34 page report plus extensive data and support material. Assessed status, needs and priorities within School of Art and Design based on professional research, instruction and service for the University administration, 2003
Area Coordinator; Painting, Drawing, Printmaking Area, Georgia State University, 2003-2004
Academic Awards Committee, College of Arts and Sciences, Georgia State University, 2002 -2004, chair, 2003 – 2004
FACULTY SERVICE (continued)

Research Committee, Subcommittee: Responsible Research Guidelines, 2003 Strategic Planning Committee, Drawing, Painting, Printmaking, Georgia State University, 2003 Drawing, Painting, Printmaking Committee for 4-hour course conversion,


SOLO EXHIBITIONS


Traveled to: Macon Museum of Arts and Sciences, Macon, Georgia, 2002; The Greenville County Museum of Art, Greenville, South Carolina, 2002; 1708 East Main Gallery, Richmond, Virginia, 2003 GSI Fine Art, Cleveland, Ohio, 2001

Sylvia Schmidt Gallery, New Orleans, Louisiana, 1998
SOLO EXHIBITIONS (continued)

Albany Museum of Art, Albany, Georgia, 1990
Gray Gallery, East Carolina University, Greenville, North Carolina, 1986
High Museum of Art, Atlanta, Georgia, 1985
Southeastern Center for Contemporary Art, Winston-Salem, North Carolina, 1985
Mississippi Museum of Art, Jackson, Mississippi, 1983
Carrol Reece Museum, Johnson City, Tennessee, 1983
The Progressive Corporation, Cleveland, Ohio, 1983
Virginia Intermont College, Bristol, Virginia, 1980
Georgia Southern College, Statesboro, Georgia, 1979
North Carolina State University, Raleigh, North Carolina, 1978
University City Library, St. Louis, Missouri, 1975
Philadelphia College of Art, Philadelphia, Pennsylvania, 1973

GROUP EXHIBITIONS

Inaugural Exhibition, Mason-Scharfenstein Museum of Art, Piedmont College, Demorest, Georgia, 2011
Cumberland Gallery, Nashville, Tennessee, Paper, 2011
Sandler Hudson Gallery, Atlanta, Georgia, Have a Seat, 2011
Art Chicago, Chicago, Illinois, Cumberland Gallery Exhibition, 2011
Los Angeles Art Show, Los Angeles, California, Cumberland Gallery Exhibition, 2010
Art Chicago, Chicago, Illinois, Cumberland Gallery Exhibition, 2010
The National Academy of Sciences, Washington, DC,
A History in Art and Architecture, 2009-2010
Museum of Arts and Sciences, Macon, Georgia, Painter’s Reel, 2009.
Travels to: Telfair Museum, Savannah, Georgia Lee Hansley Gallery, Raleigh, North Carolina, What’s New, 2009
Cumberland Gallery, Nashville, Tennessee, Small Packages, 2009
Parkland Gallery, Champaign, Illinois, Tabula Rasa, A Drawing Exhibition, 2008
Wesleyan College, Macon, Georgia, Two-Person Show, 2008
Museum of the Arts, Anderson Gallery, Virginia Commonwealth University,
Travels to: Vanderbilt University, Nashville Tennessee, SECAC Conference, 2006
University of San Antonio, San Antonio, Texas, 2007; McKinney Contemporary Art Center, Dallas, Texas, 2008.
Frederieke Taylor Gallery, New York, New York,
A Time to Build and A Time to Tear Down, 2007
Lee Gallery, Clemson University, Clemson, South Carolina, The Unseen, 2007
Kidder Smith Gallery, Boston, Massachusetts, Art Expo Chicago, 2007
Rosenberg + Kaufman Fine Art, New York, New York, Palm Beach Art Fair, 2007
Gallery Joe, Philadelphia, Pennsylvania, Lynne Clibanoff and Cheryl Goldsleger:
Drawing Spaces, 2006
Greenville County Museum of Art, Greenville, South Carolina,
Elements of Style, 2006
Kidder Smith Gallery, The Bridge Art Fair, Miami, Florida, 2006
GROUP EXHIBITIONS (continued)

Brenau University President Gallery, Gainesville, Georgia, *Artist as Alchemist*, 2006
Museum of Contemporary Art of Georgia, Atlanta, Georgia, *Drawn in Georgia*, 2006
Fay Gold Gallery, Atlanta, Georgia, 25th *Anniversary Exhibition*, 2005
Boon Gallery, Salem, Massachusetts, *Cool and Collected*, 2005
Ernest G. Welch School of Art and Design Gallery, Georgia State University, *Gas, Food and Lodging: Faculty Exhibition*, 2005
Fifth Floor Gallery, New York, New York, Recent Works Exhibition, 2004
Cumberland Gallery, Nashville, Tennessee, *Small Packages 10*, 2004
Museum of Contemporary Art of Georgia, Atlanta, Georgia, *Wayne Kline and Rolling Stone Press*, 2004
Greenville County Museum of Art, Greenville, South, Carolina, *Building for the Future, Thirty Years on Heritage Green*, 2004
Kidder Smith Gallery, Boston, Massachusetts, *Artists of the Gallery*, 2002
Museum of Contemporary Art of Georgia, Atlanta, Georgia, *The Permanent Collection*, 2002
Museum of Contemporary Art of Georgia, Atlanta, Georgia, *Artists of the Heath Gallery*, 2002
Sun Trust Plaza Gallery, Atlanta, Georgia, *Faculty Exhibition*, 2002
Rudolph E. Lee Gallery, Clemson University, Clemson, South Carolina, *Women’s National Art Invitational Exhibition*, 2002
Brenau University, Gainesville, Georgia, *Marking Time: Contemporary Drawings*, 2001
Swan Coach Gallery, Atlanta, Georgia, *Prints by Georgia Artists*, 2001
Moon Gallery, Berry College, Mount Berry, Georgia, *Structure, Two-Person Exhibition*, 2000
Spruill Center Gallery, Atlanta, Georgia, *Personal Circumstance*, 2000
GROUP EXHIBITIONS (continued)


Traveled to: The Knoxville Museum of Art, Knoxville, Tennessee, 1999-2000


C. Kermit Ewing Gallery, The University of Tennessee, Knoxville, Tennessee, *Affinities with Architecture*, 1998. Traveled to: Biggin Gallery, Auburn University, Auburn, Alabama, 1998; Belk Gallery, Western Carolina University, Cullowhee, North Carolina; Carroll Reece Museum, Johnson City, Tennessee; Anderson Gallery, Virginia Commonwealth University, Richmond, Virginia; The University of Central Florida Art Gallery, Orlando, Florida; and Clemson University, Clemson, South Carolina, 1999.


Traveled to: Wesleyan College, Macon, Georgia; LaGrange College, LaGrange, Georgia; and Berry College, Mount Berry, Georgia, 1997-1998 Brenau University, Gainesville, Georgia, *Gala ’97*, 1997 Heath Gallery, Atlanta, Georgia, *Arts Festival of Atlanta*


GROUP EXHIBITIONS (continued)

GROUP EXHIBITIONS (continued)

Minneapolis College of Art and Design, Minneapolis, Minnesota, *A Sense of Place: Contemporary Southern Art*, 1986
Clemson University, Clemson, South Carolina, *National Women's Show*, 1986
Knight Gallery, Charlotte, North Carolina, *Drawings*, 1985
Greenville County Museum of Art, Greenville, South Carolina, *Places*, 1985
University of Southern Mississippi, Hattiesburg, Mississippi, *Simplicity/Complexity: Five Artists from the Southeast*, 198
Southern Arts Federation, Biloxi, Mississippi, 1985
Atlanta Arts Festival, Atlanta, Georgia, 1985
Heath Gallery, Atlanta, Georgia, 1985
Lyndon House Gallery, Athens, Georgia, *12th Annual Exhibition*, 1985
Somerhill Gallery, Durham, North Carolina, *Drawing Invitational*, 1984
University of Georgia, Athens, Georgia, *Artists-in-Residence/Faculty Show*. Also exhibited at the Bishop's Palace, Cortona, Italy, 1984
University of Tampa, Tampa, Florida, *Two-Person Exhibition*, 1984
Warren Wilson College, Swannanoa, North Carolina, 1984
Chattahoochee Valley Art Association, LaGrange, Georgia, *LaGrange National IX*, 1984
Clemson University, Clemson, South Carolina, *National Print and Drawing Exhibition*, 1983
Atlanta Arts Festival, Atlanta, Georgia, *Drawing Southeast*, 1983
Lamar Dodd Art Center, LaGrange, Georgia, *Five from Athens*. Traveled to: Quinlan Art Center, Gainesville, Georgia and the Tate Center, Athens, Georgia, 1983
Itawamba Junior College, Fulton, Mississippi, 1983
Heath Gallery, Atlanta, Georgia, 1982
The New Gallery of Contemporary Art, Cleveland, Ohio, *Ohio Selections: I*, 1982
Charles Foley Gallery, Columbus, Ohio, *Longitudes and Latitudes*, 1982
Lyndon House Gallery, Athens, Georgia, 1982
Huntington Galleries, Huntington, West Virginia, *Work on Walls*, 1982
Appalachian State University, Boone, North Carolina, Appalachian *National Drawing Show*, Purchase Prize, 1981
Ohio Foundation on the Arts, Columbus, Ohio, *Studio Selections*, 1981
OCLC, through the Ohio Foundation on the Arts, Dublin, Ohio, 1981
GROUP EXHIBITIONS (continued)

Museum of Modern Art, Lisbon, Portugal,
Albany Museum of Art,
Albany, Georgia, *Art and Georgia Exhibition*, 1981
Jacksonville Art Museum,
Jacksonville, Florida, *River City Arts Festival*, 1981
Dayton Art Institute, Dayton,
Danna Fine Arts Center, Loyola University, New Orleans,
Louisiana,

*Two-Person Exhibition*, 1980
State Capitol Building, Atlanta, Georgia, *New Acquisitions*,
1980
Alternative Space, New Orleans, Louisiana, *Alumni Exhibition*,
Washington University, 1980

Traveled to: Chattahoochee Valley Art Association, LaGrange, Georgia; Third Floor
Gallery, Forest Avenue Consortium, Atlanta, Georgia; Sawhill Gallery, James
Madison University, Harrisonburg, Virginia; University of West Florida, Pensacola,
Florida; Danna Fine Arts Center, Loyola University, New Orleans, Louisiana; Atlanta
College of Art, Atlanta, Georgia.

Wesleyan College, Macon, Georgia, *International Exhibition of Prints and Drawings*, 1980
High
Museum of Art, Atlanta, Georgia, *Georgia Artist's Show*, 1980
Stedman Art Gallery, Rutgers
University, Camden, New Jersey,

*Rutgers National Drawing ’79*, 1979. Traveled to: University Art Gallery,
Rutgers University, New Brunswick, New Jersey. Minot State College, Minot,
North Dakota, *9th National Print and Drawing*, 1979
Greenville County Museum of Art,
Greenville, South Carolina, *16th Annual
Piedmont Graphics Juried Exhibition*, 1979 Appalachian State University,
Boone, North Carolina, *Appalachian National Drawing Show*, 1979
Southeastern
Center for Contemporary Art, Winston-Salem, North Carolina,

*Personal Statements: Drawing*, 1979 Salisbury State College, Salisbury,
Maryland, 1979
University of Georgia, Athens, Georgia, *Artists-in-Residence Show*. Traveled to:

Bishop's Palace, Cortona, Italy, 1979 Athen’s Theater Company, Image
Gallery, Athens, Georgia, 1979
Juried
Exhibition of American Art*, 1978 Tennessee Valley Art Association, Tuscumbia,
Alabama, *Exhibition South ’78*, 1978
The North Carolina Museum of Art, Raleigh, North
Carolina, *40th Annual
North Carolina Artists' Exhibition*, 1977 Tennessee Valley Art Association,
Tuscumbia, Alabama, *Exhibition South ’77*, 1977
Javo Gallery, Atlanta, Georgia, *Small Works*, 1977
Sculpture Gallery, Etc., San Diego, California, 1977
Image Gallery, Athens, Georgia, *Three-Person Exhibition*, 1977
Western Carolina University, Cullowhee, North Carolina, *Two-
Asheville Art Museum, Asheville, North Carolina, *Regional Faculty Exhibition*, 1976
Ball State
University, Muncie, Indiana, *Drawing and Small Sculpture Exhibition*, 1976
Union Carbide
Building, New York, New York, *Drawing ’76*,

with Marymount College, 1976 Brooks Memorial Art Gallery, Memphis,
Tennessee, *Mid-South Biennial*, 1975
Philadelphia College of Art, *Juried Alumni
Photography Show*, 1975
GROUP EXHIBITIONS (continued)


PROFESSIONAL PRESENTATIONS

Panelist, Divas and Iron Chefs of Encaustic, School of the Arts, Virginia Commonwealth University, 2008 Lecture on my work, Wesleyan College, Macon, Georgia 2008 Lecture on my work, Department of Art, Clemson University, Clemson, South Carolina 2007 Lecture on my work, Department of Art, University of Alabama, Tuscaloosa, Alabama 2006 Panelist, Divas and Iron Chefs of Encaustic, SECAC Conference, Vanderbilt University,


Session entitled: *Drawing Dialogues*, 2005 Encaustic Workshop and Lecture, Greenville County Museum of Art, Greenville, South Carolina 2004


on *International Opportunities for Artists, Scholars, Faculty and Students*, College Art Association Conference, Philadelphia, Pennsylvania, 2002 Lecture on my work, Halsey Gallery, College of Charleston,

Charleston, South Carolina, 2002 Lecture on my work, Greenville County Museum of Art, Greenville, South Carolina, 2002 Lecture on my work, University of Huntsville, Huntsville, Alabama, 2002 Speaker, Exhibition Walk-through, *Drawings of Choice from a New York Collection*,

PROFESSIONAL PRESENTATIONS (continued)

Interview and inclusion in SmArtistic: Experiencing Academics through the Arts, a 30 minute television program to infuse the arts into all aspects of classroom learning. Produced by PeachStar Education Series and the Georgia Council for the Arts, 2001


Paper Title: “More Than Just Looking at the Pictures,” 1999

Lecture on my work, University of Florida, Gainesville, Florida, 1999
Lecture on my work, Western Carolina University, Cullowhee, North Carolina, 1999
Juror, Fine Arts Exhibition, Festival on the Square, Moultrie, Georgia, 1998
Lectures on my work, University of Georgia Studies Abroad Program,

Chair, Session Panel, College Art Association National Meeting, Boston, Massachusetts
Session entitled: Painters Who Don’t Paint, 1996

Lecture on my work, University of Huntsville, Alabama, Philosophy Department,
Interdisciplinary lecture series on the ‘Meaning of Art,’ 1996

Lecture on my work, University of Montevallo, Montevallo, Alabama, 1995
Lecture on my work, Stephen Rosenberg Gallery, New York, New York
in conjunction with the exhibit Combined Perspective, 1994

Honorary State Artist, Georgia Art Education Association, Atlanta, Georgia, 1992
Lecture on my work, University of Georgia, Athens, Georgia,
Women in Art History Class, 1991

Lecture, Brief History of Photography, Three Arts Club, Cornelia, Georgia, 1990
Panelist, Beyond Minimalism Symposium, Ringling School of Art,
Sarasota, Florida, 1989

Encaustic Workshop and Lecture, University of Alabama,
Huntsville, Alabama, 1987

Encaustic Workshop and Lecture, Wake Forest University,
Winston-Salem, North Carolina, 1985

Lecture: A Survey of Contemporary Art, Georgia Southwestern College,
Americus, Georgia, 1981

PUBLICATIONS


Art, A Personal Journey, Davis Art Publication, Worcester, Massachusetts, One reproduction, Solar House, 2009

Painter’s Reel, catalogue, Macon Museum of Arts and Sciences, essay by Corrine Colarusso, 2009


Curator and essay by Huston Paschal. 2000


Essay by Marco Scotini, 1993 100 Years of Painting in Georgia, book, author Gudmund Vigtel. Published

by Alston and Bird Law Firm, Atlanta, Georgia, 1992 Boston Bar Journal, cover, Boston Bar Association, Boston, Massachusetts, 1992 North by Northwest, catalogue, Kennesaw State College, Marietta, Georgia, 1992
PUBLICATIONS (continued)

_Vital Signs_, catalogue, Nexus Contemporary Art Center, Atlanta, Georgia. Essays by Annette Cone-Skelton, Louise Shaw, and Edward Spriggs, 1991


_City on a Hill_, catalogue, Palazzo Casali, Cortona, Italy; Church of San Stae, Venice, Italy; and the Georgia Museum of Art, Athens, Georgia, 1989


_Drawing-Invitational_, An Exhibition from New York, catalogue, Ivan Dougherty Gallery, City Art Institute, Sydney, Australia, 1986


_Cheryl Goldsleger Architectural Paintings and Drawings_, The High Museum, Atlanta, Georgia. Interview by Peter Morrin, 1985

_Architectural Paintings and Drawings_, The High Museum, Atlanta, Georgia. Interview by Peter Morrin, 1985

_30th Annual Arts Festival of Atlanta 1983_, Atlanta Arts Festival, Atlanta, Georgia, 1983

_Annual Report_, The Progressive Corporation, Cleveland Ohio, 1982

_Interior/Audience Repeated_, nine drawings by Cheryl Goldsleger, Volume XXXV, Number 4, Winter, 1981

_Lisbon International Drawing Exhibition_, catalogue, Museum of Modern Art, Lisbon, Portugal, 1981

_Atlanta Arts Papers_, Atlanta, Georgia, review, Seven Environmental Works, by Sue Toplikar and Cheryl Goldsleger. Volume 4, Number 4, July/August, 1980

_St. Louis Globe-Democrat_, St. Louis, Missouri, photos for the story Where are the Movie Houses of Yesteryear? Sunday Magazine, 1975

REVIEWS

_Creative Loafing_, _Rummaging through ATL museums’ permanent collections_, by Cinque Hicks, January 17, 2011. Nashville Scene, Nashville Tennessee, _Intelligent Design_,

_by Christine Kreyling, January 12, 2008 Boston Globe, Boston Massachusetts, Pick of the Week_, by Cate McQuaid, June 22, 2006 The Improper Bostonian, Boston, Massachusetts, _Boston’s Best Gallery_,

_citation/photo, July 12, 2006_
REVIEWs (continued)


critic’s recommended listing by Ken Johnson, May 21, 1999


REVIEWS (continued)


The Atlanta Journal and Constitution, Atlanta, Georgia, *Goldsleger's walls enclose both form, disorder*, by Jerry Cullum, March 18, 1994


REVIEWS (continued)

New Art Examiner, Chicago, Illinois, Southern Comfort/Discomfort, by Patrick E. White, Volume 13, Number 9, May, 1986

Art Papers, Atlanta, Georgia, 1986 New Orleans Triennial, by D. Eric Bookhardt, Volume 10, Number 3, May/June, 1986

Art Papers, Atlanta, Georgia, Southern Comfort/Discomfort, by Judy Knopf Rushin, Volume 10, Number 2, March/April, 1986

Greenville News, Greenville, North Carolina, Cheryl Goldsleger, Artist-in-Residence, October, 1987

ECU Report, East Carolina University, photograph, Volume 18, Number 5, October, 1986

The Atlanta Journal and Constitution, Atlanta, Georgia, Goldsleger Exhibit A Study of Cultural Fragments, by Catherine Fox, December 22, 1985

Athens Banner Herald, Athens, Georgia, Athens Artist Shows Work at High Museum, by Cynthia Bickley-Green, December 14, 1985

The Atlanta Journal and Constitution, Atlanta, Georgia, Artists in Georgia, by Catherine Fox, September 22, 1985

Art in America, New York, New York, Cheryl Goldsleger at Bertha Urdang Gallery, by Donald Kuspit, Volume 73, Number 3, March, 1985

Arts, New York, New York, Cheryl Goldsleger at Bertha Urdang Gallery, by Patricia C. Phillips, Volume XXIII, Number 5, January, 1985

Athens Banner Herald, Athens, Georgia, Five from Athens, by Sally Adair, January 28, 1984

Memphis, Tennessee, Artists Merit Corner of Their Own, by Donald LaBadie, February 7, 1983

The Clarion Ledger, Jackson, Mississippi, Chairs Take on Character in Exhibit, by Ben Nichols, January 21, 1983

The Columbus Dispatch, Columbus, Ohio, grids Theme of Exhibition at Charles Foley Gallery, by Jacqueline Hall, August 22, 1982

The Ohio State Lantern, Columbus, Ohio, Geographic Art Displayed Within Border of Art Gallery, by Pat Mantle, August 10, 1982

Dialogue: The Ohio Arts Journal, Columbus, Ohio, Reflections on Ten Ohio Artists: Fire and Ice, by Hilliard Goldfarb, Volume 5, Number 1, September/October, 1982

The Plain Dealer, Cleveland, Ohio, Ohio Selections: The New Gallery of Contemporary Art, by Helen Cullinan, June 20, 1982
REVIEW (continued)


Atlanta Art Papers, Atlanta, Georgia, Maud Gatewood and Cheryl Goldsleger: Heath Gallery, by Valerie McKenzie, Volume 5, Number 1, January/February, 1981

MUSEUM COLLECTIONS

Ackland Art Museum, University of North Carolina, Chapel Hill, North Carolina
Albright Knox Art Gallery, Buffalo, New York
Arkansas Arts Center, Little Rock, Arkansas
Baltimore Museum of Art, Baltimore, Maryland
Brooklyn Museum, Brooklyn, New York
Brunnier Gallery and Museum, Ames, Iowa
Columbus Museum, Columbus, Georgia
The Fogg Art Museum, Harvard University, Cambridge, Massachusetts
Greenville County Museum of Art, Greenville, South Carolina
The Hunter Museum, Chattanooga, Tennessee
High Museum, Atlanta, Georgia
Israel Museum, Jerusalem, Israel
Herbert F. Johnson Museum, Cornell University, Ithaca, New York
Macon Museum of Art, Macon, Georgia
Mississippi Museum of Art, Jackson, Mississippi
Museum of Modern Art, New York, New York
New Mexico Museum of Art, Santa Fe, New Mexico
New Orleans Museum of Art, New Orleans, Louisiana
North Carolina Museum of Art, Raleigh, North Carolina
Rhode Island School of Design Museum, Providence, Rhode Island
Sarah Moody Gallery of Art, University of Alabama, Tuscaloosa, Alabama
Tel Aviv Museum, Tel Aviv, Israel
Yale University Art Gallery, New Haven, Connecticut

PUBLIC COLLECTIONS

Aaron Rents, Atlanta, Georgia
Alabama Power and Light Company, Birmingham, Alabama
Appalachian State University, Boone, North Carolina
Aronov Realty, Montgomery, Alabama
Capital Group, Los Angeles, California
Barclays Bank, Mexico City, Mexico
Barnett Bank, Jacksonville, Florida British Petroleum of America, Boston, Massachusetts
Cablevision, Inc., New York, New York
Chase Manhattan Bank, New York, New York
Chattahoochee Valley Art Association, LaGrange, Georgia
Coca Cola, Atlanta, Georgia
PUBLIC COLLECTIONS (continued)


MEMBERSHIPS

College Art Association, New York, New York, 1975 – present
Glenn Gunhouse CURRICULUM VITAE

(January 19, 2011)

PERSONAL INFORMATION


Current Address: 1489 Iverson St. NE, Atlanta, Georgia, 30307.

Home phone: (404) 420-1713 Office phone: (404) 413-5241 E-mail: ggunhouse@gsu.edu
Web page: www.medievalist.net Youtube page: www.youtube.com/ggunhouse

EDUCATION - ART HISTORY


WORK EXPERIENCE - TEACHING

2007-present: Georgia State University, Ernest G. Welch School of Art and Design. Senior Lecturer.

2001-2007: Georgia State University, Ernest G. Welch School of Art and Design. Lecturer.

1999-2001: Georgia State University, Ernest G. Welch School of Art and Design. Visiting Lecturer.

Spring 1999: University of Georgia, Department of Art. Adjunct professor.

1991-97: University of Alberta, Department of Art and Design. Assistant Professor.

1990-91: University of Alberta, Department of Art and Design. Visiting Assistant Professor.

1989-90: University of Illinois at Urbana-Champaign, School of Art and Design. Visiting Assistant Professor.

1989: U.C.L.A., Department of Art History. Visiting Assistant Professor.
1988: University of Southern California, School of Fine Arts. Visiting Lecturer.

1983-84: Johns Hopkins University, Department of the History of Art. Teaching Assistant.

WORK EXPERIENCE -SERVICE / ADMINISTRATION

2007-present: Internships Coordinator, Art History area, School of Art and Design, Georgia State University.
2009-present: Member, Art and Design Technology Committee (GSU).
2009-2010: Member, Art and Design Curriculum Committee (GSU).
2009: Member, Art and Design ad-hoc Building Committee (GSU).
2008-09: Coordinator, Art History area, School of Art and Design (GSU).
2008: Member, College of Arts and Sciences Lecturer Review Committee (GSU).
2007-08: Faculty Advisor, Art Student Union (joint with Mark Burleson) (GSU).
2007: Member, Art and Design Gallery Committee (GSU).
2006-07: Member, Art and Design Technology Committee (GSU).
2005-06: Coordinator, Art History area, School of Art and Design (GSU).
2004-05: Co-chair, Art and Design Technology Committee (GSU).
2001-04: Member, Art and Design Technology Committee (GSU).
1995-96: Coordinator, Art History Division, Department of Art and Design, University of Alberta.
1994-96: Chairman, Department of Art and Design Internet Committee (U of A).
1993-96: Member, Special Projects Subcommittee of the Arts Library Committee (U of A).
1992: Honours and Graduate Adviser for the Division of Art History (U of A).
1991-96: Department of Art and Design Library Representative (U of A).
1991-96: Member, Arts Faculty Library Committee (U of A).
1991-92: Member, Selection Committee for Alberta Art Foundation Fellowships.

OTHER WORK EXPERIENCE

2004: Art Director and Editor, Virtual Pompeii Project, Adobe Corporation.
2000-01: Professional Education Center, Oglethorpe University, Atlanta. Part-time computer lab assistant.


1979-84: Market Gallery, City of Toronto Archives. Gallery Assistant (part-time and temporary full-time).

PUBLICATIONS


"Gideon, the Angel, and St. Pantaleon: Two Problematic Scenes at Sant'Angelo in Formis." Arte Medievale 9 (1995): 105-117.


EXHIBITIONS OF WORK

2007: "A Virtual Cistercian Monastery" (an immersive 3D digital environment) was included in the permanent exhibition of monastic life at the Esrum Monastery Museum, Esrum, Denmark.

WEB PROJECTS

Personal home page (www.medievalist.net) -links to pages listed below, and to Internet resources for students of art history

Course pages (www.gsu.edu/~artwgg/courses/home.htm) -temporary pages created as supplements to specific art-history courses

Hypertext Book of Hours (www.medievalist.net/hourstxt/home.htm) -an HTML version of a 1599 English Book of Hours, in Latin and English (incorporated into the peer-reviewed Online Reference Book of Medieval Studies at www.the-orb.net, 1997-2006)

Parallel Latin/English Psalter (www.medievalist.net/psalmstxt/home.htm) -an HTML version of the texts of the Psalms from the Latin Vulgate and the Douay translation (incorporated into the peer-reviewed Online Reference Book of Medieval Studies at www.the-orb.net, 1997-2006)

On-line Calendar of Saints Days (www.medievalist.net/calendar/home.htm) -an index of medieval saints and the dates of their feast days in different parts of Europe (incorporated into the peer-reviewed Online Reference Book of Medieval Studies at www.the-orb.net, 1997-2006)

Virtual Worlds for Art History Teaching (www.gsu.edu/~artwgg/atmos.htm) -a collection of virtual spaces (an Egyptian temple, a New Kingdom Tomb, a Roman House) created with Unity 3D, Blink 3D, and Adobe Atmosphere

Georgia State Pre-Columbian Collection (www.gsu.edu/~artfbn/precol/index.htm) -a checklist of the collection, with links to images (produced in collaboration with Dr. Florencia Bazzano Nelson)

Sacred Time Pages (no longer active) -an expanded, interactive, on-line version of the printed exhibition catalogue

Georgia State University, Art History Program web site (www.gsu.edu/arthistory/) -a guide to the faculty, programs, and courses of the Art History program at GSU.

University of Alberta Department of Art and Design web site (no longer active) -a guide to the faculty, programs, and courses of the Department of Art and Design (produced in collaboration with student designers)

CONFERENCE PAPERS


1996: "Capua after the Conquest: The Norman Transformation of a Lombard City." Delivered in the session "Art and the City in Medieval and Early Modern Europe" at the University Art Association of Canada annual meeting, Montreal, 1996.

1995: "Recently Discovered Frescoes in the Church of San Benedetto, Capua." Delivered at the University Art Association of Canada annual meeting, Guelph, Nov. 2-5, 1995.


"Pictorial Narrative as Gospel Truth." Delivered at the 14th Annual Canadian Conference of Medieval Art Historians, University of Victoria, Mar. 4-5.

1993: "Newly Discovered Frescoes in the Left Apse of Sant'Angelo in Formis." Delivered at "Islam, Byzantium, and the West" (the 1993 Medieval Studies Workshop), University of Victoria, Feb. 12.


1987: "The Apse of Sant'Angelo in Formis and the Role of Roman and Byzantine Models in the Artistic Patronage of Abbot Desiderius." Delivered at a colloquium on "Italian Church Decoration of the Middle Ages and Early Renaissance: The Problem of Regional Traditions," held at the Charles S. Singleton Center for Italian Studies (Johns Hopkins University), Florence, Italy.

PUBLIC LECTURES

2007: "Picturing the Passion: The First Thousand Years (400-1400)." Delivered at Mount Vernon Presbyterian Church, Atlanta, Mar. 18.


"At the Crossroads: The Late Medieval/Early Renaissance Frescoes of San Francesco at Assisi." Delivered at the Edmonton Art Gallery, Oct. 6.


"The Fresco Decoration of Sant'Angelo in Formis, near Capua." Delivered at a meeting of the Canadian Mediterranean Institute, held at the Provincial Museum of Alberta, Jan. 14.

1990: "Reform Your Lives!": The Monastic Function of the Frescoes at Sant'Angelo in Formis." Delivered at a meeting of the Byzantine Society of the University of Illinois at Urbana-Champaign.


EXHIBITIONS CURATED


"Beyond Words: An Exhibition of Manuscripts and Manuscript Facsimiles." Edmonton, University of Alberta, Bruce Peel Special Collections Library, Aug. 15-Nov. 15.


GRANTS AND FELLOWSHIPS

1993/94: Social Sciences and Humanities Research Council, Research Grant (in support of the project "Art and Architecture in the Norman Principality of Capua").


1991/92: University of Alberta, Central Research Fund, operating grant, in support of the project "Art and Architecture in the Norman Principality of Capua." University of Alberta, Support for the Advancement of Scholarship, grant, in support of the project "Art and Architecture in the Norman Principality of Capua."


1986/87: Johns Hopkins University, Department of the History of Art, Graduate Research Fellowship.

1986: Charles S. Singleton Center for Italian Studies (Johns Hopkins University), Florence, Graduate Residence Fellowship.


1982-85: Johns Hopkins University, Department of the History of Art, Graduate Research Fellowship.
KEVIN HSIEH

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OBJECTIVE

A leader and partner who engagingly cultivate students with diverse backgrounds to become responsible, respectful, reflective, critical, and life-long learners through the lens of visual art.

EDUCATION


DISSERTATION/THESIS

"Art Museum Teacher Education and Participants’ Needs: A Case Study Evaluating the Visual Arts as Sources for Teaching (VAST) Program at the Philadelphia Museum of Art."
Ph.D. Dissertation.
The Pennsylvania State University, August, 2008.

“A Study of the Style of Art by Frank Stella (1936 -).”
Masters Thesis.

CERTIFICATION/CREDENTIAL

Affiliate Faculty, Asian Studies Center, College of Arts and Sciences, Georgia State University. Elementary School Teacher Certificate, Kaohsiung City, Taiwan. Elementary School ESL Teaching Certificate, Kaohsiung City, Taiwan. Oversea Cultural and Traditional Arts Teacher, Oversea Compatriot Affairs Commission, Atlanta, GA.

WORK EXPERIENCE

THE GEORGIA STATE UNIVERSITY – Atlanta, Georgia
Ernest G. Welch School of Arts and Design January 2008 to present.
Assistant Professor of Art Education
Teach three undergard and two graduate classes per academic year. The classes include the contemporary issues, instructional technology, content and pedagogies in the field of art education, museum studies and education, Chinese Art History, digital possibilities in studio, the integrated art pedagogies for non-art education and early childhood education majors, as well as Freshman Learning Community course.
Supervise art education student teachers and interns at the public schools in the metro Atlanta area.
TZU CHI ACADEMY ATLANTA, Atlanta, Georgia
Sunday Art Class January, 2011 to present.

Instructor and Advisor
Develop and design eight to ten art lessons every semester. Teach and guide 20 K-9 students learn about art. Through different teaching strategies, students learn about world art history, studio art techniques, and different ways of appreciating art. Manage class budget and oversee classroom supply. Supervise 15 Georgia State University's pre-service art teachers interning in the classes before their student teaching.

TAIWANES SCHOOL OF GEORGIA— Atlanta, Georgia
Adult Chinese Language August 2009 to present.

Instructor
Develop dynamic, interactive, and effective Chinese language lessons by integrating traditional Chinese culture performances, and folk’s arts. Teach Chinese language, mainly traditional Chinese character, by tailoring approaches in accordance with diverse student learning styles and using blended instructional technology, such as Chinese language software, Podcast, online applications, eLearning, and distance learning.

CHINESE SCHOOL OF ATLANTA— Chamblee, Georgia
Chinese Calligraphy Class August 2009 to present.

Instructor
Introduce traditional Chinese calligraphy to K-12 students. Design calligraphy curriculum and implement traditional culture into the lessons. Demonstrate knowledge and skills of writing traditional Chinese calligraphy. Enable diverse learners grow and develop key skills and the subject of traditional Chinese calligraphy.

APPLE COMPUTER – Atlanta, Georgia

Specialist
Introduced groundbreaking Macintosh's technology to both new Mac users and existing users. Explained information of Mac' technology to a variety of general public. Pioneered the Apple Store's revolution and established reputation for superior customer service with transformational and knowledgeable technology experiences, such as providing complete solutions for customers, advising options about modern computer strategies, and solving customer problems about Mac's innovative technology.

THE PENNSYLVANIA STATE UNIVERSITY – University Park, Pennsylvania

Coordinator of Zoller Gallery
Coordinated 12-15 internal and external exhibitions annually, oversaw, trained, and supervised 12-20 work-study students for the gallery at the School of Visual Arts. Directed layout of the exhibitions, art installation, catalogues, gallery maintenance, educational promotion, artist relations, sale records, budget, shipments, and the insurance claims. Developed long-term partnerships with individual, universities, and communities.

THE PENNSYLVANIA STATE UNIVERSITY -University Park, Pennsylvania
Department of Comparative Literature June 2006 to August 2006.
Instructor of Summer Intensive Chinese Classes
Taught and guided both undergrad and graduate students Mandarin language and Chinese culture by using multiple-skill and integrated approaches, such as performance, visual arts, music, poetry, field trip, and conversation. Worked with other two instructors as a team. Designed and developed the lessons, structured the curricula, examined teaching pedagogies, evaluated student’s learning and reported assessments to the Department of Comparative Literature.


Research Assistant in Chinese Art
Conducted independent research projects of 18th and 19th century Chinese stone and wooden rubbings, and 18th Century traditional wood print books at the East Asian Art Department. The research project included examining objects’ conditions, damage report, in-depth research about the museum collections, cataloguing objects’ information, translating descriptions, organized collections and catalogues, and assisting with photographing for the TMS (The Museum System) data inputting.


Teaching Assistant for Student Teachers Program
Helped and assisted the Art Education Student Teachers Program under the School of Arts and Design to develop, examine, evaluate, and report on intensive training programs for student teachers in terms of reflective practice, effective pedagogy, instructional technology, lesson planning, and research/professional development.


Museum Studies Intern
Worked with other six interns under the Division of Education, created gallery lesson plans for: A is for Architecture. Interns researched, developed, designed, taught, and documented 12 different lessons, including two gallery talks and studio works for three hours lesson each day. Taught over 1500 K-12 students during the summer of 2005.

SIWEI ART GALLERY, Kaohsiung City, Taiwan December 2002 to July 2004.
Coordinator of Siwei Art Gallery
Worked as a government commissioned position in charge of administrating gallery, funding, marketing, inviting artists, designing, planning, and executing exhibitions. Developed and designed educational layouts, didactic panels, and teaching materials both for K-6 teachers and students in learning about the gallery and exhibitions.

KAOHSIUNG MUSEUM OF FINE ARTS – Kaohsiung City, Taiwan July 2002 to January 2004.

Museum Educator of Tradition Chinese Printmaking
Taught K-12 students and public school teachers traditional Chinese printmaking at the Kaohsiung Museum of Fine Arts and public schools. Introduced the history of traditional Chinese printmaking, including the techniques and styles. Promoted the art of traditional Chinese printmaking both in school and museum settings. Assisted Kaohsiung Museum of Fine Arts to evaluate the summer teacher printmaking program.

KAOHSIUNG MUNICIPAL SIWEI PRIMARY SCHOOL – Kaohsiung City, Taiwan June 2000 to July 2004.

Fine Arts Teacher
Developed new, student-centered, and creative art curricula for Siwei Primary School. Cooperated with educational publishers to promote public school art education and teaching pedagogies. Supervised
college student teachers in curriculum development, teaching evaluation, classroom management, and teaching methods.

KAOHSIUNG CHILDREN ART EDUCATION INSTITUTE – Kaohsiung City, Taiwan

Coordinator of Educational Programs
Planned, created, developed, coordinated, oversaw, and evaluated municipal school and community-based art programs for K-12 students, families, and art teachers from the Kaohsiung Metropolitan area. Assisted the annual World School Children’s Art Exhibition in Kaohsiung area.

KAOHSIUNG CITY GOVERNMENT – Kaohsiung City, Taiwan

Instructor – Adult Education
Taught 20 to 30 adults in a government-sponsored program for adult, and senior citizens as well as foreigners to learn the Chinese language, Mathematics, and Cultural Studies. The responsibilities were curriculum development, conducting field trips, course evaluation, and graduation ceremony.

REPUBLIC OF CHINA ARMY – Military Tour of Duty, Taiwan

Corporal Squad Leader – Designer of 146th Army Division Headquarters Museum
Remodeled an old army building into a new Historical Museum of Headquarters of the 146th Division. Within the two years of the project, I designed the interior of the museum, supervised the interior decoration of the project, laid out the exhibitions and displayed relevant historical documents and relics.

SIWEI PRIMARY SCHOOL – Kaohsiung City, Taiwan

Student Teacher
Taught ESL for 5th and 6th grades and fine art for 1st grade. Created a website for students’ learning English and an on-line program for assessment. Worked at the Department of Student Counseling, helped families and students, assisted in departmental administration. Designed, edited, and published monthly school-wide journals for faculties, students and parents.

SPECIALIZED TRAINING


2009-2010 Chinese Folk Culture Training Workshop.
Participated in a Taiwanese government-sponsored intensive workshop for Chinese language instructors to integrate new teaching strategies into language learning through Chinese folk culture, such as administration, technology, performance, music, and arts. Participants had to design lesson presentations for four disciplines as future teaching resources.


Chinese Teacher Training Workshop.
Participated in a Taiwanese government-sponsored workshop for Chinese language instructors to engage in innovative teaching strategies, including guiding foreigners reading, listening, and writing through technology.


Kindergarten Conference.
Participated in a government-sponsored kindergarten conference in Singapore to explore critical issues in early childhood art education through instructional technology and pedagogies.
National Compulsory Education Advisory Group of Taiwan, Taipei, Taiwan, 2003. 
*Pilot Teacher of Arts and Humanities Training.*
Participated in a competitive, nationwide government-sponsored program to prepare selected art administrators from diverse culture institutions for future Arts and Humanities curriculum and program development.

Kaohsiung Museum of Fine Arts, Kaohsiung City, Taiwan, 2002. 
*Pilot Teacher Training Initiative for Traditional Chinese Printmaking.*
Participated in a competitive government-sponsored initiative equipping a core group of art teachers in the process and nuances of Chinese traditional printmaking and relevant pedagogies.

National Sun Yat-Sen University, Institute of Arts Management. 
Kaohsiung City, Taiwan, 2002. *Cultivation of Community Fine Arts and Cultural Management.* Participated in a competitive government-sponsored training program to equip leaders to design, create, fund, plan, execute, and evaluate community-based programs in visual arts, performance, and music.

*Training of Elementary School Teachers for Media Literacy Education.*
Participant in a government-sponsored pilot program to address pedagogical strategies for planning, implementing, and evaluating the use of current children’s media programming to promote students’ critical thinking acumen.

**DISTINCTIONS AND AWARDS**

**COMPETITIVE AWARD**

**ACADEMIC AWARD**

**COMPETITIVE SCHOLARSHIP AWARD**

**EXHIBITIONS**

**TAIWAN 100 YEARS CHINESE CULTURE CENTER,**
Chamblee, GA, 2011
Documentary Photography Show: “The First Teacher Protest in Taiwan” Invited to exhibit two photographies in the Taiwan 100 show at the Chinese Culture Center, Chamblee, GA.

LOOKING BOTH WAYS EXHIBITION UNIVERSITY GALLERIES, Ypsilanti, MI, 2011 Juried Competition Show: “Big Step” Juried and Selected to exhibit a computer graphic work in the international juried show at the Eastern Michigan University and University of Michigan Ann Arbor’s galleries.

INTERNATIONAL SPIRITED CALLIGRAPHY SHOW ERNEST G. WELCH SCHOOL OF ART AND DESIGN GALLERY, Atlanta, GA, 2010. Group Show: “Interchange” Invited to exhibit works at the international calligraphy show, Spirited Calligraphy: Texts, Marks, and Meanings East & West.

CALLIGRAPHY EXHIBITION CHINESE CULTURE CENTER, Atlanta, GA, 2010 Group show: “Jiucheng Gong Liquan Ming” Invited to exhibit a traditional calligraphy work (in regular script) at the Chinese Cultural Center.

FACULTY EXHIBITION ERNEST G. WELCH SCHOOL OF ART AND DESIGN GALLERY, Atlanta, GA, 2010. Group Show: “Atlanta Impression” School of Art and Design Faculty exhibited works at the Georgia State University.

SIWEI ART GALLERY, Kaohsiung City, Taiwan, 2003. Solo Show: “Dilemma” Invited to exhibit my computer and photographic integrated works.

SIWEI ART GALLERY, Kaohsiung City, Taiwan, 2003. Solo Show: “Interflow” Sole-exhibiter from competitive contest exhibiting abstract oil paintings.

FANGLIAO STATION, Pingtung County, Taiwan, 2002. Installation: “Tree of Life” Competitive selection of permanent display public art works at Fangliao Train Station.

GALLERY OF CHANG-GU WORLD TRADE CENTER, Kaohsiung City, Taiwan, 1998. Group Exhibition: “Exhibition of Kaohsiung Fine Art Teacher’s Works” Selected and invited art teachers from Kaohsiung City exhibited works of art.

NATIONAL PINGTUNG TEACHERS COLLEGE EXHIBITION HALL, Pingtung City, Taiwan, 1996. Group Exhibition: “JAM” Department-refereed exhibition of photography held during the annual celebration of National Pingtung Teachers College.

RESEARCH INTERESTS

Art History
   Chinese Art History Modern Art
   History (1940 to present)

Art Education
   Curriculum development for art
   Contemporary issues of art education
Multi-culture art education  Inter-
disciplinary art education  Art  
education assessment LGBTQ  
issues

Museum Study  
Arts administration Art museum education and  
interpretation pedagogies Marketing

TEACHING INTERESTS

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<th>Art Education</th>
<th>K-12 curriculum development and evaluation Instructional technology in art education Digital technology</th>
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<td>Art History</td>
<td>Chinese art history (survey and 10th-13th Century)</td>
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<td>Museum Study</td>
<td>Cultural institutes Museum education Interpretation strategies</td>
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<td>Studio Art</td>
<td>Computer graphic design Animation Applied art Chinese calligraphy Traditional Chinese print-making Digital Possibilities</td>
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<td>Mandarin</td>
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CONFERENCE PRESENTATION

Making. Case study presented at the 4th International Art in Early Childhood Conference,  
Toledo, OH.

study presented in the 2011 NAEA (National Art Education Association) Conference, Seattle, WA.

presented in the 2011 NAEA (National Art Education Association) Conference, Seattle, WA.

Pfeiler-Wunder, and Carole Henry in the 2011 NAEA (National Art Education Association) Conference,  
Seattle, WA.

Learning about Art. 2011 Society for Information Technology & Teacher Education Conference (SITE),  
Nashville, TN.

Hsieh, K. (2010). Current Trends of Research in Georgia Art Education. Session Chair, 2010 GAEA Fall  
Technology and Contextual Learning in the Museums. Research paper presented in the 2010 AACE  
Conference, Orlando, FL. Hsieh, K. (2010). Conversations about LGBT and Questioning Youth in Our Art  
Classes. Project copresented in the 2010 NAEA (National Art Education Association) Conference,  
Case study presented in the 2010 NAEA (National Art Education Association) Conference, Baltimore, MD.


Hsieh, K. (2009). Cultural Institutions as Teaching Resources for K-12 Art Educators. Panel facilitator and papers co-presented in the 2009 GAEA Fall Conference, Young Harris, GA.


**PUBLICATION/PROCEEDING**


**PUBLISHED ART WORK/EXHIBITION REVIEW AND CATALOGUE**


**PENDING/UNDER REVIEWED/SUBMITTED RESEARCH PAPER FOR PUBLICATION**


**GRANT AWARDS/FUNDING**

April, 2011. Faculty Summer Research Grant, Georgia State University. *Integrate Arts into Early Childhood Teacher Education through Digital Technology: Puppetry Art and Meaning Making*. USD. 3,565 Funded.

March, 2011. Research Initiation Grant, Georgia State University. USD. 10,000 Funded.

May, 2010. Tech Fee Grant for Art Education Program, Georgia State University. USD. 15,000 Funded.


May, 2010. Fulton County Arts Council Grants, *Spirited Calligraphy East & West, Texts, Marks, and Meanings*. Fulton County, Atlanta, Georgia. USD. 4,000 Funded.

May, 2010. CINCEA (Center for International & Collaborative Arts) Grants, *Spirited Calligraphy East & West, Texts, Marks, and Meanings*. College of Arts and Sciences, Georgia State University.
USD. 9,000 Funded.
May, 2010. Asian Studies Center Grants, Spirited Calligraphy East & West, Texts, Marks, and Meanings. College of Arts and Sciences, Georgia State University. USD. 2,000 Funded.

April, 2010. Faculty Summer Research Grant, Georgia State University. Application of Digital Technology in Museum for Learners with Disability. USD. 2,900 Funded.

July, 2009. Tech Fee Grant for Art Education Program, Georgia State University. USD. 4,008 Funded.
May, 2009. Faculty Summer Research Grant, Georgia State University.
Digital Technology and Contextual Model of Learning in the Museum. USD. 3,752 Funded.
March, 2009. Writing Across the Curriculum (WAC) Faculty Development Grant, Georgia State University. USD. 2,000 Funded.

May, 2008. Research Team Award, Georgia State University.
Internet Conversations in Literacy, the Arts, and Digital Media (uiCLAD) Project. USD. 4,000 Funded. April, 2008. Faculty Summer Research Grant, Georgia State University. Digital Technology and Visitors Experiences at Cultural Institutions. USD. 3,780 Funded.

INVITED LECTURES/SPEAKER

February 6, 2011. Chinese New Year Spring Couplet Demonstration. Chinese Culture Center, Atlanta, Georgia.
October 8, 2010. Styles and Forms of the Chinese Texts. Center for International & Collaborative Arts, Georgia State University, Atlanta, U.S.A.
February 18, 2009. How to Read and Appreciate Chinese Landscape Painting and Calligraphy. Art History Program, Georgia State University, Atlanta.
January 22, 2009. Art Education in Different Cultural Contexts: Art Education in Taiwan. Art Education Program, Georgia State University, Atlanta.

JOURNAL EDITORIAL


JOURNAL/MAGAZINE REVIEW BOARD/REVIEWER

(AACE).
Reviewer, Information Technology in Childhood Education Annual.
Reviewer, Journal of Educational Multimedia and Hypermedia.
Reviewer, Journal of Interactive Learning Research.
Reviewer, Journal of Technology and Teacher Education.
Reviewer, Colonial Academic Alliance Undergraduate Research Journal.
http://digitalarchive.gsu.edu/caaurj/

CONFERENCE PAPER/PROCEEDING REVIEW

JUROR OF EXHIBITION/CONFERENCE SHOW
http://www.atlantachinesenews.com/News/2011/05/05-06/ATL_P02.pdf
2011.03.31. Juror, The Annual South Fulton High School Middle School Juried Art Competition Southwest Arts Center, Atlanta, GA.
2010. 07.31 Judge, The Chinese-American Academic and Professional Association in Southeastern United States (CAPASUS), Student Foundation Grant. Duluth, Georgia.
2010.03. Juror, The 5th Annual South Fulton Schools Art Competition & Exhibition, Atlanta, GA: Southwest Arts Center and the Society, Inc.

AFFILIATIONS/MEMBERSHIP
Member. MUSEUM EDUCATION ROUNDTABLE. April 2011 to Present.

Member. CSTAE CAUCUS ON SOCIAL THEORY & ART EDUCATION, NATIONAL ART EDUCATION ASSOCIATION
April 2011 to Present.

Member. ART EDUCATION TECHNOLOGY, NATIONAL ART EDUCATION ASSOCIATION
April 2011 to Present.

Member. INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART
January 2008 to Present.

Member. THE CHINESE-AMERICA ACADEMIC AND PROFESSIONAL ASSOCIATION IN SOUTHEASTERN UNITED STATES -Atlanta, Georgia
August 2009 to Present.

Advisory Board Member. SCHOLASTIC ART MAGAZINE, SCHOLASTIC INC. – New York City.
August 2009 to Present.

Member. LGBTQ ISSUES CAUCUS, NATIONAL ART EDUCATION ASSOCIATION
March 2009 to Present.

Faculty. ASIAN STUDIES CENTER, GEORGIA STATE UNIVERSITY, Atlanta, Georgia
January 2009 to Present.

Member. NATIONAL ART EDUCATION ASSOCIATION
August 2004 to Present.
Member. GEORGIA ART EDUCATION ASSOCIATION  
January 2009 to Present.

Member. APPLE COMPANY, Atlanta, Georgia  
June 2010 to Present.

SERVICES

School of Art and Design
2010.08 – 2012.07 Executive Committee. 2010.09 – 2011.05 Georgia State University 2CI (Second Century Initiative) Interactive Media

Position Search Committee.

2010.05 – 2010.09 Ernest G. Welch Gallery Director Search Committee.

2009.08 – 2010.07 Graduate Program Curriculum Committee, Gallery Committee, Technology Committee.


College Wide
2010.07 – Current Executive Committee, Asian Study Center, College of Arts and Science, Georgia State University.

2008.01 – Current Committee, PEF (Professional Education Faculty) Committee, College of Arts and Science, Georgia State University.

2008.01 – Current Committee, Content Knowledge Committee, College of Education, Georgia State University.

University Wide
2009.08 – Current Coordinator (Artistic Conference) of Undergraduate Research Conference, Georgia State University.

State Wide
2010.08 – Present Adhoc Committee for the Development of the GAEA's Website, Georgia Art Education Association.

2010.08 – Present Adhoc Committee for the Development of the GAEA's Website, Georgia Art Education Association.

2010.01 – 2011.12 Director of the Higher Education Division (Elect), Georgia Art Education Association.

Nation Wide Professional Organizations
2010.08 – Present Secretary and Officer, Chinese-American Academic and Professional Association in the Southeastern United States, Atlanta, GA.

2010.03 – Present Website Organizer, LGBTQ Issues Caucus, National Art Education Association.

2009.12 – 2010.07 Arts and Humanities Coordinator, Chinese-American Academic and Professional Association in the Southeastern United States, Atlanta, GA.

STUDENT’S ACHIEVEMENT

Exhibition
2010.12.6-10. Amanda Mckay, Amber Keen, Annika Spencer, Christi Dreher, Dea Kunovac, Loren Beard, Sara Bilcik. Gerogia State University, BFA Exhibition.

Conference Presentation
2011.03.15. Hilliard, M. Some More (Artistic Presentation). The 5th Georgia State University Undergraduate Research Conference (GSURC), Atlanta, GA.

2010.10.23. Cruz, K. Considering the Challenges the NCLB Act Has Created for Art Education: Could an Effective Art Museum and School Partnership Help to Create Sustainability for Art Education in Georgia. Dissertation Proposal presented at the 2010 Georgia Art Education Association (GAEA) Fall Conference, Pine Mountain, GA.


2009.11. Nash, K., Andrew, M., Albright, A., and Rennibert, W. Cultural Institutions as Teaching Resources for K-12 Art Educators. Master students' research papers presented in the 2009 GAEA Fall Conference, Young Harris, GA.

Article/Paper Publication


Exhibition Award
2010.03. Nguyen, C. Self Portrait (School of Art and Design Award). Artistic Presentation. The 4th Georgia State University Undergraduate Research Conference (GSURC), Atlanta, GA.

SKILLS

Computer: MAC, PC, MS Office, Adobe Photoshop, Dreamweaver, Flash, CorelDraw, iLife, iWork. Audio and video editing.

Language: English, Mandarin (simple and traditional), and Taiwanese. Proficient in Chinese (Classic literacy).

**EDUCATION**
1985 MFA, Master of Fine Arts • Montana State University, Bozeman, MT 1981 BFA, Bachelor of Fine Arts • University of Georgia, Athens, GA

**SOLO EXHIBITIONS**
2011 One World Ocean, Ionion Center for Art and Culture • Metaxata, Kefalonia, Greece. (July) 2010 Material Drift, Sandler Hudson Gallery • Atlanta, GA. (May-July)

Sappho’s Mirrors, Primo Piano Living Gallery • Lecce, Italy (March) 2009 Pantalasas,
ARTLIFEforthetheworld, Arte Visive of the Venice Biennale • Venice, Italy (September) 2008 Plastic Durations, NY Arts
Beijing, Chaoyang District • Beijing, China. (during the 2008 Olympics)

*Pam Longobardi: Drifters*, Tinney Contemporary, Nashville • TN. (October) Drifters, Charlotte and Philip Hanes Gallery, Wake Forest University, Winston-Salem • NC. (September) 2007 Drifters, Charleston Heights Art Center • Las Vegas, NV. (November)

Drifters, Sandler Hudson Gallery • Atlanta, GA. (January) 2006 Sky is Fallen, Sandler Hudson Gallery (roof installation) • Atlanta, GA. (April) 2004 Worlds Within Worlds, Jacksonville Museum of Modern Art • Jacksonville, FL. (June-Oct)


2000 world world, Lowe Gallery • Atlanta, Georgia. Visible/Invisible, Hartsfield International Airport Atrium • Atlanta, Georgia. Beyond the Frame, Knoxville Museum of Art • Knoxville, Tennessee (Oct-February 2001) Dump Edge, collaboration with C. Dongoski, Gallery of Art, University of Northern Iowa • Cedar Falls, IA.


1993 Double/Split, Czech Cultural Center • Bratislava, Slovakia. Installation. Double/Split (Desire), MUU ry, Gallery of New Media • Helsinki, Finland. Installation. Lowe Gallery • Atlanta, Georgia.


1991 Instituto de Estudios Norteamericanos • Barcelona, Spain. Kathryn Sermas Gallery • New York, NY. Lowe Gallery • Atlanta, Georgia.


**TWO-, THREE-and FOUR-PERSON EXHIBITIONS**
2009 Found Object, Brenau University • Gainesville, GA. With Loren Schwert, Donna Mintz. 2008 New Genre Landscape, City of Atlanta Cultural Affairs, Sunken Garden Park • Atlanta, GA. The Bottle
SELECTED GROUP EXHIBITIONS

2011 Oceanomania, Nuoveau National de Monaco • Monte Carlo, Monaco.
Curated by Mark Dion, Sarina Basta and Cristiano Raimondi (April-Nov) Voyage on an Uncanny Sea, Gallery Diet • Miami. (Feb.) Curated by Mark Dion. The Sixth Gyre: Art, Oceans, and Plastic Pollution, 5th International Marine Debris Conference • Honolulu, HI.

2010 PAI 2010, Samothrace and Alexandroupolis, Greece, International art exhibition in Samothrace, Greece, Union of Cultural Associations of Evros, EPOFE Concept/ UNESCO Permanent collection Municipality of Samothrace. Metaphysical Materiality, Tinney Contemporary Gallery • Nashville, TN(Jul-Aug) and Ernest G. Welch Gallery, Georgia State University • Atlanta, GA (Sept). Catalog, essay by Peter Frank. Contemporary Feminine Mythologies, Primo Piano Living Gallery • Lecce, Italy Cadavre Espuis, Primo Piano Living Gallery • Lecce, Italy


With Ross Bleckner, Mark Dion, Walton Ford, Kiki Smith, Hunt Slonem, Petah Coyne, others. Catalog, IV Biennial of Graphic Art, Francavilla Al Mare, Italy and Sant Carla de la Rapita, Spain. Yellowstone Art Museum Auction, Yellowstone Art Museum • Billings, Montana. Artscapes, Knoxville Museum of Art Auction • Knoxville, Tennessee.

2005 New Orleans Triennial, New Orleans Museum of Art • New Orleans, Louisiana. Imagining Escape, GSU Welch Gallery, CAA annual conference exhibition of GSU faculty. Reincarnation of SWITCH, Eyedrum • Atlanta, GA.


With Tony Oursler, Rona Pondick, Magdelena Abakanowicz, Arnold Mesches, others. Catalog The Armory Show 2003, represented by Fay Gold Gallery, Chelsea Piers • New York, NY. Emory Chairs Project, 30 artists create outdoor site-specific installations, Emory campus • Atlanta, GA. Catalog. Immured: Installations Behind Glass, Lenox Artwalk • Atlanta, GA.


Saints and Sinners, Piazza Repubblica • Cortona, Italy. Traveling to Temple University • Rome, Italy (Sept); Corcoran Gallery of Art • Washington, DC (June-July); Tyler School of Art, Temple University
1999
Geegow, Winthrop University Galleries, Rock Hill, SC. Curated by Jason Forrest. Part of the Fabric

1998
Museum of Art • Huntsville, AL. Catalog, ill. The Blue Dress Project, installations curated by C. Byrd, Ballroom Studios • Atlanta, GA. A Thought Intercepted, California Museum of Art, Luther Burbank Center • Santa Rosa, CA. allographies, curated by P. V. Echeverria, University Museum • Indiana, PA. Catalog, ill. Parts, curated by John Otte, in Herren’s, 84 Luckie St. Atlanta Arts Festival • Atlanta, GA Nostalgia for the Future, Anna Leonowens Gallery, Nova Scotia College of Art • Halifax, NS.

The Obscenes, La Giarina • Verona, Italy. International group exhibition, Nov-Dec. An American Renaissance, curated by Maria Luísa Borras, during 1996 Olympics • Atlanta, GA. Susianen, collaboration w/ Lubo Stacho, Muzeum Vojtecha Lofflera Kosice, Alzbetina • Slovakia. Mississippi River: Ten Artists/Ten States, Memphis College of Art • Memphis, TN. Vital Passages, The Works Festival, 10th Anniversary, Edmonton, Alberta • Canada. Edges and Interfaces, American Print Alliance, Washington, DC • Seneca Center • Morgantown, WV; East-West Ctr.

1996
• Honolulu, Hawaii.; Centre Interculturel Strathearn • Montreal, Quebec; Praga Gallery, Scarborough, Ontario; New World School of the Arts, Miami; Robert C. Williams American Museum of Papermaking • Atlanta, GA; Minnesota National Print Biennial, NASH Gallery, University of Minnesota • Minneapolis. ACT: Art, Culture, and Technology, 25-monitor multi-media display Summer Olympics • Atlanta, GA; International Sculpture Garden Park, Chelsea Piers • NY; and Florida International University • Miami, Fla. Prints: Amenoff, Loffler, Fick, Humphrey, Myers, Colangelo; Atrium Gallery, Univ. of Connecticut • Storrs, CT. After Appalachia, Laura Mesaros Gallery, WVU • Morgantown, WV. Multiples and Uniques, Leedy Voulkos Gallery • Kansas City, Missouri. East Tennessee Currents, curated by Jeff Fleming, SECCA • Knoxville Museum of Art • TN. Bradley National Drawing and Print Exhibition, Lakeview Museum • Peoria, Ill. First Place Award. Spotlight on Southern Artists, Trinity School Auction and Exhibition • Atlanta, GA. SAF/NEA Fellowship Recipients Exhibition, SECCA • Winston-Salem, NC, USA: Within Limits, Documenta, Galleria de Arte and Center for the Book Arts • Sao Paolo, Brazil. Crocs, Brand Library Gallery • Los Angeles, CA. Exhibition curated by John O’Brien. Illusion/Allusion, Florida State University Museum of Art • Tallahassee, FL. Catalog. From the Mountains to the Mississippi, 10 Women Artists in TN, National Women’s

1995
Museum of Art • Washington, DC and Tenn. State Museum, Nashville • Tennessee. and Hunter Museum of Art • Chattanooga, TN. Juried by Eleanor Heartney. Catalog. Critical Impressions, curated by Charles Cohan. Multi-media installation: "1614-1914 (Disappearance of Wings)". Florida State University Museum • Tallahassee, Florida and traveling to Portland School of Art • Portland, Maine. BIG Prints, curated by Jurgen Strunck, Haggar Gallery, University of Dallas • Irving, TX. NUMBER Invitational: 13 on the 13th, Memphis State University • Memphis, TN. 1000 and Under, Fletcher/Priest Gallery • Worcester, Massachusetts. Fifth International Print Biennial, Taipei Fine Arts Museum • Taipei, Taiwan, R.O.C. Colorprint USA, National Invitational Print Exhibition, Lubbock Fine Arts Center • TX Small Works by Gallery Artists, Kathryn Sermas

1993
Gallery • New York, NY. Visiting Artists Exhibition, Louisiana State University • Baton Rouge, LA. 7 Exhibition, Part 2, Memphis Center for Contemporary Art • Memphis, TN. UTK Art Faculty Exchange: Venezuela,(touring), Centro de Bellas Artes

1992
Maracaibo, Venezuela; Museo de Arte • Barquisimeto; Galeria Arte Hoy • Caracas, Venezuela. Cast Metal Sculpture, Oakridge Arts Center • Oakridge, Tennessee. Decade of the Eighties, Western Carolina University • Cullowhee, NC. Large Scale Drawing, Hopkins Center for the arts, Dartmouth College • Hanover, NH. Introductions, Group Exhibition, Kyle Belding Gallery • Denver, Colorado.

1989
...

**1986** *W.A.R.M. Gallery 10th Anniversary National Invitational Exhibition*, W.A.R.M. Gallery • Minneapolis, Minnesota. *Symbols and Narratives National Print Invitational*, Visual Arts Center, Arco Foundation Gallery • Anchorage, AL. *Heart of America National Print Exhibition*, University of Missouri • Columbia. *60 Square Inch Small Print Exhibition*, Purdue University Gallery • Lafayette, IN.


**AWARDS**

2010 Coastal Hero, selected by Coastal Living Magazine, Time Magazines Inc. Public Art Commission, Surdna Foundation and Governors School for the Arts, and City of Greenville Parks Department, Reedy River • Greenville, SC.

CENCIA grant, College of Arts and Sciences, Georgia State University.

2009 Artist in Residence, BAU Institute NY/Otranto • Otranto, Italy. 2008 Artist in Residence, NY Arts Beijing • Beijing, China.

Best Environmental Documentary for ‘Drifters’ short, NYIIFVF, New York International Independent Film and Video Festival, screened in Los Angeles, CA. 2007 Artist Associate, Blue Ocean Institute • East Norwich, NY. 2006 Artist Residency Fellowship, Red Cinder Creativity Center • Hawaii. 2005 Outstanding Faculty Achievement Award, Georgia State University. 2004 Finalist, Chicago Department of Cultural Affairs Public Art Program Commission competition. 2001 Finalist, Atlanta Hartsfield Airport E-Concourse Expansion Commission Competition. 2000 Major Public Art commission, Atlanta Medical Examiner’s Facility, Fulton Co. Arts Council.

Georgia State University School of Art and Design Summer Research Grant • Atlanta, GA All Star Ball commission, Metro Atlanta Chamber of Commerce and Atlanta Cultural Affairs

1999 Artist Residency Fellowship, Franz Masereel Center • Kasterlee, Belgium. Research Initiation Grant, College of Arts and Sciences, Ga. State University • Atlanta, GA. *TABOO Project Grant, “Requiem” exhibition*, Nexus Contemporary Art Center • Atlanta, GA.

1998 Juror’s Choice Award, Red Clay Survey, Huntsville Museum of Art • Huntsville, AL. Georgia State University School of Art and Design Summer Research Grant • Atlanta, GA. 1998 Finalist, Atlanta Hartsfield Airport T-Terminal Commission Competition. Chancellor’s Award for Research and Creative Achievement, University of Tennessee.


1995 Major commission competition, MBL. Life Assurance Corporation, 1st Tennessee Bank • Memphis, TN. 1994 SAF/NEA Visual Artist Fellowship, Painting. Research Project Grant/Italy, University of Tennessee, Knoxville. 1993 USIA Arts America Lecturing Grant • Helsinki, Finland. College of Liberal Arts Faculty Excellence in Research Award, University of Tennessee.

Research Fellowship Abroad/Spain, University of Tennessee • Knoxville, Tennessee. 1987 Premier Award, Taller Galleria Fort • Cadaques, Spain. Publication of print edition, 1-person show in Cadaques. 1986 Artist-in-Residence, Ucross Foundation • Ucross, Wyoming. 9/86. 1985 First Place Award Printmaking, Artquest '85, California State University Art Museum • Long Beach, CA.

Purchase Award, 10th International Miniature Print Competition, Pratt Graphics Center • New York, NY Merit Award, Northern Rockies Exhibition, Yellowstone Art Center • Billings, MT 1984-5 Research and Creativity Grant, Montana State University • Bozeman, MT Purchase Award, Miami International Print Biennial, N. Miami Museum of Art • Coral Gables, FL

PROFESSIONAL EXPERIENCE (INTERNATIONAL)
2010 Panelist, “Contemporary Feminine Mythologies,” Primo Piano LivinGallery • Lecce, Italy. 2009 Guest critic, Universidad Nacional de Costa Rica • Heredia, Costa Rica 2007 Visiting Artist Faculty, Santa Reparata International School of Art • Florence, Italy, July. 2005 Visiting Artist Faculty, Santa Reparata International School of Art • Florence, Italy, July. 2003 Visiting Artist Faculty, Santa Reparata International School of Art • Florence, Italy, July. 2002 Visiting Artist Faculty, Santa Reparata International School of Art • Florence, Italy, July.

Guest Lecture, Kinki University Art Department • Osaka, Japan. 2001 Visiting Artist Faculty, Painting, Pont Aven International School of Art • Pont Aven, Brittany, France, June. 1999 Artist In Residence, Franz Masereel Center • Kasterlee, Belgium. 1993 Visiting Artist/Instructor • Cortona, Italy, University of Georgia Studies Abroad Program, summer.

Visiting Artist/Critic • Bratislava, Slovakia Academy of Art, month of October. Visiting Artist/Critic • Lahti, Finland, Art Academy, month of November. Visiting Artist/Lecturer • Temple University Program in Rome, Italy. Public lecture. Visiting Artist, Academy of Fine Arts, Helsinki, Finland. USIA lecturing grant.


PROFESSIONAL EXPERIENCE
present Professor of Art, Georgia State University • Atlanta, Georgia. Beginning through Graduate Painting + Drawing, Independent Study, Graduate Thesis committees, tenured in 2000. 9/97-now. Associate Dean of Fine Arts, College of Arts and Sciences, Georgia State University • Atlanta, GA. 8/01-8/03.

2010 Distinguished Visiting Artist, Institute of Sustainability, CSUN, California State University Northridge. Visiting Artist, University of Wisconsin, Madison. Public lecture and graduate student critiques. Visiting Artist, Governors School for the Arts, Greenville, SC. Public lecture and student critiques.

2009 Visiting Artist, Clemson University, Clemson, SC. Public lecture and student critiques.


2001-2007 Program Director, Study Abroad in Italy, GSU Office of International Affairs. Run summer program in Florence. 1997-87 Associate Professor of Art, University of Tennessee • Knoxville, Tennessee. Tenured in 1993. 9/87-6/97. 2006 Visiting Artist, University of Hawaii, Manoa • Honolulu, HI. Public lecture, critiques.

Guest Artist Workshop, Honolulu Printmakers, Honolulu, HI. Cyanotype workshop. 2005 Guest Faculty, Santa Reparata International School of Art • Florence, Italy. Public lecture. 2004 Visiting Artist, Georgia State College and University • Milledgeville, GA. Lecture, critiques, publish print. 2003 Visiting Artist, Miami University • Oxford, OH. Public lecture, critiques, gallery talks.

Guest Faculty, Santa Reparata International School of Art • Florence, Italy. Public lecture, gallery talk. 2002 Guest Faculty, Santa Reparata International School of Art • Florence, Italy. Public lecture. 2001 Guest Faculty, Penland School of Crafts • Penland, NC. Public lecture. 2000 Visiting Artist, Arizona State University • Tempe, AZ. Public lecture, critiques. 1999 Visiting Artist, West Virginia University • Morgantown, WV. Deem Distinguished Artist Lecturer. 1998 Visiting Artist, School of the Museum of Fine Arts • Boston, MA. Public lecture, critiques.

Visiting Artist, Rhode Island School of Design • Providence, RI. Senior critic, public lecture.
1997 Visiting Artist, University of Hawaii, Manoa • Honolulu, HI. Public lecture, critiques Jury, Honolulu Printmakers Annual Juried Exhibition, Honolulu Academy of Art • Honolulu, HI. Guest Artist Workshop, Honolulu Printmakers, Honolulu, HI.
1996 Visiting Artist, Ohio University • Athens, Ohio. Lecture, critiques, publication of a print.
1995 Visiting Artist, Wake Forest University • Winston-Salem, North Carolina. Visiting Artist, University of Kansas • Lawrence, KS. Public lecture, critiques. Visiting Artist, Kansas City Art Institute • Kansas City, MO. Public lecture, critiques.

Visiting Artist, Kansas City Art Institute • Kansas City, MO. Public lecture and critiques. 1990 Visiting Artist, Louisiana State University • Baton Rouge, LA. Lecture, critique, print publication. 1989 Visiting Artist, Fort Mason Center Art • San Francisco, CA. 3-day workshop.


1986 Visiting Artist, Chicago Art Institute • Chicago, Illinois. 10/86. Guest Artist, Instructor, Montana State University • Bozeman, MT. Intaglio, and Color Theory. 1/86 – 6/86. 1985-4 Graduate Teaching Position on paid scholarship. Montana State University • Bozeman, MT.

RELATED EXPERIENCE
2008 Panelist/Presenter, “Plastics, Pollution, Personhood” College Art Association Annual Conference • Dallas, TX. Juror, Georgia National Fair Art Competition • Atlanta, GA. 2005 Presenter, “Altered States: Transformation of Perception, Place and Performance,” Planetary Collegium,
University of Plymouth • Plymouth, UK Panel Chair/Presenter, “Painting As World,” College Art Association Annual Conference • Atlanta, GA. Panel Chair, “Atlanta's (New) Contemporary Art Spaces,” Artspace, CAA Annual Conference • Atlanta, GA


Juror, Annual Student Competition, Western Carolina University • Cullowhee, NC 1987 Panelist, Selection Committee, Nevada States Arts Council Artist-in-Residence program. Reno, Nevada. 5/87. Guest Lecturer/Critic, Kansas City Art Institute • Kansas City, Missouri. Critiques, lecture. 4/87. 1986 Collaborative Printer, Experimental Workshop • San Francisco, CA. Collaboration, editioning of woodcuts,


**PUBLIC COLLECTIONS**

Maier Museum of Art • Lynchburg, VA.
Knestrick Contractors, Inc. • Nashville, TN.
City of Atlanta, Art in Public Places • Atlanta, GA. Kilpatrick Stockton
Attorneys • Atlanta, GA. Blue Ocean Institute • Cold Spring Harbor, NY
Corcoran Gallery of Art • Washington, DC. Knoxville Museum of Art •
Knoxville, Tennessee. Hyatt Regency International Hotel • Naples, Florida.
Arizona State University Art Museum • Tempe, Arizona. Atlanta Hartsfield
Airport, Immigration Concourse • Atlanta, Georgia. Softbox Computing
Technologies • Atlanta, Georgia. Tweed Art Museum • Duluth, Minnesota.
Saks Fifth Avenue • Atlanta, Georgia. Kennedy Art Museum • Athens, Ohio.
MBL Life Assurance Corporation • New Jersey (commission) Benziger
Winery • Sonoma, California. (two commissions for wine labels) Hunter
Museum of Art • Chattanooga, Tennessee. Freeman-Hawkins Attorneys at
Law • Atlanta, Georgia. Stockholders Systems • Atlanta, Georgia. Burroughs-
Wellcome Pharmaceuticals • Raleigh, North Carolina. Instituto de Estudios
Norteamericanos • Barcelona, Spain. Miami Metropolitan Museum and Art
Center • Coral Gables, Florida. Pratt Institute • New York, New York.
Deloitte Touche • Atlanta, Georgia. School of the Art Institute of Chicago •
Chicago, Illinois. Clapsadle Baugnet • Minneapolis, Minnesota. Agnes Scott
College Permanent Collection • Atlanta, Georgia. Tennessee State Museum •
Nashville, Tennessee. Taller Galeria Fort • Barcelona, Spain. University of
Tennessee Permanent Collection • Knoxville, Tennessee. Montana State University Permanent Collection • Bozeman, Montana.

**GALLERY AFFILIATIONS**

Present Primo Piano Livingallery • Lecce, Italy Tinney
Contemporary • Nashville, Tennessee. ARTLIFEfortheworld •
Venice, Italy Sandler Hudson Gallery • Atlanta, Georgia

Fay Gold Gallery • Atlanta, Georgia. Sylvia Schmidt Gallery • New
Orleans, LA
2001-1992 Lowe Gallery • Atlanta, Georgia. Monique Knowlton
Gallery • New York, NY Leedy-Voulkos Gallery • Kansas City,
Missouri.
1992-90 Kathryn Sermas Gallery • New York, NY. CCA, Center for
Contemporary Art • Chicago, Illinois.
1990-85 San Francisco Museum of Modern Art Rental Gallery • San Francisco, California. Fletcher Priest
Gallery • Worcester, Massachusetts Signature Gallery • Stoughton, Wisconsin.

**BIBLIOGRAPHY OF REVIEWS AND CITATIONS**

2010 Latta, Sarah “Coastal Hero,” Coastal Living magazine, February, p. 34. Pizzarelli, Marina, “Cadavre Exquis,”
Talk,” The Altantan, (Modern Luxury), May/June, p.36


Viacom Productions, “The Case of the Fatal Framing,” artwork used in TV episode of Perry Mason.
AUTHORED PUBLICATIONS


PRINT PUBLICATIONS

CURRICULUM VITAE

Name: Melody K. Milbrandt Rank: Professor Department: School of

Art and Design, Art Education

I. EDUCATION

Dec. 1996    Ph.D. Art Education. The Florida State University, Tallahassee, Fl.
July 1990    EdS. Educational Administration, The Wichita State University, Wichita, Ks.
July 1985    Master's Degree in Art Education. The Wichita State University, Wichita, Ks.

II. PROFESSIONAL CREDENTIALS

2010 Professor, Ernest G. Welch School of Art and Design, Georgia State University

2001-2009 Associate Professor, School of Art and Design, Georgia State University 2004 Tenure, Georgia State University 2001-1996 Assistant Professor, Department of Art, State University of West Georgia

Adjunct Lecturer, The Wichita State University, Wichita, Kansas 1990 Adjunct Lecturer, Kansas Newman College, Wichita, Kansas 1988-1986 Elementary Art Curriculum Specialist, USD #259, Wichita, Kansas 1988-1986 Adjunct Team Instructor, The Wichita State University, Wichita, Kansas

III. SCHOLARSHIP AND PROFESSIONAL DEVELOPMENT

A. Publications, Referred Journal Articles

2011 White paper in press, Milbrandt, M. “Rebalancing educational priorities through equitable access to quality art education”. In NAEA, Response to Learning in a Visual Age.

2011 Article, Milbrandt, M. and Milbrandt, L. Creativity: What are we talking about? Art Education, Special Issue on Creativity: Expanding Our Focus, Vo. 64(1), 8-13.


2000 Article, with Katrina Bonds, Violence in art; Raising authentic issues for discussion, Art Education, 53(1), 26-32.


B. Publications, Invited

2010 Article, “Understanding the role of art in social movements and transformation,”


2008 NAEA News, Higher Education Division Column, Reston, VA. Vols. 50(1), 50(2), 50(3), 50(4), 50(5), 50(6),


C. Publications, Books/Monographs/Chapters

2011 Chapter submitted, accepted for publication, Milbrandt, M. “Refocusing imagination with a global lens,” for creativity text, (Eds.) Zimmerman, E. and Bastos, F., NAEA Publication.


2008 Monograph, A summary of findings from the NAEA Higher Education Demographics, Interests and Needs Assessment, online monograph, M. Milbrandt and S. Klein, electronic publication, NAEA, Reston, VA.


2001 Book chapter, Irene and Lamar Dodd: Two generations impacting art education in Georgia, *Histories of Community Based Art Education*, NAEA: Reston, VA.

D. Publications, Referred Conference Proceedings


2006 A Collaborative Model for Art Education Teacher Preparation, paper International Society of Education through the Arts, Viseu, Portugal, March.

E. Professional Presentations

International and National


2010 Invited Paper, Social Justice Symposium, “Teaching the Art of Social Activism, Imperative for a Democracy”, January 18, Florida State University, Tallahassee Fl.


2008 Panel presentation, “Pre-service Teaching Issues”, Higher Education National Art Education Association, with Kathy Miragilia, Renee Sandell, Wanda Knight, New Orleans, LA.

2008 Panel presentation, moderator, “Contemporary Perspectives on Art Teaching and Learning”, with John White, Stephen Carpenter, and Mary Stewart, College Art Association, Dallas, TX.


2007 Panel presentation, “The Art of Teaching Art”, with David Burton, Renee
Sandell, Amy Snider, College Art Association, New York, NY.


2003 Research co-presentation, Tom Anderson “Art for Life”, National Art Education Association, Minneapolis, MN. April.


1999 Presentation, “Bayeux Tapestry, Historical Record or Political Propaganda?” National Art Education Association, March, Washington, D.C.


1987 Presentation, “Higher Level Thinking Skills; High Art”, NAEA Conference, Boston, MA.


1986 Workshop, “Creative Thinking and the Monoprint”, NAEA Conference, New Orleans, LA.

2. Regional and State Presentations

2010 Panelist with University of Georgia and GSU graduate student presentations, Kevin Hsieh moderator.

2005 Panel presentation, “Praxis II: Problems and Solutions”, moderated by Bruce Little with Stephen Lahr, Blake Pierson, Patrick Taylor, and Tom Cato, Georgia Art Education Association Fall Conference, Athens, GA.

1999 Chaired Leadership Workshop, Georgia Art Education, Savannah, GA.

1997 Leadership Workshop, Fall Conference, Columbus, GA, November.

1998 Co-presenter with L. Milbrandt, Georgia Art Education Association, Spring Conference, "Pewter Casting”, Jekyll Island, GA.


1985 Presentation, co-presenter, “Creative Thinking and the Monoprint, Multi-State National Art Education Association Spring Conference, Springfield, MO.

F. Additional Invited Presentations, Workshops and Consulting

2010 Invited to Federal Grant PDAE Workshop as Atlanta Public School Evaluator, Washington, D. C., Nov. 8-10th.

2009 Boycotting the Waste of Human Potential, University of Texas, Art Education Student Speaker Series, Austin, Texas, April 2.

2009 Invited Advisory Board, Georgia State Department of Education, Fine Arts Curriculum Standards Revision

2008 External evaluator for Atlanta Public Schools, US Dept. of Education, Office of Innovation and Improvement, $250,000 Professional Development Grant for Arts Educators, 3yr grant (2008-2011).

2008 External consultant for State of Indiana Art Curriculum Revision


2007 Art Teacher Workshop and Curriculum Consultant, McLean County, Unit 5, Bloomington, Illinois

2006 Invited Professional Development Workshop for Habersham County Art Teachers, August, Clarksville, Ga.

2005 Invited Workshop, “Under Construction”, research course at Maryland Institute and College of Art. Summer Institute, Baltimore, Maryland, July

2005 Professional Standards Commission, Content Review Team, Atlanta, GA

1997 Invited Second Professional Development Workshop, DBAE Theory into Practice, Ware County Art Educators, Waycross, GA.

1995 Invited Professional Development Workshop, DBAE Theory into Practice, Ware County Art Educators, Waycross, GA.

G. Member of Editorial Boards and Reviews

2011-10 Editorial Board of the Journal of Art for Life, Florida State University

2010-08 Editorial Board of the International Journal of Education and the Arts

1998-96 Review board for NAEA publication, *Translations*


**H. Grants and External Funding**

2009-2011 Principal Investigator for US Dept. of Education, Investment in Innovation 3i Grant, *The Creative Eye Curriculum*, $1,500,00.00 with Atlanta Public Schools, Raymond Veon (unfunded).

2008 Research and travel to Osaka Japan, InSEA Conference and initiating demographic survey research project, School of Art Summer Grants, approximately $4500.

2008 University Internal Grant, Inter-Disciplinary, start-up project with English Education

2007 Cencia Grant Internet Conversations in Literacy, the Arts, and Digital Media (iCLAD) Project Proposal, cross discipline project among faculty in Art Education, Art History, and English Education, $3000

2006 Research and travel to Viseu, Portugal, InSEA Conference presentation and invited UNESCO panel, approximately $4000.

2005 Travel Grant from GSU Studies Abroad program for on-site visit to Russia for Study Abroad Program, $1000

2003 Teaching and Learning Grant, “Identity and Content in Art Education”, coauthored with Paula Eubanks, Georgia State University Center for Teaching and Learning, $1000

2003 Writing Across the Curriculum Grant, summer course development, $1000

2002 Georgia State University Summer Research Grant

2001 State University of West Georgia Professional Development Grant: Authentic Instruction and Alternative Means of Assessment in Art Education, summer, (moved to GSU, unused).

2000 Student Research Assistant Grant for 1999-2000: Infusing Technology into Art Education

1998 Recipient of Fulbright-Hayes Faculty Development Fellowship to Indonesia (unable to accept due to extenuating circumstances)
I. Professional Development Organizational Membership, Positions and Awards

1. Membership

2008-2010 Member of the American Educational Research Association 2009-2004

Member of College Arts Association (CAA)

2009-2000 Member International Society for Education through Art (InSEA) 2009-2000

Member in Women’s Caucus 2009-1985 Member of the National Art Education Association (NAEA) and affiliated state associations

2. Election to Professional Offices and Committees

2009-2007 NAEA, Higher Education Division Director (see Service section) 2007-2005

NAEA, Higher Education Division Director-Elect 2007-2005 Higher Education Division Chair, Georgia Art Education Association 2001-1992 Board member of Georgia Art Education Association 1989 President, Kansas Art Education Association

J. Honors and Recognitions

2010 Elected as Membership Chair, Council on Policy Studies

2009 Elected to Council on Policy Studies in Art Education 2004 Awarded Southeastern Region Higher Educator of the Year


1995 Teacher of the Year, Parker Mathis Elementary School, Valdosta, Georgia

1995 Georgia Elementary Art Educator of the Year, GA. Art Education Assoc.
IV. INSTRUCTIONAL ACTIVITIES

A. Courses Taught in Higher Education including Advising

1. Georgia State University Teaching

Art for Preschool through Fifth Grade, AE 4200/6200 Secondary Art Methods, AE 4300/6300
Art Theory and Criticism, AE 4900/6900 Art Theory and Criticism in Russian Art Education,
AE 4900.01 Student Teaching Supervision, AE 4750/6750, 4760/6760, 4770/6770, 4780/6780
Practicum in Elementary and Middle Grades, AE 6575 Internship I, AE 4785/6785, Internship
I Seminar, AE 4786/6786 Internship II, AE 4795/6795 Internship II Seminar, AE 4796/6796
Learning Theories, AE 8020 Aesthetics and Critical Theory, AE 8400

Special Problems, African American Art, AE 8980
Special Problems, AE 8980 Directed Study AE 8500
Thesis, 8999

2. Direction of Student Work

a. Advising

Advisor to approximately 30 undergraduates and graduate students annually. I am often
the initial department contact for graduate student inquiries.

b. Directing PhD programs in Art Education in Teaching and Learning
2008-2011 major advisor, abd, Rita Baker 2008-2011 major advisor, abd, Kymberly Nash

2009-2010 advisor for doctoral students, Lauren Phillips, Lisa Casey, Alisa Allen 2011 advisor for doctoral student, Amy Cazier

**c. Directing Ed Specialist Students program and projects**


**d. Art Education Theses, Chaired**


2011 thesis in-progress, Katherine Smith

2011 thesis in-progress, Allison Elder

2011 thesis in-progress, Molly Spardello

2011 thesis chair-in-progress, Ruth Fetner

2010 Kimberly Muhlheim, *An Auto-ethnographic Study of a Novice Itinerant Art Teacher*


e. *Art Education Thesis, Committee Member*

2010 Alyssa Wessinger, thesis in-progress

2010 Michelle Clessestal, thesis in-progress

2010 Megan Peterson, thesis in-progress


2. State University of West Georgia Teaching

Art for Early Childhood, ART 2010 Art for Special Populations, ART 2012 Elementary Art Methods, ART 3011 Secondary Art Methods, ART 4010 Student Teaching Supervision, ART 4011, 4012, 4013 Art Criticism, Aesthetics, Contemporary Issues, ART 6111 Art Education Curriculum and Classroom Management, AE 3010 Summer program Bayeux, France: Elementary Art Methods, ART 3011 Beginning and Advanced Drawing, Graduate ART 1007, 4000, 5000 Gallery Director, 1998-99, included scheduling of Senior Exhibits Advisor to approximately 15 undergraduate and graduate students annually

3. Direction of Student Work

a. Advising
Advisor for 12-15 undergraduate and graduate students annually

b. Chair, Thesis Committees


2000 Ashley Reed, *Eighth Grade Students Understanding of Artworks through Critical Inquiry*


1997 Lucy Best, *Third Grade Art History Curriculum for Students at R.J. Burch Elementary School based upon the Georgia Quality Core Curriculum*

c. Member, Thesis Committees


B. Instructional Innovation and Course Development, Georgia State University

2010 Invited guest speaker, Rita Irwin, British Columbia, to speak about Art/o/graphy for AE 8400, summer session.

2010 Facilitated GSU art education presentations at the Spruill Art Center and Inman Middle School Art Club in the spring and Youth Art Connection in the summer.

2009-04 Developed GSU Art Education internship programs with High Museum and Metro Boys and Girls Club, Youth Art Connection.

2007 National Art Education Association Student Chapter, Sponsor, re-activated chapter

2006 Invited Web-inquiry presentation and assignment, HS art educator Fall, 2006

2006 Hosted Japanese Art Educators, Katayama Noriko and Abe Toshifumi, visiting public school art classrooms and presentations to two art education
classes

2006 Facilitated national student art exhibit from Virginia Commonwealth Univ, at the Youth Art Connection, and participation by GSU art education students, AE 4900

2005 Developed Teacher Support Specialist (TSS) for Art Teachers, training taught through Professional Development School Grant, College of Education.

2005 Arranged GSU student presentations with Refugee Center Summer Program

2004 Developed Art Education Study Abroad Program to Russia

2001 Sponsored community outreach art lessons by three art ed students to The Giving Tree, Atlanta, Ga. (adoption support agency) GSU

2001 Provided GSU art education student support to “Girl Perfect” collaborative

exhibit with the Metro Atlanta Girls and Boys Club

2001-1996 Sponsor of Student Chapter of National Art Education Association, State University of West Georgia; sponsored three student trips to National Conferences; numerous student presentations and trips to state conferences

2000-1999 Sponsor Saturday Children’s Art Classes, NAEA Student Chapter, State University of West Georgia

C. Instructional innovation or improvement related to curriculum or course design

2009 Wrote revisions for partial online MAE and masters level certification programs

2009-04 Annual review and updating of requirements and language in online catalog and advising sheets.

2008 Submitted curriculum change of AE 4400 from 3 to 4 hours

2008-07 Waiver request to Board of Regents for additional program hours.

2002 Prepared program proposals to re-instate PhD in Teaching and Learning with concentration in Art Education curriculum course revisions for master’s thesis, AE 8999. Developed three elective courses for support of upper level degrees: AE 8200 Histories, Culture, and Communities in Art Education, AE 8300 Research in Art Education, AE 8400 Art Criticism and Aesthetics

SERVICE
Service to Professional Organizations

2009-2010 NAEA, Higher Education Division, Past Director. Chaired Cross-Division Research Committee, reviewed conference proposals, submitted award nominations, and assisted with conference events.

2009-2007 NAEA, Higher Education Division Director Wrote four newsletter columns annually, reviewed conference proposals, conducted Business Meeting and Awards events, developed program initiatives, revised Division Handbook and coordinated committee work.

2009-2007 Chair of Ad Hoc Research Committee, charged with reviewing and revising NAEA Research Agenda and conducting the NAEA Research Needs Assessment in 2008

2009-2007 NAEA liaison to College Art Association Education Committee

2008-07 Scholarship Review Committee, ThinkTank Institute, Chicago, Illinois

2007-2005 NAEA, Higher Education Division Director-Elect, moderated HE Listserv and assisted with Division leadership activities

B. Service to the Institution, Georgia State University

2010 Faculty Committee for Welch Fund Proposal, submitted initial drafts, attended summer meetings with Director, continued committee work 2010 College of Arts and Sciences, Promotion and Tenure Committee 2010 Professional Education Faculty, Field Experience and Clinical Observations, Secretary for Standing Committee

2010 Chaired Review Committee for Student Grievance, Summer, 2010

2009-08 Search Committee for Ceramics, Art Education position

2009-08 College of Education, Induction Committee, Chair

2009-08 University Professional Development School Coordinator to Cross Keys High School, attended leadership team meetings, served as university liaison for special projects

2009-07 Professional Education Faculty Executive Committee (PEC Steering Committee)

2009-05 Professional Development Schools, Ad Hoc Committee, CA&S
representative, PEF 2009-05   School of Art and Design Executive Committee 2009-04

Program Assessment Contact to Art Education from College of Education 2009-03   Area Coordinator, Art Education; coordinated activities and schedule for area

Prepared art education area annual reports to Arts and Sciences and the College of Education.

2009-02   Ongoing member of the Professional Education Faculty, (PEF) Arts and Sciences and College of Education; attend semi-annual meetings 2009-2011

Directed Scholastic Exhibition and Reception which brought over 500 art students, parents, and art teachers to GSU campus.

2007-05   Promotion and Tenure Committee, School of Art and Design 2007 NCATE report for art education, additional response 2007-06   Art History Search Committee, Chair 2006-04   National Consortium and Association of Teacher Education (NCATE) report, primary reporter for Art Education to the College of Education 2006-04

Professional Education Council (PEC), Art Dept. College of Arts and Sciences representative, GSU 2004-03   Chaired search in Art Education 2004 Tenure and Promotion Committee, Art and Design

2004-03   Chaired Art Education Search Committee 2004-02   Curriculum Committee, Art and Design 2004 Curriculum Committee Acting Chair, College of Education

2003   Attended NCATE retreat, College of Education 2002 Grade Appeal Committee 2002 Professional Education Council

C. Service to the community

2011 External Reviewer, Promotion and Tenure, Boise State University
2010 Juror, Istanbul Center, Peace Poster Secondary School Competition 2009 Juror, National Art Honor Society Exhibition, Atlanta College of Art 2009 Juror, Henry County Spring Exhibit, Visual Arts Collective 2009 Juror, Southwest Fulton County Middle School Exhibit 2009 Juror, Istanbul Center, Middle School Poster Competition 2008-05 Juror, GAEA Helen Fleming Stone Award, High School Art Exhibit
Jenene Nagy
1036 Sanders Ave. SE, Atlanta, GA 30316 • 908-812-8173 • jenenenagy@gmail.com
www.jenenenagy.com

Education

Teaching Experience
August 2011–present Full-time Lecturer, Georgia State University, Atlanta, Georgia. Courses teaching, Graduate Painting, Intro to Studio, Critical Issues in Contemporary Art, 3D Design.


August 2009-May 2011 Adjunct Instructor, Pacific NW College of Art, Portland, Oregon. Courses teaching: 2D Design, 3D Design, MFA Program (Mentor)

August 2009 Instructor, Oregon College of Art and Craft, Art Adventures Teen Workshop program, Portland, Oregon. Course taught: Thinking and Working Like an Artist


September 2007–August 2008 Adjunct Assistant Professor of Art, Portland State University, Portland, Oregon. Courses taught: Gallery Management, Senior Seminar


January 2007–March 2007 Adjunct Faculty, Clackamas Community College, Oregon City, Oregon. Course taught: Art Appreciation


July-August 2005 Instructor, SmartWorks Summer Art Program, Pacific NW College of Art, Portland, Oregon. Courses taught: Paper Sculpture, Painting and Drawing.

March 2005–December 2006 Instructor, Sculpture Department, Pacific NW College of Art, Continuing Education Program, Portland, Oregon. Courses taught: Mold Making and Slip Casting, 3D Design Fundamentals

September 2003–June 2004 Instructor of Record, Ceramics Department, University of Oregon, Eugene, Oregon. Courses taught: Beginning Ceramics

Related Professional Experience
August 2010–present Curator-In-Residence, Disjecta, Portland, Oregon.

August 2008–present Curator, TILT Export:, an independently produced series of regional and national exhibitions based out of Portland, Oregon.


**Exhibition Record (solo shows marked with *)**


**Service Activities**

2010 MFA Thesis Panel Member, Pacific NW College of Art, Portland, Oregon. MFA Thesis Committee Member, Portland State University, Portland, Oregon. Visiting Artist Committee Member, Clark College, Vancouver, Washington.

2009 Visiting Artist Committee Member, Clark College, Vancouver, Washington. Member, Faculty Council, Pacific NW College of Art. MFA Thesis Committee Member, Portland State University, Portland, Oregon.


2007 Participating Artist, Prints for PICA fundraiser, TodayArt Studios, Portland, Oregon. Panel Member, Mid-term Thesis Review, Pacific Northwest College of Art, Portland, Oregon. Committee Member, Fall Graduate Review, University of Oregon, Eugene, Oregon.

2006 Committee Member, Fall Graduate Review, University of Oregon, Eugene, Oregon. Participating Artist, Prints for PICA fundraiser, 333 Studios, Portland, Oregon.

**Grants/Awards/Fellowships**


2005 Wish List Sculpture Merit Scholarship, Anderson Ranch Art Center, Snowmass Village, Colorado. 2002-2004 Graduate Teaching Fellowship, University of Oregon, Eugene, Oregon. 2001 Graduate Assistance Award, University of Oregon, Eugene, Oregon.

1998 Mr. And Mrs. Paul Soldner Scholarship for Ceramic Arts, Anderson Ranch Art Center, Snowmass Village, Colorado.

Workshops
2005 *Transforming Domestic Objects*, sculpture workshop with Jean Blackburn, Anderson Ranch Art Center, Snowmass Village, Colorado.


Bibliography

*Contemporary NW Art Award Finalists*, by Richard Speer, Willamette Week, February 2, 2011. *Analysis: The Finalists for the Contemporary Northwest Art Awards*, by D.K.Row,

*The Oreganion, January 24, 2011 Disjecta Announces Five Artists for Their Curator-In-Residence program*, by D.K. Row,


*Jenene Nagy at Disjecta*, by Jim Demetre, Artdish: Northwest Forum on Contemporary Art,


Exhibitions Curated
2009 *TILT Export: Kartz Ucci*, Rock Creek Community College, Portland, Oregon.


2004 *BFA Annual Juried Exhibition*, Pacific NW College of Art, Portland, Oregon.

**Artist Lectures**


2009 Visiting Artist lecture, McDonough Museum of Art, Youngstown, Ohio.


2006 *Site and Progress*, Pacific NW College of Art, Portland, Oregon.

2005 *Absence*, Marylhurst University, Marylhurst, Oregon.

**Curated Slide Registries**

The Drawing Center, New York, New York.

**Artist Residencies**

2011

*Crow’s Shadow*, Pendleton, Oregon.

Timothy Nichols, AIA, LEED
Curriculum Vitae – September 2011

Education
Columbia University, 2000
Master of Science, Advanced Architectural Design

Mississippi State University, 1990
Bachelor of Architecture

Professional Registrations/Certifications:
Registered Architect: MS, GA
Member American Institute of Architects, AIA
Member Interior Design Educators Council, IDEC
CARB Certified IDP
Certified LEED Accredited

Teaching
Georgia State University, Fall 2008 – Present
Assistant Professor, Ernest G. Welch School of Art and Design
Visiting Artists and Scholars Committee – Spring 2009
Ad Hoc Building Facilities Committee – Spring 2009
Executive Committee – Fall 2009 – Spring 2011
Graduate Curriculum Committee – Fall 2011

GSU Classes taught: Study Abroad: Inside Outside, Architecture and Interiors of Europe, London and Paris
ART 1050 Introduction to Studio Art
ID 3000 Architectural Drawing
ID 3300 Interior Design: Theory and Design
ID 4000 Selected Topics, Contemporary Works
ID 4940 Interior Design Portfolio
ID 4950 Interior Design Portfolio II
ID 8500 Directed Study, Graduate Seminar
ID 8980 Special Problems, Graduate Independent Study
ID 8999 Graduate Thesis Research

Georgia Institute of Technology -Atlanta, GA
Visiting Instructor, School of Architecture
Fall 2000, Spring 2001, Spring 2008, Spring 2010

Southern Polytechnic State University -Atlanta, GA
External Advisor, School of Architecture
Fall 2007, Spring 2008

ASID Student Awards
Jury Chair 2005, 2006

Columbia University -New York, NY
Teaching Assistant for Keller Easterling
Graduate School of Architecture, Planning & Preservation, Summer 2000
Guest Critic Auburn University - Auburn, AL, 2008
University of New Mexico - Albuquerque, NM, 1991, 92
Mississippi State University - Starkville MS, 1993-2007
Georgia Institute of Technology - Atlanta, GA, 2001-2010
Southern Polytechnic State University - Atlanta, GA, 2005-2007

Awards/Honors/Grants
Summer Research Grant, Georgia State University 2010

*A House for Anton Chekhov* - *A competition for the theoretical project of conceiving a house for Anton Chekhov as an homage to him, born 150 years ago, on January 29th, 1860.*

Summer Research Grant, Georgia State University 2009

*Systems of Material Ornament* - *An exploration of digital fabrication techniques in the pursuit of functional ornamentation in Interiors.*

Atlanta City Council Proclamation – May 2009

*In Honor of the Poncey-Highland Playground... we hereby recognize the Poncey-Highland Playground on the 18th day of May 2009 for inspiring us all to work towards a greener, more family-friendly Atlanta that encourages livability and sustainability in public policy and individual action.*

Mississippi State
University 2005 Alumni Fellow

Social Security Administration Headquarters, Birmingham, AL

*LEED Gold - 2009 ASID Gold, Design Excellence Award – Single Space 2009 Georgia Chapter*

*Places and Spaces*, a joint design venture with Lees Carpet and HOK first-ever printed and tufted modular carpet collection

*Best of Neo-Con Gold award 2008 Tim Nichols, Design Director - Atlanta Team*

Holiday Card Design
MODA, the Museum of Design Atlanta 2008

*UGA Paul D. Coverdale Center for Biomedical & Health Sciences ASID Gold, Design Excellence Award 2007 Georgia Chapter*

*AGL Resources Headquarters ASID Bronze, Design Excellence Award 2004 Georgia Chapter*

*Allsteel Atlanta Showroom LEED Silver ASID Silver, Design Excellence Award 2007 Georgia Chapter*

*Berry Real Estate Headquarters ASID Bronze, Design Excellence Award 2006 Georgia Chapter*
BellSouth AMP ASID Bronze, Design Excellence Award 2003 Georgia Chapter

Whirlpool Insperience Center ASID Bronze, Design Excellence Award 2003 Georgia Chapter

Eastman Kodak Consumer Image North American Headquarters ASID Gold, Design Excellence Award 2002 Georgia Chapter

Pella Windows Travel Fellowship First Place 1989

Publications/ Exhibitions/ Competitions/ Interviews

9/11 10 Strangers and Neighbors, video and sound installation, collaboration with Craig Dongoski, Georgia State University, Welch School of Art and Design gallery, September 8-23 2011

WRAS, 88.5 interview The Hub, September 9, 2011

WRAS, 88.5 interview Melodically Challenged, September 11, 2011

The House of Character, No Plot No Ending -A House for Anton Chekhov – International Competition, submittal selected for online publication at www.icarch.net, House for Anton Chekhov, 2010


Performance Paver, Beltline Competition submittal, Summer 2010

Framed View, Beltline Competition submittal, Summer 2010

Auto Celebration, collaboration with Didier Faustino -Bureau des Mésarchitectures Assisted by my Portfolio II Interior Design students at Georgia State, and sponsored by the Welch School of Art and Design Gallery as part of the exhibit: NEW WAVE ATLANTA: WHEN URBAN INTERVENTION SPEAKS FRENCH

White House Redux, 123 Ideas for a New White House, exhibit and publication Storefront for Art and Architecture, Control Group, 2008 p. 224-225

Index Architecture, ed. Tschumi, Bernard and Mathew Berman MIT Press, 2003 Entropy p. 44, 66

Abstract 1999-2000 GSAP, Columbia University, 2000 p. 56, 69, 80, 95
Antoine Predock Architecture, ed. Collins, Brad and Juliette Robbins, Rizolli, 1994

Mississippi House: A Statewide Affordable Housing Competition
School of Architecture, Mississippi State University, 1989

3 1/2 Months of Sundays
Hyde Park Art Center, Chicago, ILSpring 2000

Lincoln Park Oz Fest -Flotilla Exhibit Floating sculpture collaboration, Chicago, ILWith Kenneth Morrison and Sasha Reid 30’x12’ -3000 lbs scrap steel, wood, and rope, Summer 1998

The Ever So Secret Order of the Lamprey
The Whale Installation Space, Chicago, ILOngoing collaboration, permanent collection1998 to present

Bar Excellence, ed. Casamassima, ChristyPBC International, INC, 1999
p. 106-109

MSU Alumni Exhibit -25th anniversaryJackson, MS -1998


Young Architect’s Forum Exhibition
Atlanta, Georgia1993

Transformation + Change, 79th Paris Prize Competition1992

International Boulevard: A Design CharetteAtlanta Olympics, critics -Mack Scogin, Diana Agrest, Kemp Mooney, Enric Miralles, Martha Schwartz, Michael Sorkin 1994

Design Legacy Seminar, Columbus, Indiana, critics -Gunnar Birkerts, Don Hisaka, Susanna Torres Summer, 1987
Professional Project List

NO Architecture – Nichols Office of Architecture Inc Director, 2007-Present
Fish Camp Restaurant – Atlanta, GA, 2011
Decatur Renaissance Lobby Renovation – Decatur, GA, 2011
Scout Marketing – Atlanta, GA, 2011
Double Zero Napolitano – Atlanta, GA, 2010
Condesa Coffee – Atlanta, GA, 2010
Grindhouse Burgers – Atlanta, GA, 2010
MM House – Atlanta, GA, 2009-2010
Edgewood - Atlanta, GA, 2005-20010
The Hearth – Atlanta, GA, 2008
NYSE Euronext -New York, NY, 2007

Lightroom

Architect, 2007 The Village
Vets -Decatur, GACarter Residence -Atlanta, GA

HOK, Inc.

Vice President, Design Director -Interior Design, 2000-2007 Allsteel Showroom – Atlanta, GA, Boston, MA AGL Resources Headquarters – Atlanta, GA Social Security Administration Regional Headquarters – Birmingham, AL WPP Headquarters – Atlanta, GA Southern Progress Headquarters – Birmingham, AL UGA Paul D. Coverdale Center for Biomedical & Health Sciences Berry Real Estate Headquarters/UA Whitaker Biomedical Building -Georgia Institute of Technology BellSouth AMP Headquarters, Midtown public spaces Eastman Kodak Consumer Image North American Headquarters

Studio P, Atlanta, GA Collaboration with WelbornHenson
Studio, 1993 -2000 Tree Deck -Atlanta, GA 256 Walker St. -Atlanta, GA Soulé Apartment-Meridian, MS

Antoine Predock Architect, Albuquerque, NM

Designer, Intern Architect 1990-1992 Hotel Santa Fe, Euro-Disney -Paris, France Las Vegas Library and Children’s Museum -Las Vegas, Nevada Tampa Museum of Science and Industry -Tampa, FL The Music Facility, University of CA -Santa Cruz, CA Social Sciences and Humanities Building -University of CA Davis Turtle Creek House - Dallas, TX South Transept of Saint John the Divine -New York, NY

DeStefano and Partners, Chicago, IL

Senior Design Architect, 1998-1999 River East Center -Chicago, IL, 2,000,000 sf mixed-use high-rise development

Seiber Design, Inc., Chicago, IL; Atlanta, GA Implemented remote Chicago office Project

MacArthur’s II - Atlanta, GA Amerigo
Restaurant - Atlanta, GA S x SW
Restaurant - Columbia, SC Ristras/The Canyon - Charlotte, NC

Shafer/Banner, Starkville, MS
Project Designer/Manager, 1992 - 1993 Baldwyn High School and Campus Master Plan - Baldwyn, MS

Christos Saccopoulos, Kythnos, Greece Summer 1989 Construction of house Gastromeni on Trivlaka Bay Kythnos, Greece, island in the Ciclades
Joseph Peragine
1511 Council Bluff Drive, Atlanta GA 30345
jperagine@comcast.net  404-786-2761

Education
1995    MFA, Georgia State University, Atlanta, GA
1983    BFA, University of Georgia, Athens, GA
1982    University of Georgia Studies Abroad Program, Cortona, Italy

Selected Public Art Projects and Commissions
2009    Intelligent Designs, collaboration with Nick Demos, performed April 7, 2009, Florence
Kopleff Recital Hall, Georgia State University, Atlanta, GA
2008    The Bottle Project, A (New) Genre Landscape, Sunken Garden Park, Atlanta GA
Cincinnati Zoo, Rain Forest Pavilion, Cincinnati OH
2007    One Glen Lake Parkway, Wells Capital Holding, Sandy Springs GA
2006    Municipal Court of Atlanta, Atlanta GA
2001    Atlanta Hartsfield International Airport, Atlanta, GA
1995    Marietta Centennial Park Sculpture Commission, Corporation for
Olympic Development in Atlanta, Marietta, GA

Selected Solo Exhibitions
2010    Nature Porn, ETC..., Solomon Projects, Atlanta, GA
2009    Site Specific '09', Islip Museum of Art, Carriage House Gallery, West Islip LI NY
2007    Correspondence: In Relation To Goya, UA Museum of Art, Kress Gallery, Tucson AZ
Forever, Solomon Projects, Atlanta, GA
2006    Pass the Ammunition, Get This Gallery, Atlanta GA
2005    Hell On Wheels, Solomon Projects, Atlanta, GA
Hell On Wheels: Paintings, Drawings and Animation by Joseph Peragine, Cheekwood
Museum of Art, Nashville TN
2004    Three Small Deaths, New Media Lounge, Palm Beach ICA, FL
2003    groundhog DAY, Shed Space, Atlanta, GA
2002    Small Deaths, Solomon Projects, Atlanta, GA

Selected Group Exhibitions
2010    Limitless, Agnes Scott College Gallery, Dalton Gallery, Decatur GA
Everything and the Space between Everything, Agnes Scott College, McCain Library,
Round Wall Gallery, Decatur GA
Hand to Hand, Athica, Athens, GA
Hand to Hand, Chaffeé Art Center, Rutland, VT
2009    More Mergers and Acquisitions, Atlanta Contemporary Art Center, Atlanta GA
Accessing the Artist's Brain: Drawing as Metaphor, AVA Gallery, Chattanooga TN
Three Small Deaths (film screening), DiverseWorks, Houston TX
Everything and the Space between Everything, Jackson-Hartsfield Airport, Atrium
Gallery Atlanta and Agnes Scott College, McCain Library, Round Wall Gallery, Decatur
Hand to Hand, Western Kentucky University Gallery, Bowling Green KY
2008    The World's Smallest Art Fair, Anna Kustera Gallery, NYC NY
Le Flash, Castleberry Art District, Atlanta GA
Hand to Hand, Spruill Gallery, Atlanta, GA
Little Things Mean A Lot, Swan Coach House Gallery, Atlanta GA
Tablet: Contemporary Southern Painting, Tanner-Hill Gallery, Chattanooga TN
Selected Group Exhibitions- continued

Innovations: New Work By GA Artists, Gallery Walk at Terminus, Atlanta GA
Tenth Annual Arizona State University Art Museum Short Film and Video Festival, ASU Museum of Art, Tempe, AZ
Exile From The Land Of Reason (Curated by Linda Armstrong), Eyedrum, Atlanta
The Petrified Man, Welch School of Art and Design Art Gallery, Georgia State University, Atlanta GA

2006 Flamingo Sculpture Garden, Scope Art Fair, Miami FL
Run For Your Lives, DiverseWorks, Houston TX
Hand to Hand, Ruby Green Gallery, Nashville TN

2005 Artist Projects, Midtown Music Festival, Atlanta GA
Toy, Fe Gallery, Pittsburgh PA
Switch, Eyedrum, Atlanta GA
SouthXeast: Contemporary Southeastern Art, University Galleries, Florida Atlantic University, Boca Raton FL
Gas, Food, Lodging: Imagining Escape, Welch School of Art and Design Art Gallery, Ga, State University, Atlanta GA
Juror Choice Award, Ninth Annual Arizona State University Art Museum Short Film and Video Festival, Tempe, AZ

2004 Self-Inflicted, Fe Gallery, Pittsburgh PA
10th Anniversary Exhibit, Solomon Projects, Atlanta GA
Flow, Sun Trust Plaza Gallery, Atlanta GA
Rampant, Fe Gallery, Pittsburgh PA
Painted Realities, Lamar Dodd Art Center, LaGrange GA

2003 Film/Video GA, MOCA GA, Atlanta GA
Animation Impulse: Video Art and the Generated Image, Checkwood Museum of Art, Nashville, TN
Animation Extravaganza, 27th Annual Atlanta Film Festival, Atlanta, GA
Juror Choice Award, Seventh Annual Arizona State University Art Museum Short Film and Video Festival, Tempe, AZ

2002 Georgia Triennial, City Gallery East, Atlanta, GA; Museum of Arts and Sciences, Macon, GA; Telfair Museum of Art, Savannah, GA; Albany Museum of Art, Albany, GA (catalogue)
Wild Life: The Other Tradition, Polk Museum of Art, Lakeland, FL (exhibition brochure)

2001 Art and Science International Exhibition, National Gallery of Art, Beijing, China
Hardware, Eyedrum, Atlanta, GA

2000 Do It, curated by Rebecca Dimling-Cochran, Atlanta College of Art Gallery, Atlanta, GA
Cute, Georgia Museum of Art, University of Georgia, Athens, GA
Here Kitty, Kitty, Nexus Contemporary Art Center, Atlanta, GA (exhibition brochure)

1998 Boy Toys, Nexus Contemporary Art Center, Atlanta, GA (exhibition brochure)
Scale, Relatively Speaking, Art in General, New York, NY

1997 Preview, Monique Knowlton Gallery, New York, NY
Summer Selections, Nancy Solomon Gallery, Atlanta, GA
Works on Paper, Emmie Smock Gallery, San Francisco, CA

1996 Inaugural Exhibition, Emmie Smock Gallery, San Francisco, CA
Selected Group Exhibitions- continued

1995  *Paper Works*, Nancy Solomon Gallery, Atlanta, GA
1994  Albany Museum of Art, Albany, GA
1993  *The Exquisite Corpse*, The Drawing Center, New York, NY
       *Works on Paper*, Trinity Gallery, Atlanta, GA
       *Scale, Relatively Speaking*, Art in General, New York, NY
       *Preview*, Monique Knowlton Gallery, New York, NY

Selected Bibliography


2008  Super Forest, citation on weblog,
       WABE – NPR, audio broadcast,
       http://www.blueocean.org/programs/art-poetry/art-view?id=2
       PBA.Org Programming, citation on website,
       http://www.pba.org/programming/programs/newgenre/2152/
       Design Public, citation on weblog,
       http://blog.designpublic.com/2008/09/02/more-bottle-recycling-ideas/
       Visualized Whirled Peas, citation on weblog,
       http://river2sea72.wordpress.com/

2007  “All the angles of politics”, Catherine Fox,” *Atlanta Journal-Constitution*,
       Sun, Jan 28, 2007
       Eudora Welty Project (exhibition catalog), Welch School of Art and Design, Atlanta
       “All the angles of politics”, Catherine Fox,” *Atlanta Journal-Constitution*,
       Sun, Jan 28, 2007

2006  “Best of Atlanta, Best Established Artist” *Creative Loafing*, Nov. 20

2005  “High, galleries blossom in 2005” (Year in Review), Catherine Fox, Atlanta Journal-
       Constitution, Sunday, Dec 25, 2005
       “A Battle of Ideas: artist explores how allegory alters our understanding of war and suffering” David Maddox, Nashville Scene, September 1, 2005
       Dianne McClintock, (Art review of exhibition Hell on Wheels), Art Papers, May
       “Hell on Wheels”, Classic Military Vehicles, May 2005
       “Tank sculptures express fragile quality of life” (review of exhibition Hell on Wheels),
       Jerry Cullum, Atlanta Journal Constitution, Sunday February 27, 2005
       Joseph Peragine; Hell on Wheels (exhibition catalog),
       Solomon Projects, Feb 2005

2004  “Sense of ‘Self’”, Shaw, Kurt. Pittsburgh Tribune-Review, Thursday, Dec 16
       Cathy Fox, “Life in Eight Takes”, Atlanta Journal Constitution, Sunday,
       December 14. Page K16 (exhibition review for Film/Video GA at MOCA GA)

2002  Cullum, Jerry. “Stripping the mask from fear”, *The Atlanta Journal Constitution*,
       Q4 Nov. 29,
Selected Bibliography- continued

Feaster, Felicia. “Life and Death,” Creative Loafing, Nov. 20
Public Art: 2001 in Review, Art in America, August, P43.
Dec. 30, Section L, p.1,10.
Cullum, Jerry. “Two Shows Flirt With Sentimental Excess,” The Atlanta
Journal Constitution, Section Q, p.8
“Best of Atlanta, Best of Social Commentary” for Brute Neighbors at
Atlanta Hartsfield Airport, Atlanta Magazine, Dec, p. 128.
Fox, Catherine. “Where Public Art Works,” The Atlanta Journal
Constitution, Feb. 4, Section L, p. 1,7.
2000 Fox, Catherine. “ Sketches: Art as Intimacy,” The Atlanta Journal
Constitution, Dec. 15, Section Q, p.8
New American Paintings, Wellesley, Massachusetts, No. 22
Byrd, Cathy. “Joe Peragine,” Art Papers, March - April, p. 34
1999 Cullum, Jerry. “Hopping into Another Dimension,” The Atlanta Journal-
Constitution, October 8, p. R8.
Feaster, Felicia. “Bunny Hop: Vulnerability at the Root of Bedtime
Stories,” Creative Loafing, October 9, p. 45-46.
Dimling-Cochran, Rebecca. “The Scorned White Male Finally Has His Day,” Flash Art,
March/ April, Vol. XXXII, p. 39, 43.
Feaster, Felicia. “Snips and Snails: Nexus Turns Up the Testosterone with Boy Toys
1997 Boy Toys, Exhibition catalogue, Nexus Contemporary Art Center

Professional Activities
2009-Present 	Member, Governing Board, Art Papers Magazine, Atlanta
2009 	Artist talk in conjunction with exhibition Mergers and Acquisitions, The Atlanta
Contemporary Art Center, Atlanta GA.
2003-2009 	Member, Governing Board, Atlanta Contemporary Art Center, Atlanta
2008 	Chair, Program Committee
2007 	Chair, New Executive Director Search Committee
Executive Committee
2005 	Chair, Studio Artists Selection Committee
2004 	Member, Promotions Committee
2003 	Member, Gallery Committee
2008 	Visiting artist lecture, University of Montevallo, Montevallo AL,
2007 	Visiting artist lecture, University of Arizona Tucson AZ
2006 	Visiting artist lecture, Emory University Art School, Atlanta GA
Artist Talk: Breathing Tank, Flamingo Sculpture Garden, Scope Art Fair, Miami FL
2005 	Artist Talk: Painted Realities, Lamar Dodd Art Center, La Grange, GA
Artist Talk: Hell On Wheels, Solomon Projects Gallery, Atlanta, GA
Artist Talk: Hell On Wheels, Cheekwood Museum of Art, Nashville TN
2004 	Artist Talk: Three Small Deaths, Palm Beach ICA, FL
Center, Atlanta GA.
Artist Talk: Film/Video GA, MOCA GA, Atlanta GA
Artist Talk: GrounDhog-Day, ShedSpace, Atlanta GA
CURRICULUM VITAE
2011

JUNCO SATO POLLACK
Associate Professor of Textiles

Ernest G. Welch School of Art and Design
Georgia State University
10 Peachtree Center Ave. Atlanta, Ga. 30303
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E-mail: jpollack@gsu.edu
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11 Polo Dr., NE
Atlanta, Ga. 30309
404-892-2155 phone
juncto@JuncoSatoPollack.com
www.JuncoSatoPollack.com

EDUCATION


1989 Musée des Arts Décoratifs, studied with Marie Ann Quette, French Decorative Arts, Paris, France

1979-80 Kyoto Fiber Polytechnic University, studied sericulture, reeling process, spinning, and weaving of silk, Kyoto, Japan

1979-80 &
1974-75 Post Bach Laureate Study and Apprenticeship, Tsuguo Odani, folk artist, master silk weaver, and Professor of Textiles, Seian Women's University, Kyoto, Japan

1972 B. A. English Linguistics and Literature, Aoyama Gakuin University, Tokyo, Japan

TEACHING POSITIONS

1999-Associate Professor of Textiles, Ernest G. Welch School of Art and Design, College of Arts and Science, Georgia State University, Atlanta, GA

1992-99 Assistant Professor of Textile, Ernest G. Welch School of Art and Design, College of Arts and Science s, Georgia State University, Atlanta, GA
1992 Assistant Professor, Art Education and Craft Department, College of Fine and Performing Art, Kutztown University, Kutztown, PA

1988-89 Instructor, Fiber Program, Art Department, Nazareth College of Rochester, Rochester, NY

1984-87 Director, Parsons in Japan Program, Parsons School of Design, New York, NY

1987 Instructor, Metal Clay Fiber and Glass Program, Parsons School of Design, New York, NY

GRANTS, FELLOWSHIPS, AWARDS, AND HONORS

2010 GSU CENCIA Grant, the *Spirited Calligraphy: Texts, Marks, Meanings, EAST and WEST* Exhibition and Symposium, $9,000

Japan Foundation, New York Cultural Event Small Grant, *the Spirited Calligraphy: Texts, Marks, and Meanings, EAST and WEST* Exhibition and Symposium, $2,000

Fulton County Arts Council Grant, *the Spirited Calligraphy: Texts, Marks, and Meanings, EAST and WEST* Exhibition and Symposium, $4,000 2007 Ernest G. Welch School of art and Design Faculty Summer Research Grant, "Glass Research in Munich, Germany" $3,000 2006 Who's Who in Asian American Communities in Georgia, WWAAC 2006, Atlanta, GA Georgia State University Faculty Authors Recognition, Pullen Library, GSU 2005 GSU Research Initiation Grant, “PointCarrée Program training and Upgrade” $7,000 2004 Finalist, the 11th International Lace Biennial Competition and Exhibition, Brussels, Belgium 2003 School of Art and Design Summer Faculty Research Grant $2,500 2002 Georgia State University Research Initiative Grant $1,900 21st

2001 Century Award for Achievement and International Man of the Year nomination selected from the 27 Who”s Who titles, International
Outstanding Artists and Designers of the 20th Century Honors List, Gold Star Award, International Biographical Center, Cambridge, England

International Who’s Who of Professional and Business Woman, Gold Record of Achievement for the Year 2000, American Biographical Institute, Raleigh, NC

Fulton County Hambidge Center Artist Fellowship $2,000

Atlanta Bureau of Cultural Affairs Artist Project Grant $4,000 1999

Georgia State University Research Initiative Grant $5,000 1998 Georgia State University Summer Faculty Grant $5,000

Atlanta Bureau of Cultural Affairs Artist Project Grant $2,000 1997

Georgia Women for the Arts Award The Hambidge Center Artist Fellowship Georgia State University School of Art and Design Faculty Summer Research Grant $1,200

1996 Furthermore Fellowship, Artist Publication Grant $3,000 Atlanta Bureau of Cultural Affairs Artist Project Grant $500 Fulton County Artist Fellowship $2,000 The Hambidge Center Artist Fellowship Georgia State University School of Art and Design Faculty Summer Research Grant $1,500 1995 Georgia State University School of Art and Design Faculty Summer Research Grant $4,000 Georgia State University Faculty Authors Recognition, Pullen Library, GSU The Hambidge Center Artist Fellowship
1994 Georgia State University College of Art and Science Faculty Research Initiation Grant

City of Atlanta Bureau of Cultural Affairs, Artist Project Grant Outstanding Achievement and Recognition, Finalist in The International Textile Design Contest 1994, Tokyo, Japan 1993 School of Art and Design Summer Research Awards 1992 City of Mesa, 14th Annual Vahki Exhibition Juror’s Award for “Scroll Series kinran & ginran-” 1991 Wallace Memorial Library Purchase Award for “A Study of Shape and Woven Textures” and “Lotus Pond -Reality, Dream, and the Truth Above,”

College of Fine and Applied Arts, Rochester Institute of Technology 1990-1991 Graduate Scholarship Award, College of Fine and Applied Arts, Rochester Institute of Technology

MUSEUMS, LIBRARIES, ARCHIVES, and COLLECTIONS

2011 Art work and Kudzu Fibers, the Francis Lobe Library Materials Collection, Graduate School of Design, Harvard University, Cambridge, MA.


CORPORATE AND PRIVATE COLLECTIONS

Choen-ji Temple, Sakata, Japan

Mr. Sogen Hirano, Tokyo Japan

Dr. and Dr. Kim Jong-Bae, Seoul, Korea
Ms. Lucinda Bunnen, Atlanta, GA Mr. & Mrs. Bob Lucks, Atlanta, GA Mr. Guy Williams, Atlanta GA Private Medical Center, Philadelphia, PA Private Corporation, Philadelphia, PA Georgia Conservancy, Atlanta, GA Pittsburgh Airport, Pittsburgh, PA Pinnacol Assurance Headquarter, Scottsdale, AZ UPS Corporation, Atlanta, GA Sutherland, Asbill & Brennan, Atlanta, GA Hotel Mandarin Miami, Miami, FL King and Spaulding, Atlanta, GA Aquila Corporation, Kansas City, MO Arimatsu Shibori Museum Archive, Arimatsu, Japan Taneda Shoten Co., Kyoto, Japan Rochester Institute of Technology, Wallace Memorial Library, Rochester, NY University of Rochester Faculty Club, River Campus, Rochester, NY Beverly Heftner and Associates, Rochester, NY Headquarter of M.H. Fertilizer, Inc., Milwaukee, WS Mr. Robert Wilkinson, Phoenix, AZ Dr. Mika Ball, Amsterdam, Holland Dr. and Mrs. Stanley Gartler, Seattle, WA
Mr. and Mrs. Richard Shapiro, Berkeley, CA

Mr. and Mrs. John Steed, Atlanta, GA

Mr. and Mrs. Dennis Chorba, Atlanta, GA

Mr. James Landon, Atlanta, GA

Dr. Phyllis Abramson, Atlanta, GA Dr. and Dr. George and

Alice Benston, Atlanta, GA Mr. and Mrs. Ron and Marchant

Martin, Atlanta, GA Mr. Nox Clayton and Mr. Ron Williams,

Atlanta, GA

COMMISSION AWARDS OF ART WORKS AND DESIGNS

2009-10 Monk’s Robe Kesa #8 Karakusa 2009-10 commissioned and donated in the Collection of the Choen-ji Temple, Sakata, Japan

2007 Medical Center Waiting Area, Philadelphia, PA. Fiber Sculpture, "Origami #10 -mantra-". Agent, Artscape, Philadelphia, PA


Private Residence, Atlanta, GA. Fiber Sculpture, ORIGAMI #9 -. Agent, International Art Collaborative, Atlanta, GA

2003 Georgia Tech Conference Center and Hotel, Atlanta, GA. Fiber Sculpture, ORIGAMI #4


2001 RiverCenter for Performing Arts, Columbus, GA. Fiber Sculpture “REFLECTION, collaboration with Junichi Arai of Kiryu, Japan


1995 Abrahamson Group, Atlanta, GA. Fiber Sculpture, “Zen Cubes”


SOLO AND TWO-PERSON EXHIBITIONS

1997 *Reflections / Visions: Glen Kaufman and Junco Sato Pollack*, GSU Art Gallery, Atlanta, GA

1996 *Junco Sato Pollack, New Works*, Kiang Gallery, Atlanta, GA

1995 *Junco Sato Pollack, ART Vivant*, Charlotte, NC


1985 *Bivalves Series*, Galerie Obussier, Nantucket, MA

1984 *Sea Creatures Series*, Galerie Obussier, Nantucket, MA

**GROUP EXHIBITIONS**

2011 *Spirited Calligraphy, Pusan Biennial 2011*, Kim, Juwhe, curator, Pusan Metropolitan Art Center, Pusan, Korea

Pottery Sale, Summer 2011, Hambidge Art Center Gallery, Rabun Gap, GA

The Summer Swan Invitational, MaryAnn Lamberton, curator, Swan Coach House Gallery, Atlanta, GA

2010 *Spirited Calligraphy: Texts, Marks, and Meanings, EAST and WEST*, Junco Sato Pollack, Curator, Welch School of Art and Design Gallery at GSU, Atlanta, GA

Seamless: Textiles works of Four Atlanta Artists, One Twelve Gallery, Atlanta, GA

Demain, 25th Anniversary Exhibition, international, invitational mixed media exhibition, Le Centre Design & Impression Textile, Montreal, Quebece, Canada

Hambidge Center 75th Anniversary Exhibition and Auction, Bradford Gallery, Atlanta, GA

2009 *Spirited Calligraphy International Invitational Exhibition*, Kim Juwhe, curator/editor, National Calligraphy Museum, Seoul, Korea
Zen Art and Art of Zen, Soto Zen Center, Atlanta, GA

Georgia Pottery Show and Sale, Hambidge Center for Creative Art, Rabun Gap, GA

2008 Ancient Philosophy / Contemporary Art, international invitational mixed media exhibition, curator/editor, Turchin Center for the Visual Arts, Appalachian State University, Boone, NC

Shibori: Textiles in Nature, invitational and juried DVD Presentation, the 7th ISS France, Musée du quai Branli, Paris, France

H2O: On Water, invitational mixed media exhibition, Globe Gallery, Clayton, GA

2007 IN AIR: 34 degrees 52'25.35"N, 83 degrees 23'52.83"W. Invitational mixed media exhibition, Globe Gallery, Clayton, GA

Element II: On Earth, Seeds, Weeds, Sod, & Pods, Mixed media invitational, Globe Gallery, Clayton, GA

2006 Crossing Boundaries Maintaining Traditions: Teaching Artists of the Southeast, curator Catherine Ellis for the Center for Craft, Creativity, and Design Catherine J. Smith Gallery at Appalachian State University, Boone, NC; Heyward Community College Gallery, Heyward, NC

“Spotlight on Craft: National Juried Contemporary Craft Exhibition, Bruce Pepich, curator, Kentucky Museum of Arts and Crafts, American Craft Council Southeast Conference, Kentucky, Louisville, KY

SOFA New York, Lea Sneider Gallery, New York, NY

Exhibition & Art Auction of Donated work, MOCAGA, Atlanta, GA

Exhibition & Art Auction of Donated Artwork, GA Tech Conference Center and Hotel, Atlanta, GA

2005 Kuanos Art Biennial Textile 05, curator Jon Riis, Keiko Kawashima, and Silja Puranen, M. Zilinskas Art Gallery and Kaunas Picture Gallery, Kaunas, Lithuania

Crossing Boundaries Maintaining Traditions: Teaching Artists of the Southeast, curator Catherine Ellis for the Center for Craft, Creativity, Hendersonville, NC; Ford Art Gallery, Eastern Michigan University, Longwood, MI

SOFA New York, represented by Lea Sneider Gallery, New York, NY
The 11th International Lace Biennial: Contemporary Art, competition and traveling exhibition, 12-member international jurors, Spitze im Textilmuseum Max Berk, Heidelberg, Germany

Archives Exhibition: Overseas Artists Kimono, Exhibition of Shibori Kimono Archives made by international artists for the First ISS Conference Nagoya, Japan, Takeda Kaei Shoten, the 6th ISS 2005 Japan Conference, Arimatsu, Nagoya, Japan

Recursions: Material Expression of Zeros & Ones, Carole LeBaron, curator, Museum of Design Atlanta, GA

2004 The 11th International Lace Biennial: Contemporary Art, competition and exhibition, 12-member international jurors, Espace Roi Baudouin au Sein du Palais des Académies, Brussels, Belgium


Gallery Artists, s curator Lea Sneider Gallery, Tigerman Gallery, Chicago, IL

Gallery Artists Recent Works Katie Gingrass Gallery, Milwaukee, WI

SOFA New York, curator Lea Sneider Gallery, Armory, New York, NY

SOFA New York, ”From the Permanent Collection of the Museum of Art and Design,” curator David MacFadden, Museum of Art and Design, New York, Armory, New York, NY

“Sublime Beauty!” wwwFlberScene.com, curator Mara Goodall Block, Fiber Scene, San Francisco, CA


Crafts Now: 21 Artists Each from America, Europe, and Asia, World Craft Forum Kanazawa Special Invitational Exhibition, the 21 Century Museum, Kanazawa, Japan

Gallery Artists, curator Lea Sneider Gallery, Tigerman Gallery, Chicago, IL

SOFA NY, representation by Lea Sneider Gallery, Armory, New York, NY
Technology as Catalyst: Textile Artists on the Cutting Edge, curator Rebecca Stevens, Art Museum of the University of North Carolina, Durham, NC, and University of California, San Diego Art Museum, San Diego, CA

Defining Craft: Collecting for the Millennium, curator David MacFadden, Spencer Museum, Kansas City, KS

Enhancing the Surface, curator Barbara Simon, Craft Alliance, St. Louis, MO


2001 Defining Craft, Collecting for the Millennium, curator David MacFadden, Houston Center for the Contemporary Craft, Houston, TX

2000 Defining Craft, Collecting for the New Millennium, curator David MacFadden, American Craft Museum, New York, NY

Miniature Textile Exhibition, Helen Drutt Gallery, Philadelphia, PA, Taideollisuuamuseo Museum of Art and Design, Helsinki, Finland

Meditations: Japanese Fiber Traditions Today, Longwood Center for the Visual Arts, Farmville, VA

1999 Art Et Soie, Intex Art, sponsor, Musée Chateau de la Poupée, Lyon, France

Contemporary Shibori, International Shibori Symposium, Museo Bellas Artes, Santiago, Chile

1998 The Ten in Textiles, Craft Alliance, Center for the Visual Arts, St. Louis, MO

Contemporary Georgia Fiber: Five Perspectives, Georgia Museum Of Art, University of Georgia, Athens, GA

Transcending The Surface by Eleven Contemporary Fiber Artists, a Traveling Exhibition from the Hunterdon Museum of Art, New Jersey, Paley Design Center, Philadelphia College of Textiles and Science, Philadelphia, PA

1997 Joy Of The Journey: Ten Georgia Women Artists, Spelman College Museum of Fine Art, Atlanta, GA

GALA National Invitational Art Exhibition, Brenau University Galleries, Brenau University, Gainsville, GA
*The Palette of Women: A Celebration of Women’s History and Diversity of Expression*, Hugh F MacMillan Law Library, Emory University, Atlanta, GA

*Shibori and Beyond: Miniature Art*, International Shibori Symposium ’97, National Institute of Design, Ahmedabad, India

*Transcending the Surface*, Hunterdon Museum of Art, Clinton, NJ; Contemporary Gallery, Marywood College, Scranton, PA; Ben Shahn Galleries, The William Paterson College of New Jersey, Wayne, NJ; Paley Design Center, Philadelphia College of Textiles & Science

20th Anniversary Surface Design Conference Workshop Instructors Exhibition, Art and Design Building, University of Kansas, Lawrence, KS

*Vessels: Southern Expressions Of An Art Form, Art Walks at Lenox Square, Art Walk at Lenox Square Gallery, Atlanta, GA*

*Six Gallery Artists*, Kiang Gallery, Atlanta, GA

1996 *Surface to Structure: An Exhibition of Fiber Art*, Greenville Museum of Art, Greenville, NC; Art Space, Raleigh, NC; The Art Gallery, Central Piedmont Community College, Charlotte, NC

Summer Faculty Exhibition, Sandra J. Blain Gallery, Arrowmont School of Art and Craft, Gatlinberg, TN

*East Meets South II: Contemplation*, Kiang Gallery, Atlanta, GA


*International Textile Design Contest*, Space Gallery, Tokyo, Japan

*On Display: Uncommon Threads*, Davis-Moye Associates, Curator, Southern Bell Center, Atlanta, GA

*East Meets South*, Kiang Gallery, Atlanta, GA 1993

*American Fiber Arts, .93: An Invitational Exhibit of Leading Fiber Artists*, Mendocino Art Center, Mendocino, CA

*Fabulous Works in Fiber*, Lightside Gallery, Santa Fe, NM
Art Contemporain, Soie et Fil Fin: Vers la Soie, Vers a Soie, Musée Guimet, Lyon, France

Fiber R/Evolution, Milwaukee Art Museum and University Art Museum of the University of Wisconsin-Milwaukee

1986 Color: Spectrum of Expression, University Center Gallery, North Carolina State University, Raleigh, NC

1983 Contemporary Shibori, Fiberworks Gallery, Berkeley, CA

PUBLICATIONS: SCHOLARLY WRITINGS


2003 “Juror” Statement,” Fiber Focus 2003, exhibition catalog, Art St. Louis, St. Louis, MO 2003, pp. 1-2


**PUBLICATIONS: EXHIBITION CATALOGS AND BOOKS**

2010 *Spirited Calligraphy Exhibition Catalog CD/DVD*, Welch School of Art and Design Gallery, Junco Sato Pollack, editor, Welch School of Art and Design

2009 *Spirited Calligraphy: Asian Calligraphy and Contemporary Art: China, Japan, Korea, and USA*, Exhibition catalog, editor, Hipposha, Tokyo 2009, pp. 280-281

2008 *Ancient Philosophy / Contemporary Art: Asian Calligraphy and Contemporary Art: Asian Artists from China, Japan, Korea, and the United States*, exhibition Catalog, Turchin Center for the Visual Arts, Appalachian State University, Boone, NC, Hipposha, Tokyo, 2008, pp. 84-87


2005 *Crossing Boundaries, Maintaining Traditions: Teaching Artists of the Southeast*, exhibition catalog, Center for Craft, Creativity, and Design, Interinstitutional Center of the University of North Carolina, Hendersonville, NC 2005, pp. 32-33

5th *International Kaunas Art Biennial: Textile 05*, exhibition catalog, M Zilinkas Art Gallery, Kaunas, Lithuania 2005

*International Shibori Symposium and Exhibitions Program Report*, Tama Art University, Tokyo, Japan, Shibori Network 2005


Crafts Now – 21 Artists Each From America, Europe, and Asia, exhibition catalog, Kanazawa Craft Association I collaboration with the 21" Century

2002 Memory on Cloth: Shibori Now, Yoshiko Iwamoto Wada, Kodansha International, Tokyo, 2002, pp. 92, 121, 123.


The Guild: The Designer”s Source Book 14, Milwaukee, WI, January 2000, p.58


1996 Surface to Structure: An Exhibition of Fiber Art, exhibition catalog, Greenville Museum of Art, Greenville, NC, 1996, pp. 4-5

1993 “Juror's Statement”, *In Praise of Fields*, exhibition catalog and video tape, Arts Experiment Station, Abraham Baldwin Agricultural College, Tifton, GA 1993, p. 16


**WORK ILLUSTRATED: REVIEWS, ARTICLES, AND CITATIONS BY OTHERS**


Work Illustrated in the Center for Teaching and Learning Brochure, September 2010

2009 GSU College of Arts and Sciences Faculty / Staff Junco Pollack Associate Professor Textiles <http://www2.gsu.edu/~wwwart/art_design/3294.html>


"Kudzu Weaving in North Georgia," http://www.kudzuweaving.blogspot.com

International Shibori Symposium Presentations at Musée du quai Branli, Paris, France, http://iss08fr.googlepages.com/7thiss'08

Turchin Center for the Visual Arts, "Ancient Philosophy / Contemporary Art: Asian Artists from China, Japan, Korea and United states" Reception and Panel Discussion, November 7, 6 pm, Turchin Center Lecture Hall

2007 Carol Westfall, "Joan Morris," Shuttle Spindle, Dyepot, Fall 2007, p31

2006 Carol D. Westfall, "Junco Sato Pollack," Shuttle, Spindle, and Dyepot, Spring 2006, pp. 49-54


http://carolinaarts.com/1006appstateuniv.html

http://www.sefea.us/pollack/

2005 10 news media and magazine reviews on the 11th International Lace Biennial in Heidelberg and Manheim, Germany, and other cities in Europe.

Textile 05 Kaunas Art Biennial 2005. 11. 30
http://www.smic.lt/textile/next/anketa.htm


“Diese Kunst ist Einfach Spitze!” Wochen-Kurier, Heidelberg-ziegelhausen, germany, March 23, 2005

And 17 other news media reviews in Europe

2004 Radio and TV rogram coverage on the 11th International Lace Biennial in Brussels and Tournai, Belgian, and in Helsinki, Finland.


Carol Westfall, “Japonisme in American Fiber Art Today”, Shuttle Spindle & Dyepot, winter 2003/4, pp.43-48
2003 "Shibori -Transformed" KunstBanken 23.08.03 -05. 10. 03

http://kunstbanken.no/?Utstillinger:2003:23.08.03_-_05.10.03

21/21/21 Exhibition at Kanazawa World Craft Forum 2003

Ivy Cooper, “In Focus-Textile Artists Learn on Photography”’s Conventions to Produce the Unconventional,” Art Review, Riverfront Times, June 25, 2003, p.37

“Fiber Piece by Junco Sato Pollack from the Exhibit, Enhancing the Surface at the Craft Alliance Gallery,” The Guide to Art and Antiques, Where St. Louis, June 2003, p.25

“Gallery”, American Craft, February/March 2003, pp.94-5


Kiyoji Tsuji, “Junco Sato Pollack „s Expression: From Cutting Edge Textile Art Scene,“ Senshoku to Arafa #263, February, 2003, pp. 50-53


Editors of Interior Design, HOTEL DESIGN: a Joint Hospitality Supplement, INTERIOR DESIGN, June 2001 cover

“New Mood for Miami,” INTERIOR DESIGN, June 2001, pp. 222-3


2000 Catherine Fox, “Textile innovator goes with the flow”, The Atlanta Journal-Constitution, September 24, 2000, L5-6


Rosalie Neilson, “From Virtual Threads to Virtuoso!” Shuttle Spindle & Dyepot, Fall 1997, pp. 22-24
The Hambidge Center, catalog, The Hambidge Center, Rabun Gap, GA 1996
“Gallery”, *American Craft*, April / May Issue 1996, pp. 4-5
David I. Sloane, “Faculty Authors Honored”, *Rampway* 1996 vol. 69, pp. 209-210


Janice Eaton, “Art Collections within Law Firms,” *Real Estate Annual*, October 1994, pp. 2-4 & 14

Gabe Loggins, “In Praise of Fields: Fiber Exhibition Honors George Scott.”

*Entertainment, The Tifton Gazette, February 1, 1993* 1992 Julia Cassim,

“Symposium to Highlight Traditional Tie-Dying”, *Japan Times*, November 8, 1992 Tokyo, Japan


“Cultural Foundations”, *Surface Design Journal*, Spring 1992, p. 21


Deborah Norton, “Junco Sato Pollack; Seashells of Silk,” Fiberarts, May / June 1985, p. 18

1984 Cathy Howe, “Contemporary Shibori,” Fiberarts, January / February 1984, p. 82

LECTURES, WORKSHOPS, AND PRESENTATIONS AT PROFESSIONAL MEETINGS

2010 Tokyo Zokei University, Industrial Design Program Graduate Seminar, Lecture on Sustainable Design, Kudzu Weaving in North Georgia, USA, August, 2010

MacaFee Mountain Recreation & Retreat Center, Rabun Gap, GA Colloquia and moderation on calligraphy performance art by five internationally recognized Japanese artists, October 2010

23
2009 Center on Warwoman, Clayton, GA, Workshop Presentation on Kudzu Weaving, July 2009

2008 Turchin Center for the Visual Arts, Appalachian State University, Boone, NC. Colloquia Artist Presentation & Demonstration, "Calligraphy Art and Heat transfer Printing," November 2008

The 7th ISS France, Musée du quai Branli, Paris, France, DVD Movie Presentation, Junco Sato Pollack Work, November 2008


Western Washington University Fine Art Department, Bellingham, WA, Studio Lecture Series Artists Lecture, "Junco Sato Pollack," April 2008


2007 Penland School of arts and Crafts, Penland, NC, SEFEA Meeting Illustrated Lecture, "Glass Research at Franz Myer Glass, Munich, Germany," September 2007


Penland School of arts and Crafts, Penland, NC Colloquia Presentation, “Current Artwork and Teaching,” Southeast Fiber Educators Association (SEFEA), September 2005


2000 Annual Digital Printing of Textiles Conference, Crown Plaza Hotel, Atlanta,


*Kansas City Art Institute*, Kansas City, MO, Juror, “*Up and Coming: Student Exhibition*”, Sponsored by Surface Design Association for the 11th International Surface Design Conference, May 2000


1999 Duq University, Santiago, Chile, Workshop: *Three Dimensional Patterning by Heat Transfer on Polyester*, presentation at International Shibori Symposium “99, November 1999


University of Hawaii at Manoa, Oahu, Visiting Artist Lecture: *Junco Sato Pollack Recent Work*; workshop sponsored by Hawaii Craftsmen: *Three-Dimensional Surface Patterns, Heat Transfer and Metallic Embellishment on Textured Fabrics*, May 1999

Juror, “*Fiber Hawaii , 99*”. Sponsored by Hawaii Craftsmen, Honolulu Academy Art Center, Honolulu, HI, June 1999

1998 School of Art and Design Galleries, Georgia State University, Atlanta, GA Juror, “*VIRTUOSO!*” International Competition of Hand-made Yardage. Sponsored by the Handweavers Guild of America for the HGA’s *CONVERGENCE , 98 Atlanta*, International Biennial Conference, 1998

Centre de Recherche et de Design en Impression Textile de Montréal, Montréal, Canada, Visiting Artist, lecture: *Junco Sato Pollack Recent Work*; workshop: *Three-Dimensional Surface Patterns, Heat Transfer and Metallic Embellishment on Textured Fabrics*, March 1999

South Eastern Flower Show, Artistic Exhibit, Atlanta, GA, -Artistic Exhibit Honorable Mention Award-, February 1999.


1995 University of Massachusetts at Dartmouth School of Art, New Bedford, MA, Visiting Artist Lecture, September 1995

1993 Montclair State University, Upper Montclair, NJ, Visiting Artist Lecture, September 1993


Salem Art Center, Winston-Salem, NC, *Surface Design Association Regional Conference, Cultural Foundation*. Lecture; Workshop; Panel Discussion, August 1992
Peter's Valley School of Craftsmen, Peter's Valley, NJ, Visiting Artist Workshop. *Shibori I and II*, August 1992


**PROFESSIONAL SERVICE**

2011 Speaker, introducing film, “Indigo in the World” High Museum Hills Auditorium for the African Art Collectors” Forum, Atlanta, GA, September
Juror, American Craft Council Show, Cobb Galleria Center, Atlanta, GA, March
Member, Review Board for the HGA Dandel Scholarship Awards, Hand weavers Guild of America, June 2010
Member, Review Board for the HGA Dandel Scholarship Awards, Hand weavers Guild of America, June 2009
Member, Review Board for the HGA Scholarship Awards, Hand Weavers Guild of America, June
Member, Advisory Board, Peters Valley Craft Center, Layton, NJ, August

Consultant, *Calder Mats Exhibition*, Brenau University Museum, Gainesville, GA
Co-curator, *Mining surfaces: Established and Emerging Artist in fiber*, Swan Coach House Gallery, Atlanta, GA

Advisory Board for the Hambidge Center, Rabun Gap, GA
Donor of Artwork, Hambidge Center Art Auction, Atlanta, GA

Donor of Art Work, MOCAGA Art Auction, Atlanta, GA
Member, Executive Committee, Asian Studies Center, Georgia State University
2007 Member, Review Board for the HGA Scholarship Awards, Hand Weavers Guild of America, June
Advisory Board for the Hambidge Center, Rabun Gap, GA

Donor of Art Work, Hambidge Center Art Auction, Atlanta, GA
2006 Member, Review Board for the HGA Scholarship Awards, Handweavers Guild of America, June

Member, Advisory Board for the Hambridge Center, Rabun Gap, GA Donor of Artwork, Hambridge Center Auction, 2006 Donor of Artwork, MOGA, Atlanta, Georgia, 2006

2005 Member, Review Board for the HGA Dandel Scholarship Awards, Handweavers Guild of America, June 2005

Host Committee for the MODA Art = Design Exhibition

2004 Membership on the Review Board for the HGA Scholarship Awards, Handweavers Guild of America, June 2004

Architectural Commission Proposal Presentation, Hartsfield Atlanta International airport, June 2004

Tour Leader, 2004 SDA Italian Textile Study Tour: Italian Textiles, Museums, Mills, and Studio Tour, May 30-June 30, 2004

Review Member for Excellence in Crafts Award, Society of Arts and Crafts, Boston, MA, January 2004

2003 Host for the James Renwick Alliance Craft Leader Caucus Craft Study Tour of Atlanta, GA, November 2003

Membership on the Review Board for the HGA Scholarship Awards, Handweavers Guild of America, May 2003

2002 Membership on the Review Board for the HGA Scholarship Awards, Handweavers Guild of America, May 2002

Outside Reviewer, Promotion and Tenure Review for the East Carolina University, July 2002

Consultant, Conference Organization Committee for Harbourfront Center, Toronto, Canada, 2001-2002

2001 Membership on the Review Board for the HGA Scholarship Awards, Handweavers Guild of America, April 2001

1999 Tour Leader, 1999 Surface Design Association European Textile Study Tour: *European Textile Museums, Mills and Trade Exhibits*, January 4 -16, 1999


1997 Consultation on Textile Design Copy Right, Kilpatrick, Stanton, Law Firm, Atlanta, GA 1997


    Juror, *Trends and Traditions: Contemporary Fiber-work*. National Competition, Sponsored by the Chattahoochee Handweavers Guild and the School of Textile and Fiber Engineering Georgia Institute of Technology, Atlanta, GA 1995


1993 Panel Juror, The City of Atlanta Bureau of Cultural Affairs Mayors Fellowship, Atlanta, GA 1993


**GALLERY AND AGENT REPRESENTATION**

    Kiang Gallery 1923 Peachtree St., Atlanta, GA 30309

    Carol Kraus -Important American Craft70 Riverside Dr., New York, NY10024

    Lea Sneider Gallery 211 Central Park West #4E, New York, NY 10024

    INTEX-Art
13 Rue Champagneux 69008 Lyons, France

International Art Collaborative 901 West Peachtree, Atlanta, GA 30309

PROFESSIONAL ASSOCIATIONS

Asian Studies Center, Georgia State University, Research Faculty Member, South East

Fiber Educators Association, General Member American Craft Council, Associate Member

Surface Design Association, General Member The Hand Weavers Guild of America,

Scholarship Review Committee Member Textile Society of America, General Member

Shibori Society, Founding Member World Shibori Network, Founding Member Textile Design Association of Japan, General Member

Computer Integrated Textile Design Association, General Member , General Member
SUSAN E. RICHMOND

Georgia State University 15 Wiltshire Drive Ernst G. Welch School of Art & Design Avondale Estates, GA 30002

P.O. Box 4107 Home phone: (404) 668-0614 Atlanta, GA 30302-4107 Phone: (404) 413-5240 E-mail: srichmond@gsu.edu

EDUCATION
2002 The University of Texas at Austin
Ph.D., Art History

1995 The University of Texas at Austin
M.A., Art History

1992 Wellesley College B.A., Studio Art and Art History, cum laude

CURRENT POSITION
2006-present Assistant Professor, Georgia State University, Atlanta, Georgia

TEACHING EXPERIENCE
2003-06 Visiting Lecturer, Georgia State University, Atlanta, Georgia
2005-06 Instructor, Advanced Placement Art History, Benjamin Franklin Academy, Decatur, Georgia

Spring 2003 Lecturer, The University of Texas at Austin
Spring 2003 Lecturer, Austin Community College, Texas
Fall 2002 Instructor, The University of Texas at Austin
2000-01 Instructor, Atlanta College of Art, Atlanta, Georgia
1999-2000 Instructor, Agnes Scott College, Decatur, Georgia
1998/2002 Teaching Assistant in Writing Skills and Developmental English, Austin Community College

GRANTS, FELLOWSHIPS AND AWARDS
Research Grant, School of Art & Design, summer 2011
Georgia O’Keeffe Research Center for American Modernism Fellowship, summer 2009
Fulton County Arts Council (to curate exhibition, Losing Yourself in the 21st Century), fall 2009
Center for Collaborative and International Arts (CENCIA), College of Arts & Sciences (to curate exhibition, *Losing Yourself in the 21st Century*), spring 2008 & fall 2009 Research Initiation Grant, College of Arts & Sciences, summer 2008 Nominated, Outstanding Teaching Award, College of Arts & Sciences, 2007 Research Grant, School of Art & Design, summer 2007 Writing Across the Curriculum Faculty Grant, 2005 Henry Luce Foundation Scholarship, Art History Department, U. Texas-Austin, 2001 Professional Development Award, Office of the Vice President and Dean of Graduate Studies, 1998; 2001 Cornelia and Meredith Long Centennial Scholarship, Art History Department, 1999

Marshall F. Wells Scholarship from the College of Fine Arts, 1999

M. K. Hage Endowed Scholarship in Fine Arts, Art History Department, 1998 Dissertation Research Travel Award, Art History Department, 1997 Sherry & Tommy Jacks Graduate Art History Scholarship, Art History Department, 1995


Competitive Academic Scholarship, Art History Department, 1993-1995

**PUBLICATIONS**


**PEER-REVIEWED ARTICLES**


**FEATURE ARTICLES**


**CATALOGUE ESSAYS**

Welch School of Art & Design Gallery, Georgia State University, Atlanta, 2006. [Distributed by D.A.P.]


REVIEWS

“Louise Bourgeois: The Spider, the Mistress and the Tangerine, Who Does She Think She Is?, and Lover/Other: The Story of Claude Cahun and Marcel Moore” [film review]. Films for the Feminist Classroom 2.1 (Spring 2010).


SELECTED EXHIBITION REVIEWS


“John Bankston” [Atlanta College of Art Gallery]. *Art Papers* 26, no. 4 (July/Aug 2002): 34.


**CURATORIAL PROJECTS**


**ACADEMIC CONFERENCES**


Southeastern College Art Conference, October 2009. Paper: “Lighter than Air: (Im)materiality in Mary Kelly’s *Love Song.*”

Luce Irigaray Symposium, Emory University, February 2009. Paper: “What’s Love Got To Do With It? Mary Kelly’s *Love Song* and Feminist Intergenerationality.”


Southeastern Women’s Studies Association Conference, April 2008. Paper: “Mary Kelly’s *Multi-Story House: Gesturing toward the Outmoded*” (also served as panel chair).


Conference of the Association of Art Historians, University of Leeds, April 2006. Panel organizer & moderator: “Seeking the Contemporary Art Historian.”


PUBLIC LECTURES


Undergraduate Art Symposium, Agnes Scott College, March 2007. Panel participant (and faculty mentor): “Cowboys, Kruger and Other Tales of Gender-Bending in Modern and Contemporary Art.”


Huntington Art Gallery, The University of Texas, February 1996. Gallery talk: “What is a Pop Print?”

COURSES TAUGHT
Seminar: Contemporary Feminist Art, Theory and Criticism
Seminar: Gender Issues in Contemporary Art Seminar:
Contemporary Art and Visual Culture Seminar: Space, Place and
Identity in Contemporary Art
Contemporary Art, Theory and
Criticism
20th Century Painting and Sculpture
Introduction to Cultural Studies
Art Historical Methodology for Undergraduates
Survey of 19th and 20th Century Art
Introduction to Visual Arts
Survey: Art Since 1900
Survey of Western Art I & II
Advanced Placement Art History

SERVICE
COMMITTEES
Faculty Awards Committee, College of Arts & Sciences, 2007-09 (Chair, 2007-08) Executive Committee, Art & Design, fall 2007; 2009-2010 Undergraduate Curriculum Committee, Art & Design, 2006-07

JOB SEARCHES
Tenure-Track Assistant Professor, Renaissance Art History, Art & Design, 2007

PEER REVIEWER

SUPERVISION OF STUDENT WORK

2006. Graduate Thesis Committee
Member


**CAMPUSS LECTURES**
Art History Graduate Forum Biannual Art Historical Research Series, paper: “Gender, Class, and Taste in Lynda Benglis’s Sculptures,” September 2011.

Art History Faculty Symposium, paper: “Mary Kelly’s Love Songs,” February 2009.


**COMMUNITY SERVICE**


Advisory Board Member, Burnaway.org., 2010-present


Inman Park Arts & Crafts Spring Festival, Atlanta, Arts Judge, April 2006.

Georgia Lawyers for the Arts Gala, The Lowe Gallery, Atlanta, Co-Curator, fall 2005.
EDUCATION

PRESENT EMPLOYMENT
2005-present Assistant Professor, Sculpture. Ernest G. Welch School of Art and Design, Georgia State University. Atlanta, GA.

PREVIOUS EMPLOYMENT (not art-related)


GRANTS AND AWARDS
2010 Forward Arts Foundation: 2010 Emerging Artist Award Nominee Student Organization Advisor of the Year Award Winner, Georgia State University 2009 EPA P3 Grant: Bicycling For Transportation Grant 2008 Forward Arts Foundation: 2008 Emerging Artist Award Runner Up 2007 Outstanding Junior Faculty Award Nominee, Spring 2007

Georgia State University College of Arts and Sciences CENCIA Grant Ernest G. Welch School of Art and Design Summer Research Grant Group 4 Award, Foundry Art Center, St. Charles Missouri 2006 Georgia State University Advancement of Women Faculty Mentoring Grant Ernest G. Welch School of Art and Design Summer Research Grant 2005 Georgia State University College of Arts and Sciences CENCIA Grant Heinz Foundation Creative Heights Artist Residency Grant, in partnership with The Mattress Factory, Pittsburgh, PA ($27,000) 2004 International Sculpture Center, Outstanding Student Achievement in Contemporary Sculpture

GSA GUSH Grant, Carnegie Mellon University 2003 GSA Graduate Small Project Grant, Carnegie Mellon University 2002 GSA Graduate Conference Funding Travel Grant, Carnegie Mellon University
Gehl Scholarship for Non-Traditional Students, Carnegie Mellon University 2000
Charles Umlauf Centennial Endowed Scholarship in Sculpture, University of Texas at Austin
Burdine Anderson Giese Scholarship in Studio Art, University of Texas at Austin
Ollie Trout Metalsmith Scholarship, University of Texas at Austin
1999 Eugenie Mygdal Endowed Scholarship for Sculpture, University of Texas at Austin
ULTRA 99: 12th Annual Texas Union Student Art Show and Competition, University of Texas at Austin

SOLO EXHIBITIONS
*Cryptoecology*, Eyedrum Art and Music Gallery, Atlanta, GA
2006 *In the Dwelling-House*, The Mattress Factory, Pittsburgh, PA

*Decedents: A Collection of Imagery and Sculpture*, Benedum Fine Arts Center, Shadyside Academy, Pittsburgh, PA

*Scenescence*, Future Tenant Art Space, Pittsburgh, PA (collaborative) 2001
*Homologies*, T. S. Painter Hall, University of Texas at Austin
2000 *Rape Awareness Week Art Exhibit*, Gregory Gymnasium, University of Texas at Austin

GROUP EXHIBITIONS
2011-12 Saratoga Art Center, Saratoga Springs, NY. (upcoming, 2 person) Morehead State University, Morehead Kentucky (upcoming group show) *Point/Counterpoint*, Andrews Gallery, William and Mary University, Williamsburgh, VA

*Day of the Dead Show*, Youngblood Gallery, Atlanta, GA
*A (new) Genre Landscape: Temporary Art in Atlanta Public Parks*, Grant Park, Atlanta, Georgia

2010 *The Colors of My Rhythm*, GSU Student Center, Atlanta, GA
2009 Emerging Artist Finalist Exhibition, Swan Coach House, Atlanta, GA
2008 *The Perfect Angle*, Welch School of Art and Design Gallery, Atlanta, GA

Gallery, Georgia State University, Atlanta, Georgia. 365 Days/365 Plays National Festival, Atlanta, Georgia. www.atl365tracks.org. Sculpture Project 2007. Eyedrum Gallery, Atlanta, Georgia. 2006 All Together Now. Creative Research Laboratory, University of Texas at Austin. Angels Over Austin. First Baptist Church, Austin, TX 50 States, MASS Gallery, Austin, TX


Vorbeigehend (In Passing). Fachhochschule Schwabisch Hall, Schwabisch Hall, Germany, Artist Residency Exhibition A Show for Very Special People, Hewlett Gallery, Carnegie Mellon University, Pittsburgh, PA


EXIT ART, New York Haunted. Rumblefish Gallery, Portland, Oregon 2001 Mas! Mas! Mas! PorQue? PorQue? PorQue? An Exhibition of Artist’s Curious Collections. Gallery Lombardi, Austin, Texas

2000 University of Texas 2000 Annual Art Students Exhibition. Blanton Museum of Art, University of Texas at Austin Have You Seen Me? Texas Union Art Exhibit, Austin, Texas Revelation Texas: Houston Sculpture 2000, Houston, Texas Almost Five Degrees: Works by Ruth Stanford and Peter Tucker,

University of Texas New Gallery, Austin, Texas Passing Through Walls: An Art Exhibition Inside an Architecture School. The University of Texas School of Architecture, Austin, Texas Texas Revue Student Talent Show Exhibition. University of Texas at Austin Attachments 2000: Texas Clay Arts Association Annual Exhibition. San Angelo, Texas 1999 Surface Tension: An Art Exhibition Inside a Swimming Center. Texas Swimming Center, Austin, Texas ULTRA 99: 12th Annual Texas Union Student Art Show and Competition. Texas Union, Austin, Texas University of Texas 1999 Annual Art Students Exhibition. Blanton Museum of Art, Austin, Texas

PROFESSIONAL DEVELOPMENT AND SERVICE

2010 Visiting Artist Lecture and Interview, Alfred University, Alfred, NY. Invited Speaker, Roswell Arts Alliance, Roswell, GA Tenure reviewer for Ayanah Moor, Carnegie Mellon University,

Pittsburgh, PA Grant Park Summer Shade Festival, Artist’s Market Juror, Atlanta. 2009 Grant Park Summer Shade Festival, Artist’s Market Juror, Atlanta. Artist Talk, Vanderbilt University Art Department

2008 Panelist, Fulton County Arts Commission, Selection panel for work at the Fulton County Justice Center.

Georgia Department of Human Resources/Georgia Mental Health Consumer Network. Produced museum-quality replicas of cemetery markers from Milledgeville State Hospital for national memorial project.

Lecture on Kinetic Sculpture, Atlanta Botanical Gardens.

2006 Artist Talk, The Mattress Factory, Pittsburgh, PA.

2005 Heinz Endowments Creative Heights Residency, The Mattress Factory, Pittsburgh, PA

Presentation on Contemporary Art Celebrating Life at Historic Allegheny Cemetery in Pittsburgh, Popular Culture Association/American Culture Association Annual Conference, March 2005, San Diego, CA


2000 Co-director and Curator, Passing Through Walls: An Art Exhibition Inside an Architecture School. The University of Texas School of Architecture, Austin, Texas. Jurying, budgeting, and publicity for a community-wide interdisciplinary art exhibit involving 80 artists.

TEACHING EXPERIENCE

2005-present Assistant Professor of Sculpture, Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA. (beginning, intermediate, and Advanced undergraduate sculpture, Installation and site-specific sculpture, 3D Design, Graduate level sculpture seminar and practice)

2006 Guest Lecture, Art and Environment, Pam Longobardi, Georgia State University

2005 Guest Lecturer, Art and Biology, Carnegie Mellon University, Pittsburgh, PA. Adjunct Professor, Carnegie Mellon University, “Earthworks and Sacred Landscapes” Adjunct Professor, University of St. Francis, “Exploring the Fine Arts” Adjunct Professor, 3D Media Studio I: Welding, Carnegie Mellon University.
Instructor, Decorative Metal Boxes, Society for Contemporary Craft, Pittsburgh, PA

2004 Adjunct Professor, EcoArt. Chatham College, Pittsburgh, PA Teaching Assistant, Contemporary Art Since 1940, Carnegie Mellon University.


2001 Invited Guest Lecturer on Conceptual Art, Contemporary Issues Forum, Carnegie Mellon University, Pittsburgh, PA. Teaching Assistant, Contemporary Issues Forum, Carnegie Mellon University, Pittsburgh, PA. Invited Artist Critic, Southern Association of Boarding Schools Fine Arts festival, St. Stephens School, Austin, TX

1989 Teaching Assistant, Invertebrate Biology, Arizona State University, Tempe, Arizona

1987-88 Teaching Assistant, Introductory Biology for Non-majors, Arizona State University, Tempe, Arizona

FACULTY SERVICE
Selected Departmental Service
Gallery Committee
Undergraduate Curriculum Review Committee
Open Chandler Awards Committee
Art and Design Facilities Committee
Welch Task Force Facilities Committee
Graduate Curriculum Review Committee Faculty Advisor for the 
Edgewood Sculpture Forum (since 2005) Images of the Apocalypse 
Exhibition Juror 3D Area Coordinator (2007-present) Head of the 
Sculpture Area, 2005-present

College Level Service Associate Dean’s CENCIA awards committee 
(2007)
University Level Service Art and Design representative on the University Senate (2007-
present) Faculty Affairs Committee, Cultural Diversity, Planning and Development 
Committee, and (starting fall 2010) Committee on Academic Programs

REVIEWS

Cinque Hicks, Culture Shock, Creative Loafing Atlanta, May 20-26 2009. Pg. 23
Artsy Parksy: Public Art Finds Funding Again in Atlanta. Cinque Hicks, Creative 
Atlanta, May 14, 2008. Moni Basu, Art Off the Wall, Artists Want People to Stop, 
Look, Think, in City Parks, Atlanta Journal Constitution, June 7, 2008.
Gallery. Cinque Hicks, “Cryptoecology: Animal Instinct, Ruth Stanford Hunts for the 
Truth.” Creative Loafing Atlanta, 09/03/2008 WABE Public Radio Atlanta.
Interview on A New Genre Landscape. Tony Adler, “At the Equinox of the Suzan-
Lori Parks project ‘365 Days,’ where are we?” Chicago Tribune, On the Town 
Anterior: An index to Contemporary Art’s Imminent History.

, November/December 2006, p66. Leigh Anne Miller, Art Pipers 
Stanford at the Mattress Factory”

Art in America
Mattress Factory,”

Inspiration Living in Old Row House,”

, June 2006, Pittsburgh Tribune Review
Pittsburgh: The City Behind,”

, January 5, 2006. Mary Thomas, “House Beautiful: Engaging Installation Opens a 
Door to the Past,”

, October 6 2005.


COLLECTIONS
2009 Collection of Curtis Hertwig, Sandy Springs, GA
2008 Collection of Gerry Lowry, Atlanta, GA Collection of Kay Hinton, Atlanta, GA
2007 Collection of Marc Weissburg, Atlanta, GA
2004 The Mattress Factory, Pittsburgh, PA
2002 United States Library of Congress, Exit Art Reactions Collection
2001 Collection of Clifford Zeifman, Austin, TX
2000 Collection of the Jack S. Blanton Museum of Art, University of Texas at Austin
Matthew Sugarman Associate Professor
Ernest G. Welsh, School of Art and Design

EDUCATION:

1982-83 M.F.A. Montana State University, Bozeman, Montana. (Printmaking emphasis).

1978-80 M.A. Humboldt State University, Arcata, California. (Printmaking, Drawing emphasis).

1970-74 B.A. San Francisco State University, San Francisco, California. (Cinematography & K-12 Children's Education emphasis).

PRESENT POSITION:

1998 -Present Associate Professor (Printmaking, Painting and Drawing), Georgia State University, Atlanta.

PROFESSIONAL EXPERIENCE:

1997-98 Visiting Artist, Printmaking and Drawing (Fall-Spring), City College of San Francisco, California.

1987-97 Associate Professor, (Printmaking and Drawing), University of Northern Iowa.

1996 Visiting Artist, Papermaking (Fall), University of Tennessee, Knoxville.

1985-87 Printmaking Department Director, Visual Arts Center of Alaska, Anchorage. Instructor for workshops in: Serigraphy, Intaglio, Monoprint/Monotype and lithography.


1984 **Master Printer (Apprentice)**, Sun Valley Center for the Arts and Humanities, Sun Valley, Idaho.

1982-83 **Art Fundamentals and Drawing Instructor**, Montana State University, Bozeman.

1983 **Teaching and Technical Assistant** for Printmaking, Montana State University, Bozeman, Montana.

1978-80 **Teaching and Technical Assistant** for Lithography, Humboldt State University, Arcata, California.

**COURSES TAUGHT:**


**EXHIBITIONS:** (selected)

**2011** 24th **National Juried Art Exhibition**, Mable House Cultural Center, Mableton, GA. Juried by Dr. Lee A. Ransaw, Dean of Arts and Letters & Chair of the Arts Department, Morris Brown College, Atlanta. - Aug – Sept.

31st **National Juried Print Exhibition**, Artlink Gallery, Fort Wayne, IN, Juror, Randy Bolton, Head of the Print Media Department & Artist in Residence, Cranbrook Academy of Art - April – May.
East/West Portfolio: National Invitational Survey of American Printmaking – (two artists were selected to represent each state). Curated by Professor Brian Kelly, Coordinator of Marais Press and Department Head, Department of Visual Arts, the University of Louisiana at Lafayette. -(Scheduled).

Out of Print, (Regional Invitational), Spruill Gallery, Atlanta, GA -April – May.

The East/West Portfolio is slated for exhibition at the following Universities: Central Connecticut University, 9/14/11 -10/14/11 University of Central Florida, mid November -12/30/11 University of Colorado -spring 2012 University of Louisiana at Lafayette -spring 2012 Nicholls State University -spring 2012

The East/West Portfolio is being accessed into the following University art collections: University of Colorado University of Louisiana at Lafayette Nicholls State University

Art For Arts Sake, (Invitational), Exhibition & Benefit for Decatur High School Arts (seven artworks exhibited), Beacon Hill Art Studios, Decatur, GA -Nov. 5-6.

Art Papers' 12th Annual Auction & Exhibition, Mason Murer Gallery, Atlanta, GA, Sage Fountain, Auction Coordinator -February 4 -5

The 16th Annual Hambidge Auction & Exhibition, former Fay Gold Gallery space (764 Miami Circle, Atlanta, GA 30324). Jenny Jensen Minkewicz & Ben Goldman, Auction Coordinators -May 7

Cummings First United Methodist Church Festival of Arts, Juried Exhibition (Regional), Cummings, GA – May.

2010 Selections from the Atlanta Printmakers Studio (Invitational), Gallery Walk at Terminus, Case Study 100, Atlanta, Georgia, Marianne B. Lambert, Curator -July – October.

Printmaker’s Paradise, (Invitational), Southwest Arts Center, Atlanta, GA. Invited by curatorial panel from the Atlanta, Printmakers Society – January (2 artworks exhibited).

Faculty Exhibition (Invitational), Georgia State University School of Art and Design Gallery, Atlanta. –February – March.


The Price is Right, (Invitational) Swan Coach House Gallery, Atlanta. Marianne B. Lambert, Curator -April -May.

Mythos For the Mortal (Invitational), Turner Gallery, (Three collaborative works with Stephanie Kolpy included in her Solo Exhibition), Curated by David Turner -March 2010.

Journey, Memory and Myth (Invitational), Kibbe Gallery, (Three Artist Show), April 2010, (Three collaborative works with Stephanie Kolpy included in this exhibition) -Curated by Ben Goldman.

The Ground Beneath Our Feet (Invitational), (Five collaborative works with Stephanie Kolpy included in her MFA Solo Exhibition), Ernest G. Welch School of Art & Design Gallery, April, Curated by Stephanie Kolpy.


Nick of Time, (Invitational) Kibee Gallery, Atlanta, GA. Ben Goldman, Curator December (3 artworks exhibited).

Divergent Impressions 2009 Printmaking National Invitational (four person exhibition), curated by gallery director Jeffrey Whittle, Lamar Dodd School of Art The University of Georgia, Athens. Sept-Oct (9 artworks exhibited).

22nd National Juried Art Exhibition, Mable House Cultural Center, Mableton, GA. Juried by Professor Tommy Mew.-Aug – Sept.

Multiple Impressions: Part 2, Atlanta Printmakers Members Exhibition (Invitational), The Averitt Center for the Arts, Statesboro, Georgia – February – April (scheduled).

22nd Parkside National Juried Small Print Exhibition, University of Wisconsin, Kenosha, Wisconsin. Juried by Doug DeVinny, Director of the Parkside National Small Print Exhibition. -January -February.
Activist Artist Collectives Show (Invitational), Carlos Gallery, Nabit Art Building, Sewanee, Tennessee. -February – March

Winsome, Whimsical & Organic (Invitational), REV Coffee Gallery, Smyrna Georgia. Curated by the Director of Creative Servants for Cultural Renewal, Allan Rodi -April May (8 artworks exhibited).

Hand Pulled, Atlanta Printmakers Society, Printmaking Techniques Showcase (Invitational), Arts Clayton Gallery, Jonesboro, Georgia. Juried by the APS board of Directors -March –May


The Art of Democracy, (Invitational). Exhibition was displayed four separate times at different locations in Atlanta and Decatur, Georgia: 1. Portal Gallery, Atlanta; 2. Eyedurm Gallery, Atlanta; 3. Wonderroot Community Center, Atlanta; 4. The Java Monkey, Decatur, – Sept -Nov.

Art of Impact, Art Auction and Exhibition (Juried Invitational), Fine Line Gallery, Atlanta Georgia. -Nov.

Portfolios & Suites from the Print Collection (Curated from Collection), Kennedy Museum of Art, Athens, Ohio. -April-June.

Synchronicity Performance Group Silent Invitational Auction, Atlanta, Georgia – December.

Georgia 291, Georgia Printmakers Exhibition, (Invitational), Art House Gallery, Atlanta-September

Day of the Dead Show, (National Invitational), Young Blood Gallery, Atlanta, Georgia-Nov.

31 Works of Art: The Rich legacy of 40 Years of the Mulvane Women’s Board (Invitational), Mulvane Art Museum, Washburn University, Topeka, Kansas – January – April.


Looks Good on Paper (Regional Juried), The Spruill Center for the Arts, Atlanta, GA -July 12 – Sept. 8 2007

Selected Prints from the Atlanta Printmakers Studio (Invitational), Swan Coach House Gallery, Atlanta, Marianne B. Lambert, Curator. Matthew Sugarman’s artwork was featured on the show card for this exhibition -January –March

Elementals: Wood -Metal – Stone – Paper, (Regional Invitational, Survey Of Georgia Printmakers) Blue Tower Gallery, Atlanta, GA -September -October


Nineteenth National Juried Art Exhibition (Juried), Mable House Cultural Center, Mableton, GA. Juried by Marchia Goldstein

Recent Notable Acquisitions at the Mulvane the Mulvane (Invitational), Mulvane Art Museum, Washburn University, Topeka, Kansas – September – October.

Twenty Sixth National Juried Print Exhibition, Artlink Gallery, Fort Wayne, IN


The Fifth Minnesota National Juried Print Biennial (Venue #2), Tweed Museum of Art, Duluth. Nov 06 – Feb 07

2005 Another View 11: Selected Works from Contemporary Printmakers in conjunction with LAPS (Los Angeles Printmaking Society) 18 National Exhibition (National Juried), Saddleback College Art Gallery, Mission Viejo, California. Juried by Professor William J. Riley and Gallery Director Bob Rickerson. – October & November

Switch (Group Invitational Exhibition) Eyedrum Gallery, Atlanta, Georgia – (seven fluorescent works & fluorescent installation). – November (9 artworks exhibited).

Fantasy (Group National Invitational Exhibition), YOYO Gallery, Atlanta, Georgia (two works). – September (2 artworks exhibited).
Bird 2005 International Art Award (Open Invitational -Juried by Awards Panel), Beijing Natural Culture Center, Gufang Gallery, P.R. China. -August

The Rain Event: Postcards to the CAC (Open Invitational Fundraiser), Contemporary Arts Center, New Orleans.

4 Annual Off-The-Wall Pin Up Show & Auction (non-juried), Museum of Contemporary Art or Georgia, Atlanta.

Gas, Food & Lodging 2005 – Imagining Escape (Group Juried Exhibition), Ernest G. Welch school of Art and Design Gallery, Atlanta, Georgia (Installation) Curated by Panel. – January & February (5 artworks exhibited as an installation).

2004 2004 Pacific States Biennial National Print Exhibition (Juried), Campus Center Gallery, University of Hawaii, Hilo. Juried by Eileen M. Foti, Center for Innovative Printmaking, Mason Gross School of Art, Rutgers University, New Brunswick, New Jersey – February through April.

17th National Juried Art Exhibition (Juried), Mable House Cultural Center, Mableton, GA. Juried by Gregor Turk. – July & August


Faculty Exhibition (Invitational), Georgia State University School of Art and Design Faculty, Atlanta, Rialto Theater for the performing arts. Curated by Cathy Byrd.

ExLucis AIDS Survival Project Art Auction & Exhibition (non-juried), Georgia State University School of Art and Design Gallery – Nov. 12 – 18th

MOCA GA Pin Up Show & Auction (non-juried)

2003 Solo Installation/Exhibition, “Blind” Eyedrum Gallery, Atlanta, Georgia (11 artworks exhibited within a floor to ceiling gallery installation).

The Portrait, An Investigation of Self (Four Concurrent Invitational Printmaking Exhibitions) -October through November 2003: Camberwell College of Art, the London Institute, London, England; University of West England, Bristol England; Helen E. Copeland Gallery, Montana State University, Bozeman; Utah State University, Logan. Curated by Robert Royhl, Printmaking Area Director Montana State University. My artwork was selected exclusively as the primary publicity announcement for the MSU Exhibition.
Twenty Third National Print Exhibition (Juried), Artlink Contemporary Art Gallery, Fort Wayne Indiana. Juried by Artlink Artists Panel.

Mountain West Contemporary Art Auction (National Invitational Exhibition and Auction), Helen E. Copeland Gallery, Montana State University, Bozeman. – October 2003

Twenty Third National Print Exhibition (Juried), Artlink Contemporary Art Gallery, Fort Wayne Indiana. Juried by Artlink Artists Panel.

Mountain West Contemporary Art Auction (National Invitational Exhibition and Auction), Helen E. Copeland Gallery, Montana State University, Bozeman. – October 2003

2002 Unnatural Balance (Regional Invitational), City Gallery Chastain, Atlanta. (3 works) Curated by Timothy Hunter (three artworks exhibited).

Americas 2000 All Media Competition (2002 International Juried Exhibition), Northwest Art Center, Minot, North Dakota. Juror: Joan Osborne, Professor of Art, Long Beach, California.

Southern Printmaking Biennial (Regional Juried: Southern United States from Arizona to Florida) North Georgia College and State University Fine Arts department Hoag Student Center Gallery. Juror: Sydney Cross Printmaking Area Head, Clemson Univ., SC.

2002 Pacific States Biennial National Print Exhibition (Juried), Campus Center Gallery, University of Hawaii, Hilo. Juried by Mohammad Khalil, Professor of Art, Columbia University.

Faculty Exhibition (Invitational), Georgia State University School of Art and Design Gallery, Atlanta. Curated by Christina Bell of Barkin-Leeds Ltd.


Museum of Arts and Sciences, PPPV Art Exhibition and Sale (National Invitational) Macon Ga. Curated by committee.

2001 Solo Exhibition (Co-Exist), Callanwolde Fine Arts Center, Atlanta, Georgia Gallery Director, Laurie J. Allan (sixteen artworks exhibited).
Art and Science (International Juried/Invitational Exhibition), National Museum, Beijing, China. Juried by Committee (three artworks exhibited).

Americas 2000 Paper Works Competition (International Juried Exhibition), Northwest Art Center, Minot, North Dakota.

Pressed and Pulled X, National Printmaking Exhibition (Juried), Blackridge Hall Gallery and the Museum & Archives, Milledgeville, Georgia (3 works). Juried by Carmon Colangelo, School of Art Director, UGA.

Prints by Georgia Artists (Regional Invitational), Swan Coach House Gallery, Atlanta, Georgia. Curated by Marianne B. Lambert (two artworks exhibited).

HCAF Counterpoint 2001 (National Juried Printmaking, Photography and Drawing Exhibition), Hill County Arts Foundation, Ingram, Texas. (2 works) Juried by Jerry Seagle.


14th National Juried Art Exhibition, Mable House Cultural Center, Mableton, Georgia. Juried by Susan Spear Bates Assistant to the Director, Quinlan Visual Arts Center, Gainesville, GA.


2000 Solo Exhibition, Alaska Pacific University, Anchorage, Alaska. (Exhibitions Curator, Jannah Atkins (fifteen artworks exhibited).

Counterpoint 2000, 32nd Annual Printmaking, Drawing and Photography Exhibition (Juried), Hill County Arts Foundation, Ingram, Texas. Juried by Barbara Raborn


Pressed and Pulled IX, National Printmaking Exhibition (Juried), Blackridge Hall Gallery and the Museum & Archives, Milledgeville, Georgia. Juried by Art Werger.


South Cobb Arts Alliance 13th National Juried Art Exhibition, Mable House Cultural Center, Mableton, GA.

Small Works Invitational Exhibition and Auction, Yellowstone Art Museum, Murdock Gallery, Billings, Montana.

Gala 2000, Brenau University National Invitational Auction and Art Exhibition (Juried), Brenau University Galleries, Gainesville, GA.

Faculty Exhibition (Invitational), Georgia State University School of Art and Design Gallery, Atlanta. Coordinated by GSU Gallery Director Terry Williams (two artworks exhibited).

Selections from the Permanent Collection (Invitational), Hearst Center for the Arts. Cedar Falls, Iowa.

1999 Solo Exhibition “Veneer”, Eyedrum Gallery, Atlanta, Georgia. Gallery directed by committee (nineteen artworks exhibited).

Parkside National Small Print Exhibition (Juried), University of Wisconsin, Kenosha, Wisconsin.

Contemporary Work from the Permanent Collection (Invitational), Alaska State Museum, Juneau. Exhibitions Coordinator Mark Daughhetee


National Drawing and Print Competitive Exhibition (Juried), Gromley Gallery, College of Notre Dame, Maryland. Juried by Jan Howard.

Switch, An Audio and Visual Situation (Invitational), Eyedrum Gallery, Atlanta, GA. (installation) Curated by Pamela Longobardi, GSU College of Arts and Sciences, Assistant Dean (wall to wall floor installation).

Columbus Museum Regional Juried Exhibition, Columbus, GA.

1998 **Invitational (Art Department Gallery)**, School of Art, Vermillion, South Dakota.

**Invitational (Main Street Gallery)**, Vermillion, South Dakota.

**Drawn to Stone (International Invitational)**, Southern Graphics Council Exhibition, University of Ohio, Athens.

**Faculty Exhibition (Regional Invitational)**, Pahelan Campus Main Gallery, City College of San Francisco, California (two artworks exhibited).

**Faculty Exhibition (Regional Invitational)**, Fort Mason Campus Gallery, City College of San Francisco, California.


**Lithographia Argentina Contemporanea Segunda Edicion (Traveling International Invitational)**: Museo National Del Grabado, Buenos Aires, Argentina; Museo Provincial De Bellas Artes “E. Caraffa”, Cordoba, Argentina. Curated by Robin Kaneshiro, Alecia Candiani and Professor Carios Pecora, Director, Museo Nacional Del Grabado (four artworks exhibited).

**In the Spirit, Contemporary Art in Religious Tradition (National Juried Invitational)**, CSPS Gallery, Cedar Rapids, Iowa. (two works) Curated by Mel Andringa and John Frohnmayer former Director of the National Endowment for the Arts.

**Color and Image (National Invitational)** Richard E. Beasley Art Museum and Gallery, Northern Arizona University, Flagstaff. (three artworks exhibited)

**Yellowstone Art 29th Art Auction and Exhibition (National Invitational)**, Billings Montana.


**Iowa Oaxaca Art Exchange Exhibit (International Invitational)**, Oaxaca, Mexico. Curated by Charles Barth.

**Frogman's Gallery Print Symposium and Exhibition (National Invitational)**, Beresford, South Dakota. Coordinated by Lloyd Menard (two artworks exhibited).
Art Show 8, Hearst Center for the Arts (Regional Juried), Cedar Falls, Iowa (two artworks exhibited).

Consortium Prints (National Invitational), Missouri Western State College, St. Joseph. Curator: Dr. William Eichorst.

Print Types (National Invitational), Art Institute for the Piermian Basin, Odessa, Texas. Curator: Dr. William Eichorst.

Art Faculty Exhibition (Regional Invitational), University of Northern Iowa Gallery of Art, Cedar Falls, Iowa.

1995 Solo Exhibition, City of Birds, Waterloo Museum of Art, Waterloo, Iowa. (thirty-nine artworks exhibited) Gallery Director: Cammie Scully.

Solo Exhibition. Mount Mercy College Gallery, Cedar Rapids, Iowa (twenty-one artworks exhibited).

Solo Exhibition, Cup of Joe Gallery, Cedar Falls, Iowa (fourteen artworks exhibited).

Contemporary Prints National Invitational '95, Northern Arizona University, Art Museum, Flagstaff, Arizona.

Exploring Natural Imagery: Works by Four Midwestern Artists Regional Invitational), Quincy Art Center, Quincy, Illinois. Curated by Gallery Director Julie D Nelson (nine artworks exhibited) (nine artworks exhibited).

Day of The Dead Exhibition (National Invitational), Campbell Steele Gallery, Charles Barth, Curator, Cedar Rapids, Iowa (three artworks exhibited).

Ninth Parkside National Small Print Exhibition (Juried), University of Wisconsin, Parkside, Wisconsin. Juried by Ruth Weisberg.

Art Show 7, (Regional Juried) Hearst Center for the Arts, Cedar Falls, Iowa (two artworks exhibited).

1994 Solo Exhibition, Mayor's Choice Award Show, City Hall, Cedar Falls, Iowa (eleven artworks exhibited).

The Eighth Parkside National Print Exhibition (Juried), University of Wisconsin, Parkside, Wisconsin.
The Seventh Annual McNeese National Works on Paper Exhibition (Juried), Abercrombie Gallery, McNeese State University, Lake Charles, Louisiana.

Midwest Select: MidAmerican Print Council Regional Invitational, South Bend Museum of Art, South Bend, Indiana. Curated by Committee.

MacNider Museum 29th Area Show (Regional Juried), Mason City, Iowa. Juried by Dennis Dykema, Professor of Art, Buena Vista College, Storm Lake, Iowa.

Print Types (National Invitational), exhibited in two locations: Tarleton State University, Stephenville, Texas; Chadron State College, Chadron, Nebraska. Curator: Dr. William Eichorst.

Art Department Faculty Exhibition (Regional Invitational), University of Northern Iowa, Gallery of Art, Cedar Falls, Iowa.


Montana State University School of Art Alumni Exhibition (Invitational), Bozeman, Montana (National Juried).

The Prints and the Paper (National Juried), San Diego Art Institute, California. Juried by Bill Kelly, Director of Brighten (Fine Art Printmaking) Press, San Diego, CA.

The University of South Dakota Summer Arts XVII, Vermillion, (National Juried).

Art Show 5 (Regional Juried), Hearst Center for the Arts, Cedar Falls, Iowa, (two artworks exhibited).

Art Department Faculty Exhibition (Regional Invitational), Gallery of Art, University of Northern Iowa, Cedar Falls, Iowa.

Stonington Gallery Christmas Show (National Invitational), Anchorage, Alaska.

1993 MacNider Museum Area Show (Regional Juried), Mason City, Iowa. Juried by Stephen Prokoff, Director, Museum of Art, Univ. of Iowa.

Yellowstone Art Auction Exhibition (National Juried Invitational), Yellowstone Art Center, Billings, Montana.

1992 Solo Exhibition, Wakeley Gallery, Illinois Wesleyan University, Bloomington (fifteen artworks exhibited).
Iowa Artists 1992 (Regional Juried), Des Moines Art Center, Des Moines, Iowa. **5th**

**International Biennial Print Exhibit** (Juried by Committee), R.O.C., Taiwan.  The Guerilla Art Association): This Is Not A Conspiracy, (Regional Invitational) The Garden Gallery, Cedar Falls, Iowa.

16th Harper College National Print and Drawing Exhibition (Juried), Palatine, Illinois. Juried by Oscar J. Gillespie, Professor of Art. **University of Northern Iowa Art Faculty Exhibition** (Regional Invitational), Cedar Falls, Iowa.

**1991 Solo Exhibition**, University of Northern Iowa Gallery of Art, Cedar Falls (twenty-one artworks exhibited). **Solo Exhibition**, Babcock Fine Arts Center Gallery, Sweet Briar College, Virginia (eighteen artworks exhibited).

**Two Person Exhibition**, Prints -Matthew Sugarman, Sculpture -Mariano Gonzales, Stonington Gallery, Anchorage, Alaska (twelve artworks exhibited). **Sioux City Art Center 50th Annual Juried Exhibition** (Regional), Iowa. Juried by Jack Olson, Professor of Art, Northern Illinois University, Dekalb. **Bradley National 23 (Juried)**, Bradley University, Peoria, Illinois. **15th Harper College National Print and Drawing Exhibition (Juried)**, Palatine, Illinois. **Cimmarron National Works on Paper (Juried)**, Oklahoma State University, Stillwater, Oklahoma. **Dakotas International Exhibition of Artworks of or on Paper (Juried)**, University of South Dakota, Vermillion.  Jurors: Dennis Narat, Chair, Art Dept. Univ. of South Dakota; Lloyd Menard, Director of Printmaking, University of South Dakota. **Los Angeles Printmaking Society 12th National Exhibition (Juried)**, California. (two works) Juried by Laddie John Dill. **The Art Show III (Regional Juried)**, Hearst Center for the Arts, Cedar Falls, Iowa. **Northwest Iowa Print Club Collects (Regional Invitational)**, Waterloo Art Museum, Iowa.
Print Types (National Invitational), Owatonna Art Center, Owatonna, Minnesota. Yellowstone Art Center Auction & Exhibition (National Invitational), Yellowstone Art Center, Billings, Montana.


Homage to Other Species (National Invitational), East Central University, Ada, Oklahoma. 4th International Biennial Print Exhibit (Juried by committee): ROC, Taiwan. 25th Annual Area Show (Regional Juried), MacNider Museum, Mason City, Iowa. American Print Survey (National Invitational). Martin Museum/University Art Gallery, Baylor University. The Art Show II: (Regional Juried), Hearst Center for the Arts, Cedar Falls, Iowa. Phobias and Sin (National Traveling Invitational), Davidson College Gallery, Davidson, North Carolina; Memphis College of Art, Memphis, Tennessee. Waterloo Art Association Annual Competitive Art Show (Regional Juried), Waterloo, Iowa. Juried by Bruce Leschen.
UNI Art Faculty Exhibition 1990 (Regional Invitational), Cedar Falls, Iowa. Stonington

Gallery Christmas Show (National Invitational), Anchorage, Alaska,


Juried by Richard Finch, Professor, Printmaking, Illinois State University; Director and Master Printer, Normal Editions Inc, Normal, Illinois. Morning Gallery: Sentiment, 4-person exhibition, (Curated by John Ploof), Chicago, Illinois (eight artworks exhibited).


Fifteen in the Air, (National Invitational), Sheppard Fine Arts Gallery, University of Nevada, Reno (eight artworks exhibited).

Alumni Invitational (National Juried), Santa Rosa Junior College Art Gallery, Santa Rosa, California. Curated by committee (five artworks exhibited).

Northeast Iowa Print Club Exhibition (Regional Invitational), Metropolitan Galleries, Cedar Falls, Iowa.

1987 Solo Exhibition, Alaska State Museum, Juneau. Exhibitions Coordinator, Mark Daughhetee (nineteen artworks exhibited)

Prints & Drawings, 5 person exhibition Stonington Gallery, Anchorage, Alaska. Curated by Gallery Director Georgia Blue (twelve artworks exhibited).

Parkside National Small Print Exhibition (Juried), University of Wisconsin, Parkside, Wisconsin.

Anniversary Show, (National Invitational), Stonington Gallery, Anchorage, Alaska (two artworks exhibited).

1986 Solo Exhibition, Civic Center Gallery, Fairbanks, Alaska (nineteen artworks exhibited).

Oppression/Expression (National Juried), Contemporary Arts Center, New Orleans, Louisiana.

Color Print USA (National Juried), Texas Tech University, Lubbock, Texas (two artworks exhibited).

1985 Stockton National Print and Drawing Exhibition (Juried), Stockton, California.

Montana: New Directions, (Traveling Invitational Exhibition), Billings and Flagstaff, Montana.

The Boston Printmaker's 37th National (Juried), Boston, Massachusetts (two artworks exhibited).

Pacific Northwest Figure Drawing Competition (Regional Juried), Visual Arts Center, Anchorage, Alaska.

All Alaska Juried Art Exhibition (Regional), Anchorage Historical and Fine Arts Museum, Alaska. Juried by William S. Lieberman, Chairman, Twentieth Century Art, Metropolitan Museum of Art, NY (two artworks exhibited).
X-CHANGE, (Traveling Regional Juried Exhibition), Contemporary Arts Forum, Santa Barbara, California; University Gallery, Univ. of Idaho, Moscow; Visual Arts Center of Alaska, Anchorage, Alaska. Juried by committee (eight artworks exhibited).

1984 Los Angeles Printmaking Society Eighth National (Juried), The Grunwald Center for the Graphic Arts, Los Angeles, California (three artworks exhibited).

Prints, 4 person exhibition: Matthew Sugarman, Joseph Raphael, David Wharton, Michael Bravo, Images Gallery, Sun Valley, Idaho (five artworks exhibited).

Solo Exhibition, Main Gallery, Montana State University, Bozeman, Montana (fifteen artworks exhibited).

1983 Solo Exhibition, Creative Arts Library, Montana State University, Bozeman, Montana (eighteen artworks exhibited).

PROFESSIONAL GRANTS AND HONORS (Selected):

2008 Summer Research Grant, Georgia State University School of Art and Design 2006

Summer Research Grant, Georgia State University School of Art and Design 2005 Summer

Research Grant, Georgia State University School of Art and Design 2004 Summer Research Grant, Georgia State University School of Art and Design

Artist Residency (International), Studio Camnitizer Printmaking Studio, Valdottavo, Italy (two week printmaking residency) 2003 Summer Research Grant, Georgia State University School of Art and Design

2000 Summer Research Grant, Georgia State University School of Art and Design 1999 Instructional Improvement Grant, Center for Teaching and Learning, Georgia State University, “Start-up of the Screen Print Area Within the Fine Art Printmaking Program” 1998 Block Grant, Departmental Instructional Equipment, San Francisco City College (safety solvent containers & respirators) 1998 Block Grant, Departmental Instructional Equipment, San Francisco City College (two computers & two monitors)


**Van Duzen Scholarship**, Humanities and Creative Arts Committee at Humboldt State University, Arcata, California.

**BIBLIOGRAPHY**: (Inclusions in Published Books & Magazines)

**2010 Prints, Issue # 2 (Magazine)** 106 pages (Full Color) Color Image Reproductions of my artwork, Pages 84, 85, 86, 87, 89. The text for this magazine is entirely in Chinese.


**1998 The GSU Review, Fall 1998** The Georgia State University literary journal, Color Image Reproduction pgs. 49, 50, 51, 52


**1989 4th International Biennial Print Exhibit**: 


Inclusions in Exhibition Catalogues:

2011 24th National Juried Art Exhibition. – One image reproduced on page 32, & listed on awards addendum, Mable House Cultural Center, Mableton, GA. Juried by Dr. Lee A. Ransaw, Dean of Arts and Letters & Chair of the Arts Department, Morris Brown College, Atlanta.-Aug – Sept.

31st National Juried Print Exhibition, Artlink Gallery, Fort Wayne, IN, Juror, Randy Bolton, Head of the Print Media Deparment & Artist in Residence, Cranbrook Academy of Art -One image reproduced on page 9 -April – May.

2010 30th Annual National Juried Print Exhibition, Artlink -One image reproduced on page 9, Artlink Gallery, Fort Wayne, IN. Juried by Claudia Berlinski – April-May.

2009 22nd National Juried Art Exhibition Catalogue -One image reproduced on page 22. Mable House Cultural Center, Mableton, GA. Juried by Professor Tommy Mew. – August -September.


2008 Nineteenth National Juried Art Exhibition, Mable House Cultural Center, Mableton, GA. Juried by Professor Marvin L. Shaw.-Aug – Sept.

2007 Red Clay Survey, 2007 exhibition (Regional Juried, 11 Southern states), Huntsville Museum of Art, Alabama. Juried by Margaret Lazzari

2006 Nineteenth National Juried Art Exhibition Catalogue (Juried) – One image reproduced on page 18 and it the accompanying awards pamphlet, Mable House Cultural Center, Mableton, GA. Juried by Marchia Goldstein


2005 Another View 11: Selected Works from Contemporary Printmakers in conjunction with LAPS (Los Angeles Printmaking Society) 18th National Exhibition (National Juried), Saddleback College Art Gallery, Mission Viejo, California. Juried by Professor William J. Riley and Gallery Director Bob Rickerson. One artwork reproduced and described in the accompanying exhibition catalogue.

2004 2004 Pacific States Biennial National Print Exhibition (Juried), Campus Center Gallery, University of Hawaii, Hilo. Juried by Eileen M. Foti, Center for Innovative Printmaking, Mason Gross School of Art, Rutgers University, New Brunswick, New Jersey. One artwork reproduced and described in the accompanying exhibition catalogue.

Twenty Forth National Print Exhibition (Juried), Artlink Contemporary Art Gallery, Fort Wayne Indiana.

17th National Juried Art Exhibition Mable House Cultural Center, Mableton, GA. Juried by Gregor Turk. Two artworks reproduced and described in the accompanying exhibition catalogue.

2003 Twenty Third National Print Exhibition (Juried), Artlink Contemporary Art Gallery, Fort Wayne Indiana.

Mountain West Contemporary Art Auction (National Invitational Exhibition and Auction), Helen E. Copeland Gallery, Montana State University, Bozeman.


Southern Printmaking Biennial (Southern United States from Arizona to Florida) North Georgia College and State University Fine Arts department Hoag Student Center Gallery.

2002 Pacific States Biennial National Print Exhibition, University of Hawaii, Hilo.

2001 Art and Science (International Juried Exhibition), National Museum, Beijing, China.

14th National Juried Art Exhibition, Mable House Cultural Center, Mableton, Georgia.


1992 Iowa Artists 1992, Des Moines Art Center, Des Moines, Iowa.


HONORS, AWARDS AND RECOGNITION:

UNIVERSITY, MUSEUM, AND CORPORATE COLLECTIONS (SELECTED):

Smithsonian Institute, Washington DC. Beijing Natural Culture Center, P.R. China. Minnesota Museum of American Art, St Paul Huntsville Museum of Art, Alabama

**EXHIBITION AWARDS (selected):**

**2011 Award of Excellence** 24th National Juried Art Exhibition, Mable House Cultural Center, Mableton, GA. Juried by Dr. Lee A. Ransaw, Dean of Arts and Letters & Chair of the Arts Department, Morris Brown College, Atlanta.-Aug – Sept.

**2009 Award of Excellence**, 21st National Juried Art Exhibition, Mable House Cultural Center Mableton, GA. Juried by Professor Marvil L. Shaw.


**Best of Show (Award of Distinction)**, 19th National Juried Art Exhibition (Juried), Mable House Cultural Center, Mableton, GA. Juried by Marchia Goldstein.

**Purchase Award** The Fifth Minnesota National Print Biennial (traveling Exhibition – two venues) The Katherine E. Nash Gallery at the Regis Center for Art, Univ. of

2005 **Honorable Mention**, Bird 2005 International Art Award (Juried), Beijing Natural Culture Center, Gufang Gallery, P.R. China.

2004 **Award of Merit**, 17th National Juried Art Exhibition (Juried), Mable House Cultural Center, Mableton, GA. Juried by Gregor Turk.

2001 **Award of Excellence**, 14th National Juried Art Exhibition (Juried), Mable House Cultural Center, Mableton, Georgia. Juried by Susan Spear Bates Assistant to the Director, Quinlan Visual Arts Center, Gainesville, GA.

**Juror’s Mention** Pressed and Pulled X, National Printmaking Exhibition (Juried), Blackridge Hall Gallery and the Museum & Archives, Milledgeville, Georgia. Juried by Carmon Colangelo, School of Art Director, UGA.


**A Purchase Award and an Award of Excellence**, South Cobb Arts Alliance 13th National Juried Art Exhibition, Mable House Cultural Center, Mableton, GA.

1997 **Third Place**, Art Show 9 (Juried Regional), Hearst Center for the Arts, Cedar Falls, Iowa.

1996 **Honorable Mention**, Art Show 8 (Juried Regional), Hearst Center for the Arts, Cedar Falls, Iowa.

**EXHIBITION AWARDS (continued):**

1994 **Honorable Mention**, 1994 MacNider Museum 29th Area Show (Juried Regional), Mason City, Iowa. Juried by Stephen Prokoff, Juried by Dennis Dykema, Professor of Art, Buena Vista College, Storm Lake, Iowa.

1993 **Award of Merit (2nd Place)**, 1993 MacNider Museum Area Show (Juried Regional), Mason City, Iowa. Director, Museum of Art, Univ. of Iowa.


1991 **Purchase Award** Los Angeles Printmaking Society 12th National Exhibition (Juried), California. Juried by Laddie John Dill.
1990 Second Prize Greater Midwest International (Juried), Central Missouri State University, Warrensburg, Missouri. Juried by DR. John M. Schnorrenberg, Art Department Chairman, University of Alabama, Birmingham.

Purchase Award 14th Harper College National Exhibition (Juried), Palatine, Illinois.

Third Place Waterloo Art Association Annual Competitive Art Show (Regional), Waterloo, Iowa.

1989 Two purchase awards in addition to a monetary Award of Excellence for work included in the North Shore Art League Midwest Print Show 1989 (Regional Juried) at Northwestern University, Evanston, Illinois. Juried by DR. John M. Schnorrenberg, Art Department Chairman, University of Alabama, Birmingham.


1985 Purchase Award Color Print USA (Juried National), Texas Tech University, Lubbock, Texas.

Honorable Mention Stockton National Print and Drawing Exhibition (Juried), Stockton, California.

Honorable Mention The Boston Printmaker’s 37th National Exhibit (Juried), Boston, Massachusetts.


EXHIBITION AWARDS (continued): 1983 Third Place Sweet Pea ’83 (Regional Juried), Artifacts Gallery, Bozeman, Montana. 1982 Third Place - Palo Alto Art Club Print Competition (National Juried), Palo Alto, California. Third Place - RRA Juried Exhibit (Regional Juried), Eureka, California.


1979 Purchase Award - "Reese Bullen Award", Awarded by Humboldt State University Art Faculty, Arcata, California.
RECOGNITION & SERVICE: (JUROR): 

2009 Abernathy Arts Center’s Georgia Artists: A Juried Exhibit. Sandy Springs, GA – May. Arranged by Lauren Bernazza: Senior Arts Program Coordinator  
1992 Regional Scholastic Art Awards, Octagon Center for the Arts, Ames, Iowa. 
1990 Raymond Forsberg Visual Arts Scholarship, Waterloo Recreation Center. 
1988 Waterloo Recreation Center Art Scholarship Program, Waterloo, Iowa. 
1986 Girdwood Art Association Annual Exhibition, Alaska. 
1985 West High School Student Exhibition, Anchorage, Alaska.

RECOGNITION & SERVICE: (EXHIBITION CURATOR): 

1995 Curated Exhibition: Robin Kaneshiro, color Xerox prints, University of Northern Iowa Art Gallery, Cedar Falls, Iowa. 
1992 Curated Exhibition: David Johnson, photo etchings and serigraphs, University of Northern Iowa Art Gallery, Cedar Falls, Iowa. 
1990 Curated Exhibition: Roy Deforest prints, University of Northern Iowa Art Gallery. 
1989 Curated Exhibition: Montana Connection, UNI Art Department Main Gallery. This painting exhibition was presented with the help of Blair Benz (exhibition installer). 
1988 Curated Exhibition: Frances Myers and Warrington Colescott., UNI Art Department Main Gallery. This printmaking exhibition was presented with the help of Blair Benz (exhibition installer). 
RECOGNITION & SERVICE (PROFESSIONAL WORKSHOPS , LECTURES AND DEMONSTRATIONS):

2008 Visiting Artist, all day workshop and series of demonstration, Alternative Screenprinting Techniques, Atlanta Printmakers Studio, Georgia -October, 11, 2008

2007 Printmaking Lecture, Workshop and Demonstration: Presented a lecture on printmaking history and a provided a Demonstration on and hands-on workshop to create and print screen print designs for GSU Associate Professor Craig Dongoski’s Freshman Learning Community class -Oct

2006 Printmaking Demonstration: Presented a lecture on printmaking history and a provided a Demonstration on Paper Plate Lithography for GSU Associate Professor Craig Dongoski’s Freshman Learning Community class -Oct 24th 2006

2004 Visiting Artist Lecture: slide & portfolio presentation on my artwork, North Georgia College and State University Fine Arts Department, Dahlonega. – September 2004

2003 Visiting Artist Lecture: slide & portfolio presentation on my artwork, Atlanta College of Art, Georgia

2002 Workshop Presentation: Print dialogue day organized by the American Print Alliance and Kennesaw State University, Sept 21, 2002. One of two artists presenting technical printmaking demonstrations for this one-day printmaking symposium.

Conference Attendance and Portfolio Presentation: Attended the Southern Graphics Council three-day annual printmaking conference in New Orleans. Formally presented my printmaking portfolio of artworks for teachers and students from other academic institutions across the country to view and discuss. Recruited for the GSU School of Art (April 4th – 6th 2002).

1998 Professional Workshop: Co-presented (with one other person) a six day Printmaking workshop entitled “Two For One, One of a Kind” at the Frogman’s Print and Paper Workshops 1998. This screen print, photographic transfer, cyanotype and van dyke brown workshop took place at The University of South Dakota, Vermillion


Visiting Artist: slide presentation on my work and critique of advanced printmaking students, Department of Art, California State University, Long Beach.

1995 Guest Presenter for three segments of "The Art Spot" on public access television, Cedar Falls/Waterloo, Iowa.
Guest Artist: slide presentation on my work and demonstration on monoprinting, University of Tennessee Knoxville.

1994 Workshop Presentation: University of Northern Iowa Annual High School Art Scholarship Day.

Gallery Talk: a lecture and discussion presented at the Waterloo Museum in conjunction with my solo exhibition City of Birds, Iowa.

1993 Workshop Presentation: UNI Annual High School Art Scholarship Day.

1992 Safety Symposium Presenter: 2nd Update on Health and Safety in the Arts, University of Northern Iowa, Cedar Falls, IA.

Guest Artist: Slide lecture for the University of Tennessee Art Department, Knoxville.


Workshop Presentation: Demonstration on advanced etching and lithography techniques, Wesleyan University, Bloomington, Illinois.

Workshop Presentation: Demonstration on color viscosity etching, Iowa State University, Ames.
SOLO EXHIBITIONS

Clegg Fine Art Gallery, Young Harris, GA • Only Skin Deep 1992 Entry Gallery, Ithaca, NY • Constance Thalken: Recent Work 1988 Yale Art Gallery, Yale University, New Haven, CT • Constance Thalken

GROUP EXHIBITIONS
2011 Museum of Contemporary Art of Georgia, Atlanta, GA • Brett Abbott Selects Dalton Gallery, Agnes Scott College, Decatur, GA • My Sweet, Sweet (Invitational) 2010 Athens Institute of Contemporary Art, Athens, GA • Hand to Hand The Chaffee Art Center, Rutland, VT • Hand to Hand

2009 Emory Visual Arts Gallery, Atlanta, GA, Curator: Julian Cox • Picturing Home Museum of Contemporary Art of Georgia, Atlanta, GA • The Photographic Image 1708 Gallery, Richmond, VA, Curator: Adelina Vlas • InLight Richmond 2009 (public art video installation) Corridor Gallery at Western Kentucky University in Bowling Green, KY • Hand to Hand 2008 Biggin Gallery, Auburn University, Auburn, AL, Curator: Paula Katz • Rooms For Tourists (Invitational)

Welch School of Art and Design Gallery, Georgia State University, Atlanta, GA, Curator:

Todd Smith • The Perfect Angle House of Culture, Paraty, Sao Paulo, BRAZIL • The Environment: Common Good Oscar Araripe Foundation, Tirandentes, Minas Gerais, BRAZIL • The Environment: Common Good Mobile Museum of Art, Mobile, AL, Juror: Ron Platt • Southeastern Regional Exhibition GASP Gallery, Brookline, MA • Hand to Hand Carol Henry Studio, Agoura, Hills, CA • Hand to Hand Foundation Charles-Leopold Mayer, Paris, FRANCE • The Environment: Common Good Spruill Gallery, Atlanta, GA • Hand to Hand

2007 Municipal Cultural Center of Ioannia, Ioannia, GREECE • The Environment: Common Good Municipal Theater of Corfu, Corfu, GREECE • The Environment: Common Good Hall of Ermoupolis, Syros, GREECE • The Environment: Common Good (Invitational) The Atlanta Contemporary Art Center, Atlanta, GA, Curator: Stuart Horodner • The Biennial: Talent Show (Invitational) (video/photo/sound installation: Nothing Can Return)

2006 Ruby Green Gallery, Nashville, TN • Hand to Hand The Light Factory, Charlotte, NC • Id (video: Black Hole) (Invitational) DAAP Galleries, University of Cincinnati, Cincinnati, OH • ReFresh Print Biennial

2005 Museum of Contemporary Art of Georgia, Atlanta, GA • As They See It
Eric Dean Gallery, Wabash College, Crawfordsville, IN • ReFresh Print Biennial Museum of Contemporary Art of Georgia, Sun Trust Gallery, Atlanta, GA • Photography Nohr Gallery, University of Wisconsin, Platteville, WI • ReFresh Print Biennial Eyedrum Gallery, Atlanta, GA • Infusion (Invitational)

2004 Space 301, Mobile, AL • Live Art Lawton Gallery, Green Bay, WI • ReFresh Print Biennial 2002 Kennesaw Fine Arts Gallery, Kennesaw, GA • Atlanta Master Photographers Decatur Public Art Project, Decatur, GA • 21 Grams Less

2001 Woman Made Gallery, Chicago, IL • Cats and Dogs Cummer Museum of Art, Jacksonville, FL • The Swamp, Art and Nature Eyedrum Gallery, Atlanta, GA • Hardware

2000 Samuel P. Harn Museum of Art, Gainesville, FL • The Swamp, Art and Nature (Invitational) Fairhope Art Center, Fairhope, AL • Journal of Influences Monopod 5 Gallery, Birmingham, AL • Journal of Influences

1999 The Columbus Museum, Columbus, GA • Columbus Museum Regional Juried Exhibition The Art Station, Stone Mountain, GA • Recent Work in Photography Studio Arts Gallery, Emory University, Atlanta, GA • Ancient Pieties: Maps of Mexico

1998 Gallery 303, Georgia Southern University, Statesboro, GA • Barbara Doll + Constance Thalken + Junco Pollack 1997 The Light Factory, Charlotte, NC • Tangle of Complexes: Photographing in Mexico CU Art Galleries, University of Colorado at Boulder, Boulder, CO • Tangle of Complexes: Photographing in Mexico Nexus Contemporary Art Center, Atlanta, GA • Tangle of Complexes: Photographing in

Mexico The 621 Gallery, Tallahassee, FL • Bang! The Gun As Image The Columbia Museum of Art, Columbia, SC • The South By Its Photographers Louisiana Arts Center, Baton Rouge, LA • The South By Its Photographers

1996 Birmingham Museum of Art, Birmingham, AL, Jurors: Ellen Dugan and Alex Harris • The South By Its Photographers Space One Eleven Gallery, Birmingham, AL, Curator: Susan Krane • Tangle of Complexes: Photographing in Mexico Birmingham Art Association Gallery, Birmingham, AL • Altered Perceptions: The Mexico Project The Columbus Museum, Columbus, GA, Curator: Paul Kwilecki • Contemporary Photographs of the South: A Personal Selection (Invitational) 1995 The Alice and William Jenkins Gallery, Crealde School of Visual Art, Winter Park, FL •

Contemporary Southeastern Photography Exhibition San Diego Art Institute, San Diego, CA • Photropolis

1994 Galerie de la Escuela Bellas Artes Ubajo, Oaxaca, MEXICO • Bi-Locacion (Invitational) Ohio State Seigfred Gallery, Athens, OH, Juror: Masumi Hayashi • Alternatives 1994 City Gallery of Chastain, Atlanta, GA • With Our Own Eyes

1993 Erector Square Gallery, New Haven, CT, Juror: Klaus Ottoman • Photo Works Hastings Seeds Gallery, Atlanta, GA, Jurors: Nancy Spector and Mark Leach • The November Show MFA Gallery on the Circle, Annapolis, MD • Maryland Federation of Art Annual Photography

Exhibition Sawtooth Building Gallery, Winston-Salem, NC • Earth: Visions and Interpretations of Nature Jackson Fine Art Gallery, Atlanta, GA • The Art of Photography (Invitational)
The Museum of Art and Science, Macon, GA • Contemporary Georgia Fine Art Photographers (Invitational)

1992 Leedy-Voulkos Art Center, Kansas City, MI, Juror: Keith David • Current Works Huntsville Museum of Art, Huntsville, AL • Red Clay Survey New Orleans Museum of Art, New Orleans, LA, Curator: John Szarkowski • New Southern

Photography Nexus Contemporary Art Center, Atlanta, GA, Curator: Sidney Jenkins • The Atlanta Biennale: Into The Light Lamar Dodd Art Center, LaGrange, GA • LaGrange National XVII

Photography Gallery, Virginia Intermont College, Bristol, VA • Southern Environmental Savannah College of Art and Design, Savannah, GA • Southern Environmental Monsanto Gallery, Lander College, Greenwood, SC • Southern Environmental

1991 Hera Gallery, Wakefield, RI • Grieving: Exploring A Cross Cultural Tradition Images Gallery, Toledo, OH, Juror: Peter MacGill • Toledo Friends of Photography National Juried Photography Exhibition The Light Factory, Charlotte, NC • Southern Environmental

Rudolph E. Lee Gallery, Clemson University, Clemson, SC • Southern Environmental Atlanta Photography Gallery, Atlanta, GA • Members Show

1990 Knoxville Museum of Art, Knoxville, TN • Living Artists: Four Photographers (Invitational)

1989 New Prospect Arts Center, Knoxville, TN • Kudzu Show Kathleen Ewing Gallery, Washington, DC • The Dog Show Ewing Gallery of Art, University of Tennessee, Knoxville, TN • Knoxville Artists Invitational

1988 Yale School of Art Gallery, New Haven, CT • Constance Thalken

Performance Work

2004 Rialto Theater, Atlanta, GA • Blind 2001 University Theater, Georgia State University, Atlanta, GA • Red Jacket 2000 University Theater, Georgia State University, Atlanta, GA • Photograph Play

Collections

The Museum of Fine Arts, Houston, TX The Birmingham Museum of Art, Birmingham, AL The Museum of Contemporary Art of Georgia, Atlanta, GA The Bunnen Collection, Atlanta, GA Yale University Library, New Haven, CT Dean, Ringers, Morgan and Lawton, Orlando, FL DeKalb College, Clarkston, GA

Honors, Grants and Awards

2011 Faculty Summer Research Award, Georgia State University, Atlanta, GA 2008 Individual Artist Grant, Hartsfield-Jackson Airport Art Program, Atlanta, GA 2007 Faculty Summer Research Award, Georgia State University, Atlanta, GA 2006 Faculty Summer Research Award, Georgia State University, Atlanta, GA

Advancement for Women Faculty Scholarship Mentoring Grant, Georgia State University, Atlanta, GA 2005 Outstanding Teaching Award Nominee, College of Art and Sciences, Georgia State University, Atlanta, GA 2004 Faculty Summer Research Award, Georgia State University, Atlanta, GA
2003  Faculty Summer Research Award, Georgia State University, Atlanta, GA
2001  College of Arts and Sciences Award, Georgia State University, Atlanta, GA
2000  Faculty Summer Research Award, Georgia State University, Atlanta, GA
1999  Research Initiation Grant, Georgia State University, Atlanta, GA
       Individual Artist Grant, DeKalb Council for the Arts, Decatur, GA
1998  Individual Professional Development Grant, Board of Regents of the University System of Georgia, Atlanta, GA
1997  Women in the Visual Arts Honoree, Georgia Commission on Women, Atlanta, GA
       Faculty Summer Research Award, Georgia State University, Atlanta GA
1996  Individual Artist Grant, DeKalb Council for the Arts, Decatur, GA
       Faculty Summer Research Award, Georgia State University, Atlanta GA
1995  Individual Artist Grant, Georgia Council for the Arts, Atlanta, GA
       Faculty Summer Research Award, Georgia State University, Atlanta, GA
       Artist Residency Fellowship at The Hambidge Center, Rabun Gap, GA
       Purchase Award, The Alice and William Jenkins Gallery, Winter Park, FL
1993  Faculty Research Grant, Georgia State University, Atlanta, GA
1992  Print Collectors Grant Award, Atlanta Photography Gallery, Atlanta, GA
       Faculty Research Grant, Georgia State University, Atlanta, GA
1991  Faculty Research Grant, Georgia State University, Atlanta, GA
1988  Alice Kimball English Traveling Fellowship, Yale University, New Haven, CT
1988-86  Yale Scholarship, Yale University, New Haven, CT
1987  Artist Grant, Yale University, New Haven, CT

BIBLIOGRAPHY AND PUBLICATIONS
2011  Feaster, Felicia. “My sweet, sweet…. a dark, funny, icky, outstanding show at Agnes Scott”, Arts
       exhibition poster Williams, Libby. “Brad Birchett and Constance Thalken at Living Arts”, Urban Tulsa Weekly,
       February 2, 2011.

2008  Abernathy, Jeremy. “Constance Thalken: Purge at Hartsfield-Jackson Atlanta International Airport”, Burn Away,
       November 12, 2008. Platt, Ron. “Southeastern Juried Exhibition”, Mobile Museum of Art, Mobile, AL •
       (illus. p. 5) 2006 Coleman, A. D. “Putting the Self in Self-Portraiture (and taking it out again)”, The Light Factory.

       Charlotte, NC • catalog essay Lucas, Scott. “Visual Arts Preview”, Creative Loafing: Charlotte, Charlotte, NC, August
       May 29, 2005,

       P. Q8. 2004 Sullivan, Wanda. Live Art, Space 301 Gallery, Mobile, AL • exhibition catalog
       Perkins, Stephen. ReFresh Print Biennial, University of Wisconsin-Green Bay, WI •

       Exhibition brochure 2002 Fox, Catherine. “Photos That Click”, Atlanta Journal Constitution, June

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WEBSITES
http://www.constancethalken.com
http://daltongallery.agnesscott.edu/sweet/artist/Thalken.html
http://www.charter-human-responsibilities.net/spip.php?article1277&lang=pt_br
http://womeninphotography.org/bookarchive/booksr-z.html

VISITING ARTIST/GUEST
2011 Guest Portfolio Reviewer, 2011 National Conference of Society for Photographic Education, Atlanta, GA
2009 Guest Critic, University of Georgia Graduate Program, Athens, GA
Guest Portfolio Reviewer, Southeast Regional Conference of Society for Photographic Education,

Atlanta, GA 2001 Guest Portfolio Reviewer, Atlanta Celebrates Photography, Atlanta, GA
1999 Visiting Artist, Rhode Island College, Providence, RI

Visiting Lecturer, Emory University, Atlanta, GA
1998 Visiting Artist, East Tennessee University, Johnson City, TN (declined due to commitment in Mexico) 1997 Guest Portfolio Reviewer, 1997 National Conference of Society for Photographic Education,

Philadelphia, PA Visiting Artist, University of North Texas, Denton, TX Visiting Artist and Exhibition Juror, University of Tennessee, Knoxville, TN

1996 Visiting Lecturer, Southeastern Photographic Society, Atlanta, GA
1995 Guest Artist, High Museum of Art, Atlanta, GA

Visiting Critic, University of Georgia, Athens, GA 1994 Visiting Artist, Agnes Scott College, Atlanta, GA 1993 Visiting Artist, Young Harris College, Young Harris, GA 1991 Visiting Artist, The Atlanta College of Art, Atlanta, GA
1990 Visiting Artist, Daytona Beach Community College, Daytona Beach, FL
1989 Visiting Artist, University of Tennessee, Knoxville, TN

2008 **Professional Presentations**
- Presentation, School of Art and Design Gallery, Atlanta, GA
2005 
- Imagemaker Presenter, 8th Annual Conference on the Americas: An Interdisciplinary and Inter-cultural Conference, Savannah, GA
1999 
- Artist Lecturer, Emory University, Atlanta, GA
1995 
- Imagemaker Presenter, 1995 National Conference of Society for Photographic Education, Atlanta, GA
1995 
- Artist Lecture Series, Constance Thalken, High Museum of Art, Atlanta, GA

**Curator and Juror**
2001 Co-Curator with Jane Jackson, Director of Jackson Fine Art Gallery, *Art and Antiques Magazine*, Atlanta, GA
1997 Juror, Annual Juried Student Exhibition, University of Tennessee, Knoxville, TN
1996 Juror, Southeast Regional Juried College Photography Exhibition, Sturgis Gallery, Marietta, GA
1996 Juror, Golden Key National Honor Society Art Competition, Atlanta, GA

**Education**
1988 Master of Fine Arts in Photography, Yale University, New Haven, CT
1974 Bachelor of Arts in Psychology, Barat College, Lake Forest, IL

**Teaching**
Present Associate Professor of Photography, Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA
Melissa Paige Taylor

Phone: 404.217.2476 Email: paige.taylor@gmail.com, ptaylor1@gsu.edu

Qualification Summary:
• Eleven years professional experience in designing online and offline projects.
• Areas of design expertise include logo and identity development, print collateral, proposals, web user interfaces, interaction design, and information architecture.
• Member of a collaborative group called Rhinocampus, which integrates experimental electronic music and video projection into performances.

Research Interests:
• User interface design.
• Human Computer Interaction / usability analysis.
• Information visualization.
• Information architecture.
• Virtual reality.
• Multimedia aesthetic environments, including installation

Education:
• B.F.A. Graphic Design cum laude; Georgia State University, May 2000.

Professional Experience:
2009 - present Assistant Professor, Georgia State University Teaching of Graphic Design courses: Multimedia, Introduction to Graphic Design, Senior Workshop, Intermediate Graphic Design, and Graduate Seminar.
2011 Instructor, Georgia Institute of Technology (CEISMC Summer Camps) Teaching high school and middle school students about iPhone app and game development using development software GameSalad.
2007 Art Director, Sojo Inc. (part-time) Design of print and web-based projects; interaction design; information architecture, art direction of graphic designers; proposal and presentation development; Flash animation.
2005 -2007 Graduate Research Assistant, School of Public Policy -Georgia Tech Updates and site maintenance for Public Policy website; development of print materials for program recruitment, events, and other marketing resources. Diana Hicks, Supervisor.
Melissa Paige Taylor

2005 Intern, Virtually Better LLC Development of textures in Photoshop; development of 3D models in 3DS Max; assembly of virtual environment in 3D GamesStudio.

2004 Teaching Assistant, for Diane Gromala Teaching assistant for undergraduate graphic design class; technical assistance with web-based projects; art direction.

2002 – Present Creative Design Director, Sage Sublime LLC Forming partner of creative services provider; engaged in client relationships, and determining scope of client needs; creative direction of self and sub-contractors; creative conceptualization; design of multimedia and print projects; basic web programming; oversight of production.

2001 – 2002 Art Director, Blue Marble Media Involved with development of creative concepts for client projects; presentation of concepts to clients; design and production of multimedia and print projects; collaboration on the design of internal marketing materials.

2000 – 2001 Associate Visual Designer, Cambridge Technology Partners Involved with development of creative concepts for client projects; production of web sites and applications; collaboration on the design of internal marketing materials; research on HTML font sizes for comping assets.

1999 Internship, Turner Studios Assisted in implementation of new corporate identity system; design of internal forms and labels; production work.

Conferences / Demos:

2008 Related Awards & Activities: American Graphic Design Award - Graphic Design USA For Sojo, Inc. promotional piece design.
Silver Davey Award - www.daveyawards.com For Sojo, Inc. – “Babies Can’t Wait” Georgia Department of Human Resources program campaign design.
2000 Student Work Recognition - HOW Magazine For Georgia State University work – fashion photography and design brochure.
Melissa Paige Taylor

Publications:

Committees:
2011 Graphic Design Area Coordinator, Georgia State University.
2010 - 2011 2CI Cluster Hire Search Committee, Georgia State University.
2010 Catalog & Curriculum Committee, Georgia State University.
2009 Art Student Union Faculty Advisor, Georgia State University.
2009 – 2011 Graphic Design Senior Exit Review Committee, Georgia State University.
2009 – 2011 Graphic Design Sophomore Entrance Review Committee, Georgia State University.

Group Exhibitions/Performances:
2010 Group Gallery Show; DooGallery (Renegade Atlanta Artist Works); Atlanta, GA. 2010 Faculty Art Exhibition; Welch School of Art & Design;

Atlanta, GA. 2004 - 2006 Rhinocopus Live Performance, Eyedrum; Atlanta, GA. 2004 - 2005 Rhinocopus Live Performance, Atlanta Underground Film Festival; Atlanta, GA. 2005 Rhinocopus Live Radio Performance, WREK Georgia Tech Radio; Atlanta, GA. 2005 Rhinocopus Live Performance, Lenny's; Atlanta, GA. 2004 Rhinocopus Live Performance, Drunken Unicorn (Independents' Day); Atlanta, GA. 2004 Group Exhibition, SciTrek Museum; Atlanta, GA. 2003 Rhinocopus Live Performance, MJQ; Atlanta, GA. 2000 Group Exhibition Organizer and Participant, Crescent Room Lounge (Hatch Group)

Exhibition); Atlanta, GA. 1999 Organizer and Participant, Mattress Factory (Sensory Recollection); Atlanta, GA.

Professional Clients:
Institute of Technology, Georgia Leadership Institute for School Improvement, Clearwave, Blue Marble Media, Maxmedia, Swann Creative, Collaborate MD, Houston& Tailfin, Ellis Studios, Gourmet Station, Luckyfish, Ideology, Jexin, Kim Madsen (Musician), Resonate Identity Services, Willing Learner, Atlanta Underground Film Festival, Lynn Cullen (Writer).

Computer Literacy:
Proficiency in Adobe Creative Suite CS4/5.5, Microsoft Word and Powerpoint, Ableton Live, Garage Band, iMovie, GameSalad, HTML, CSS

Familiarity with Java, Javascript, Maya, PHP, Cycling 74 Max/MSP/Jitter, ProTools, 3DS Max, Virtools, Final Cut Pro.
LIZ C. THROOP
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School of Art + Design Georgia
State University
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CURRICULUM VITAE, October 2011


Publications


**Manuscript Reviews**

**Speaking and Consulting**

Graphic Design Clients

Aperture Foundation; The Atlanta School, Inc.; Eyedrum; George Stowe, Architect; Macy’s; Middix Deluxe; Project Open Hand Atlanta; Bob Boyd Works.

Professional Service (selected)

Judge for Georgia License Plate design contest, Georgia Department of Revenue, 2011.
Host and coordinator, “Portfolio Review 2010” for AIGA/Atlanta, bringing 30 senior designers and 30 college seniors from the Southeast region to Georgia State University for professional development, April 2010.
Invited panelist, “Portfolio Power” hosted by AIGA/Atlanta, Center for Design Studies, 2008.
Invited presenter and reviewer, AIGA Portfolio Day, University of South Carolina, Columbia SC, 2005.


Exhibitions


Grants

Principle investigator for numerous Student Technology Fee grants for Welch School of Art and Design, 2001 – 2009, totalling $630,396.
Christina A. West
517-449-6771 christina@cwestsculpture.com

Education
2006 MFA, New York State College of Ceramics at Alfred University, Alfred, NY
2003-04 Post-baccalaureate Studies, Alfred University, Alfred, NY
2003 BFA, Siena Heights University, Adrian, MI
summer 02 Studied Abroad in Florence, Italy, Santa Reparata International School of Art

Artist Residencies
2011 The Clay Studio Guest Artist in Residence, Philadelphia 2010 Bemis Center for Contemporary Art, Omaha, NE 2008 Hallwalls Contemporary Art Center, Buffalo, NY 2006-07 The Archie Bray Foundation for Ceramic Arts, Helena, MT

Solo Exhibitions
2011 What a Doll: the Human Object as Toy, UNF Gallery at the Museum of Contemporary Art, Jacksonville, FL New Work by Christina West, Trace Gallery, Athens, GA

2010 What a Doll: the Human Object as Toy, Virginia Commonwealth University, Richmond, VA 2009 Where the Wild Things Are, Klemm Gallery, Siena Heights University, Adrian, MI No Exit, Pacini Lubel Gallery, Seattle, WA 2008 No Exit, Allen Priebe Gallery, University of Wisconsin--Osh-Kosh

Shadows and Fog, Hallwalls Contemporary Art Center, Buffalo, NY 2006 The Sleep of Reason, Fosdick-Nelson Gallery, Alfred, NY 2003 Refiguring the Ordinary, Klemm Gallery, Siena Heights University, Adrian, MI

Group Exhibitions
2011 Movers and Shakers, The Museum of Contemporary Art of Georgia, Atlanta, GA The Strangely Familiar: Mark Burleson and Christina West (two person), West Tampa Arts Center, FL Personal Icons, Mindy Solomon Gallery, St. Petersburg, FL Figuration, The Clay Studio, Philadelphia, PA

2010 Contemporary Figurative Ceramics, Barton College Art Gallery, Wilson, NC 12th Annual Art Auction and Exhibition, The Bemis Center for Contemporary Art, Omaha, NE Positioning the Figure, Signature Gallery, Atlanta, GA Pretty Young Things, Lacoste Gallery, Concord, MA Corporeal Manifestations, Mutter Museum at The College of Physicians of Philadelphia, PA ArtAxis Invitational Exhibition, Cheltenham Art Center, Philadelphia, PA Georgia State University Faculty Exhibition, Welch School of Art and Design, Atlanta, GA Ceram-A-Rama Exhibition and Auction, ASU Art Museum Ceramic Research Center, Tempe, AZ NEXPO, NCECA Conference Expo, Philadelphia, PA Soft, Trace Gallery, Athens, GA Small Favors V, The Clay Studio, Philadelphia, PA

2009 Former Firsts, The Clay Studio, Philadelphia, PA
Christina A. West  
517-449-6771 christina@cwestsculpture.com

Awards

2010 National Council on Education for the Ceramics Arts (NCECA) Emerging Artist Award 2009 Southeastern College Art Conference (SECAC)

Publications

Bibliography

“Christina West” (artist profile), Studio Visit Magazine, vol. 8, p.188, 2009

Employment

2009 Assistant Professor of Art, Three Dimensional Studies, The Ernest G. Welch School of Art and Design, Georgia State University, Atlanta, GA
current Visiting Lecturer, Ceramics, The University of Wisconsin, Madison, WI
2007-09 Visiting Artist Workshop, Santa Fe Clay, NM

Other Professional Experience

2009 Juror, Works in Clay, Roswell Art Center West Gallery, Roswell, GA Juror, Scholastic National Exhibition, Georgia State University, Atlanta, GA Juror, Art Fair on the Square, The Madison Museum of Contemporary Art, Madison, WI Visiting Artist Workshop, Santa Fe Clay, NM

2008 Visiting Artist Workshop, University of Wisconsin-Oshkosh Visiting Artist, Alfred University Summer Session, Alfred, NY 2006-07 Instructor, The Archie Bray Foundation, Helena, MT
Christina A. West  517-449-6771 christina@cwestsculpture.com

Public Lectures

2011
- Arizona State University, Tempe, AZ
- College of St. Benedict/St. John’s University, St. Joseph, MN
- Museum of Contemporary Art Jacksonville, FL
- University of the Arts, Philadelphia, PA
- The Clay Studio, Philadelphia, PA

2010
- The University of Georgia, Lamar Dodd School of Art, Athens, GA
- Concordia University, Montreal, Quebec, Canada
- Virginia Commonwealth University, Richmond, VA
- National Council on Education for the Ceramic Arts Conference, Philadelphia, PA
- Tyler School of Art at Temple University, Philadelphia, PA
- Bemis Center for Contemporary Art, Omaha, NE
- University of Nebraska-Lincoln, Lincoln, NE

2009
- Kennesaw State University, Kennesaw, GA
- Siena Heights University, Adrian, MI
- Santa Fe Clay, Santa Fe, NM
- Georgia State University, Atlanta, GA

2008
- The University of Iowa, Iowa City, IA
- The University of Wisconsin-Oshkosh
- The University of Wisconsin-Madison, Madison, WI, Colloquium Series
- New York State College of Ceramics at Alfred University, Alfred, NY
- Hallwalls Contemporary Art Center, Buffalo, NY

Permanent Collections
- The Clay Studio, Philadelphia, PA
- The Archie Bray Foundation
- Schein-Joseph International Museum of Art at Alfred University
- Gloryhole Collection
- San Angelo Museum of Fine Arts, San Angelo, TX
- Wright State University, Dayton, OH
- Siena Heights University, Adrian, MI
Mike Wsol

4415 Windsong Court
Lilburn, Georgia 30047
706-338-3048
mwsol@hotmail.com

Education

Current - Assistant Professor, Georgia State University, Atlanta, Georgia Spring 2010 - Visiting Assistant Professor, University of Mary Washington, Fredericksburg, Virginia 2004 - 2007 - Assistant Professor, Indiana University, Bloomington, Indiana 2003 - 2004 - Visiting Assistant Professor, Indiana University, Bloomington, Indiana 2001 - 2003 - Teaching Assistant, The University of Georgia, Athens, Georgia 2000 - 2001 - Studio Assistant, The University of Georgia Sculpture Department 1998 - 2000 - Sculptor’s Assistant / Furniture Maker, Evan Lewis Inc., Chicago, Illinois 1996 - 1997 - Teaching Assistant, Eastern Illinois University, Charleston, Illinois

Professional Experience

2007 - 2010 Master of Architecture University of Virginia School of Architecture, Charlottesville, Virginia
2000 – 2003 Master of Fine Art, Sculpture The University of Georgia, Athens, Georgia

Solo Exhibitions

2012 - Limited Vision, Joan Derryberry Art Gallery, Tennessee Technological University, Cookeville, Tennessee, January 2012


2005 - New work by Mike Wsol, The Carnegie, Covington, Kentucky, June 2005 - New work by Mike Wsol, Saltworks Gallery, Gallery 2, Atlanta, Georgia, January 2005

  - *Formulated Panorama*, Main Gallery, Lamar Dodd School of Art, Athens, Georgia, June 2001

*Invitational Exhibitions*

*2011* - *Bits And Pieces, Curated by Gregory Green and Neil Bender, A SuperTest Exhibition hosted by Tempus Projects*, Tampa, Florida, May 2011
*2010* - *Weltanschauung*, X Gallery, Richmond, Virginia, May 2010
*2009* - *Physical Reminders: Sculpture Symposium*, University of Arkansas, Fayetteville, Arkansas, March 2009
- *This Many!,* Saltworks Gallery, Atlanta, Georgia, June 2007


  - *Looks Good on Paper*, Spruill Center Gallery, Atlanta, Georgia, June 2003
- *MFA Exhibition*, The Georgia Museum of Art, Athens, Georgia, April 2003

*2002* - *Group Show*, Kiang Gallery, Atlanta, Georgia, August 2002

- *New Work*, Saltworks Gallery, Atlanta, Georgia, June 2002
- *Switchyard 1, Switchyard 2, and Switchyard 3*, Zeitgeist Gallery, Nashville, Tennessee, July 2002
- *Presence of Mind*, Zeitgeist Gallery, Nashville, Tennessee, February 2002
- *Topophilia II: Mapping the Hidden Landscape*, Clayton St. Gallery, Athens, Georgia, January 2002
- *The Second Annual Regional Graduate Honors Exhibit*, South Gallery, Florida Community College at Jacksonville, Jacksonville, Florida, January 2002

*Collaborations*

2002 - *Subterrane*, installation by Kendall Buster, Main Gallery, Lamar Dodd School of Art, Athens, Georgia. *Selected Collections*

- *Lisa Kurzner*, Atlanta, Georgia - *The Nieman Marcus Group*, Los Angeles, California

Education:
1989 - 1991: * Columbia University, New York, Department of Geological Sciences, non degree studies in Earth science.

Professional:

October, 2008 - April, 2009: * Systems technology consultant, Nucleus Imaging, New York. IT lead for systems and network infrastructure redesign at a high end color retouching and pre-press production facility. Responsibilities included oversight of primary Macintosh work stations, X Servers, X San, X Raid, Win 2003 servers with msSQL based, Meta-Comm Virtual Ticket workflow suite, GMG color and RIP servers, color gamut management, LTO back up utilities, remote vpn/voip, etc.

January, 2002 – Winter 2007: * Founding member of Personal Cinema, a non-profit organization based in Athens, Greece. Established to promote peace and dialogue within the Balkans through cultural exchange between artists, film makers, curators and arts organizations working with new media and alternate technologies. Organized exhibitions, developed strategies for technology access and production opportunities, raised funds to support ongoing activities. Co-author/director of the interactive virtual reality game “the making of Balkan Wars...” exhibited at various festivals and locations – winner best project award, European Media Art Festival, Osnabrueck, Germany, 2005.

June, 2000 - September, 2001: * Full time faculty member, graduate Digital Design dept, Parsons School of Design, New York. Co-developed core graduate curriculum, taught classes, student advisor. Director of research lab for robotics and physical computing. Coordinated with New School University IT on systems, access and license administration for classroom and studio facilities, developed strategies for local and wide-area internet2 access.

January, 1999 - June, 2000: * Digital systems architect to the Chief engineer, MTV networks. Designed & implemented digital system architecture for Nickelodeon broadcast facilities: 'Blues Clues' & 'Little Bill'. (100+ macintosh workstations, avid/media100, flame & quantel compositors, high bandwidth content servers, digital/analog A/V etc). Managed the technical administration & technical staff of on-air production studios at VH1 and MTV. Collaborated with Viacom IT (MTV parent company) for development, integration and management of wide-area systems/media connectivity.


Winter, 1993 & Spring, 1994: * Consulting to various college & university libraries on Internet use as part of a federal government HEA grant. Instructed librarians in the use of various Internet tools. Sites included SUNY, CUNY, NY School of Interior Design & the School of Visual Arts. Assisted in developing strategies for access to the nascent world wide web.


Summer, 1991-Spring, 1993: * Interface Design Consultant to the IDM artificial intelligence research group at the NASA, Goddard Spaceflight Center, Greenbelt, Maryland. Developed front-end interface components for an experimental SGML based browser system for online access to back-end Earth and space science data resources – system predated HTML and Mosaic 1.0.

1991-1995 * Scientific Visualization with various groups, including the Severe Storms Branch and the High Performance Computing Division at NASA, and the Applied Science Group at NYU.


1983-1986 * Full-time studio manager to Malcom Morley. Coordinated all studio activity, assisted in the fabrication of art works, maintained studio, tools, supplies, etc. Managed part-time studio assistants, acted as the point liason with galleries, museums, etc.


Teaching synopsis:


Fall 1996 – Fall 1998: * Faculty Member, Information Technologies Institute, New York University. Taught continuing education classes and seminars in Internet technologies, content development for the world wide web and Unix internals and security for systems administrators.


Classes taught:

SVA MFACA, School of Visual Arts, NYC. MFA Computer Art.

Classes taught continued …

Parsons MFADT, Parsons School of Design, New School University, NYC. MFA Design and Technology.


NYU SCPS. NYU School of Continuing & Professional Studies, Information Technologies Institute.


Connecticut Institute of Art, Greenwich, CT.


Selected shows and exhibitions:
July 2006: * Ranger 6, little brother is watching you, robotics and installation at Proseghisi, Thessaloniki, Greece.
April 2005: * the making of Balkan Wars: the game, European Media Art Festival, Osnabrueck, Germany.
March 2004: * the making of Balkan Wars: the game, Virtual reality interactive installation with Personal Cinema. An exploration of the social condition of memory and history through allegory, gaming and experimental cinematics at the Media Lab, Madrid, Spain as part of the ARCO arts festival.
December 2002: * Allegories of Sight, sculpture and installations at Unlimited, Athens, Greece.
February 2002: * Light Dominion, Collaboration with Maya Bontzou. Public interactive work sited on the Averof, A first world war battleship, now a war museum in the harbor docks, Piraeus, Athens, Greece. Utilizing the ship's searchlight, through a keyboard and terminal, visitors to the ship were able to write and send messages as morse code.

October 2000: * Eclipse, a phenomenological mirror for two groups of one or more, Peck St. Studios, New Haven.

June 2000: * Ranger 5, the observatory, a meditation on viewing the rock of 'philopapou'. Installation at Unlimited, Athens, Greece.
October 1999: * Video Show, Athens, Greece. "webshow".
December 1997: * Ranger 2, a virtual camera obscura installed at Unlimited, Athens, Greece. Uses video, kinetics, and projections to monitor the temporal view from the gallery roof into the direction of the prevailing winds.

Summer 1997: * Ranger 1, a virtual camera obscura installed in the Lichthaus, Bremen, Germany.
May 1997: * the harbor installed in the old Serbian Warehouse, the Harbor Docks, Thesaloniki, Greece. A 25' digital mural from a 360 degree panoramic camera view of the harbor & old Serbian warehouse.

1993 - 1996: * Assisted Softworlds inc. Collaborated in the development of The Emperors Message 1994, an interactive VR game installed at the Wexner Center for the Arts, Columbus, Ohio, and at the '94 SIGGRAPH Convention, Orlando, Florida. and The Dead Souls 1996 a second VR game shown at the University of Massachusetts, at Postmasters, New York, and at other locations.
Spring 1990: * Assigned to cover the STS-32 mission of the Space Shuttle for the NASA Art Program and the Kennedy Space Center Museum, Florida. Two artworks commissioned.
Selected shows and exhibitions continued …

December 1984: * Collaborative work with Steve Koivisto included in 'Forced Sentiment', curated by Robert Longo at Artists' Space, New York. 
March 1983: * At the Twilights' Last Gleaming, 55' mural in a three person exhibition at the Visual Arts Gallery, Wooster St., New York, curated by Keith Milow. 

Conferences and published papers:

March 2004: * Catalog text for the making of Balkan Wars: the game, Media Lab, Madrid, Spain. 
July 2003: * The third annual forum for European Art and Cultural Exchange, Thessaloniki, Greece. Delivered the paper; Collaborative engagement and new media practice in the fine arts. 

Technical Skills:

Broad expertise with all common platforms, protocols and tools. Well versed with Apple OS, Windows environments, Linux, experienced with an advanced knowledge of various flavors of Unix and fluent at the command line shell. A detailed understanding of both the management and architecture of most common tcp/ip services, web 2.0 technologies and associated network schemas. 

C/C++, Python, Perl, Java Script, Max MSP Jitter, Processing ,Various frameworks for physical computing, Arduino, the MIT handyboard with interactive C, Lego Mindstorms with NQC (not quite 'c'), parallax/basic-stamp, Maker Bot DIY kit for 3D printing, Stereo Lithography, CNC routers & milling machines etc. 

Many years of experience with industry standard production tools for web development, interactivity, 3D modeling & animation, motion graphics, non-linear editing, compositing, trans-coding, scripting, workflow management, printers, plotters, calibration, etc. 

Appendix F4: Faculty Participation in Development of Self-Study

The Welch School of Art and Design underwent a NASAD accreditation review in 2010. In preparation for the review, all faculty members participated in developing the materials for submission to NASAD during several faculty meetings and a special day-long work day. Much of the NASAD material remains current and applicable to this Self Study.

In Spring 2011 Associate Director Constance Thalken was appointed Chair of the Self-Study Committee and established working relationships with the appropriate University offices. In Fall 2011 Associate Professor Liz Throop and Assistant Professor John Decker assisted in writing the report. In Fall 2011 faculty meetings involved the discussion of the University’s Strategic Plan and the ways in which the School seeks to comply with and contribute to the plan. Faculty identified the needs of the School regarding staff and FTTT faculty positions, space allocation, doctoral program development and enhancement of graduate programs. Surveys of scholarly and creative productivity were completed by all faculty. Additionally, the faculty voted to consolidate Textiles with Interior Design and to adopt course prerequisite changes to improve RPG for the School. This final report will be shared with faculty via the School’s shared drive.
<table>
<thead>
<tr>
<th></th>
<th>FY 2009</th>
<th>FY 2010</th>
<th>FY 2011</th>
</tr>
</thead>
<tbody>
<tr>
<td># TT Faculty</td>
<td>25</td>
<td>26</td>
<td>26</td>
</tr>
<tr>
<td># Undergraduate Majors</td>
<td>1213</td>
<td>1255</td>
<td>1250</td>
</tr>
<tr>
<td># Graduate Majors (All)</td>
<td>64</td>
<td>87</td>
<td>91</td>
</tr>
<tr>
<td>UG/TT Ratio</td>
<td>48.5</td>
<td>48.3</td>
<td>48.1</td>
</tr>
<tr>
<td>Grad/TT Ratio</td>
<td>2.6</td>
<td>3.3</td>
<td>3.5</td>
</tr>
<tr>
<td></td>
<td>FY 2009</td>
<td>FY 2010</td>
<td>FY 2011</td>
</tr>
<tr>
<td># Graduate Faculty*</td>
<td>22</td>
<td>22</td>
<td>20</td>
</tr>
<tr>
<td># Ph.D. Students</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ph.D./Grad Faculty Ratio</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

According to the GSU FACULTY HANDBOOK (306.07), graduate faculty status is determined by each college and such status enables faculty to teach doctoral courses and research-oriented masters' courses and to serve as chair, member or reader of doctoral dissertation committees and to direct masters' theses. A member of the graduate faculty must hold appropriate terminal degrees and be actively engaged in scholarly and creative activities.
Appendix G2: University Library Report

Welch School of Art & Design

Strengths and Weaknesses of the
University Library Collection and Services

Overall, the Library’s collections for the Ernest G. Welch School of Art and Design support the curriculum. Strengths of the collection include monographs on European art of the Renaissance through the 19th Century and American art. Areas requiring focused collection development efforts include contemporary art, graphic design, interior design and non-Western art. To this end, the approval plan was recently altered to include more publications from modern and contemporary museums. Ms. Ahmed has also developed, with the help of the photography faculty, an extensive list of items which, when purchased, will bring the photography collection up-to-date. These collaborative collection development projects will continue with other areas as needed.

The Arts Librarian, Nedda Ahmed, maintains a busy research instruction program. Classes are held within the library or in the School of Art and Design and cover research techniques necessary for the study of art and art history. Topics covered may include:

- Research strategies for visual artists
- Searching for and retrieving books using the GSU library catalog, as well as the state-wide catalog (GIL Universal) and WorldCat (world-wide library catalog)
- Using research databases such as ArtBibliographies Modern and Art & Architecture Complete
- Preparing bibliographies

Classes are arranged with the arts librarian by individual professors, usually in connection with an upcoming research assignment. Additionally, Ms. Ahmed is available for one-on-one consultations in any matter pertaining to a student’s area of inquiry.

Relevant Library Statistics

<table>
<thead>
<tr>
<th>MEASUREMENT</th>
<th>STATISTIC</th>
<th>COMMENTS/NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resources</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of journal titles supporting program</td>
<td>65</td>
<td></td>
</tr>
<tr>
<td>Number of related journal titles added</td>
<td>11</td>
<td>This number includes 8 new subscriptions being added in FY12.</td>
</tr>
<tr>
<td>Number of related journal titles cancelled</td>
<td>19</td>
<td>9 of these were cancelled as part of the 2010 Cancellation Project; other titles ceased publication or were aggregated into existing journal packages.</td>
</tr>
</tbody>
</table>
| Number of related databases added            | 2         | • Art & Architecture Complete
• Oxford Art Online (picked up subscription after state-wide access cut from GALILEO) |
| Number of related databases cancelled        | 3         | • Art Abstracts
• Bibliography of the History of Art (discontinued by the Getty) |
Number of monograph titles supporting program | 42,747
Number of monograph titles in key call number ranges added in last two years (01/2008-01/2010) | 659
Percentage of available universe of related monograph titles purchased through approval plan during previous fiscal year. | 10% Art 4% Photography

Most of the collection development in art & design is done by hand-selecting titles, not via the approval plan.

Services

Number of library instruction courses taught for department during previous fiscal year. | 19
Number of library consultations held with students from department during previous fiscal year. | 50

Electronic Resources

Students and faculty in the School of Art and Design rely heavily on journals, major reference works and databases to conduct research and complete assignments. The following section provides an overview of some of the major electronic resources available for School of Art and Design research.

GSU Library Subscription Databases

<table>
<thead>
<tr>
<th>Database</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art &amp; Architecture Complete</td>
<td>Focuses on indexing for art periodicals published in the United States</td>
</tr>
<tr>
<td>ArtBibliographies Modern</td>
<td>Documents the global contemporary art world by indexing art periodicals published world-wide</td>
</tr>
<tr>
<td>ArtSTOR</td>
<td>A database of over 1 million digital images, useful for the study of art history and as visual reference/inspiration for studio artists</td>
</tr>
<tr>
<td>Oxford Art Online</td>
<td>Provides online access to four essential art reference works, including Grove Art Online</td>
</tr>
<tr>
<td>JSTOR</td>
<td>Provides full-text access to 185 scholarly art journals</td>
</tr>
</tbody>
</table>

GALILEO Databases

We do not access any Art-related databases via GALILEO