

APPENDIX A  
FACULTY VITAE

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# Jennifer Hall Boggess

Associate Professor of Art  
Appointment Date: August 2002

## Education

West Virginia University, Morgantown, WV, 2000 MFA Painting  
West Virginia University, Morgantown, WV, 1996 MA Art Education  
West Virginia University, Morgantown, WV, 1979 BA Art Education, Magna cum Laude

## Professional Experience

Associate Professor of Art, Fairmont State University, Fairmont, WV 2002-Present  
Master Teacher, West Virginia Governor's School for the Arts, West Virginia University, Morgantown, WV 2003  
Assistant Professor of Art, and Director of the Daywood Gallery, Alderson Broaddus College, Philippi, WV 1999-2002  
Director of the Innovation Gallery, West Virginia High Technology Consortium Foundation, Fairmont, WV 1999-2000.  
Adjunct Instructor, Alderson Broaddus College, Philippi, WV 1997-1999  
Adjunct Instructor, Fairmont State College, Fairmont, WV 1996-1997  
Classroom Teacher, Berkeley County Public Schools, WV 1987-1992  
Classroom Teacher, Mineral County Public Schools, WV 1982-1984

## Professional Responsibilities at Fairmont State

2005-2009

Painting (2261, 2262, 3361, 3362, 3363, 3364, 4462, 4463)  
Drawing (1142, 2241)  
Area Studies courses (4467, 4468, 4469)  
Senior Exhibit (4470)  
Art Department Coordinator

2002-2005

Art Structure and Applied Design (1140, 1141)  
Art Education (3353, 3354, 3355, 3356, 4431)  
Area Studies (4467, 4468, 4469)

## Publications

*Walls and Windows, Paintings by Blanche Lazzell* (Chapter 9), from the text, Blanche Lazzell: The Life and Work of an American Modernist, 2003. R. Bridges, K. Olson, J. Snyder, Editors.

## **Selected Exhibitions**

*21<sup>st</sup> Century Landscape: New Ground*, Invitational Exhibition, Bank of America Plaza, Charlotte, NC., 2008

*Land Matters*, Invitational Exhibition, Marshall University, Huntington, WV, 2007

*Jennifer Boggess*, Solo Exhibition, Monongalia Arts Center, Morgantown, WV, 2006

*Displaced*, Solo Exhibition, Brooks Gallery, Fairmont, WV, 2005

*Land Marks*, Solo Exhibition, Concord University, 2003

*Faculty/Student Drawing Exhibition*, Brooks Gallery, Fairmont, WV, 2003

*Faculty Exhibition*, Brooks Gallery, 2003

*Personal Journeys*, Invitational Exhibition, Parkersburg, Art Center, Parkersburg, WV, 2002

*Concrete Collaboration*, Two Person Exhibition, Salisbury University, Salisbury, MD, and West Virginia Wesleyan College Gallery, 2002

*Recent Paintings*, Solo Exhibition, Daywood Gallery, Alderson Broaddus College, Philippi, WV 2001

*New Work in the Mountain State Invitational Exhibition*, Museum in the Community, Scott Depot, WV 2001

*Recent MFA Graduate Invitational Exhibition*, West Virginia Federal Building, Charleston, WV, 2001

*Mapping Appalachia*, MFA Solo Exhibition, Mesaros Gallery, West Virginia University, Morgantown, WV 2000

## **Selected Exhibits Curated**

*Salt/Earth*, work by Young Kim, Daywood Gallery, Alderson Broaddus College, Philippi, WV, 2001

*New Paintings*, work by Naijun Zhang, Daywood Gallery, Alderson Broaddus College, Philippi, WV 2000

*Recent Work*, paintings by Christopher Hocking, Innovation Gallery, West Virginia High Technology Consortium, Fairmont, WV 1999

## **Commissions, Awards, and Honors**

Commission by West Virginia Women's Art Museum, University of Charleston, Charleston, West Virginia, 2009.

Mesaros Graduate Scholarship, West Virginia University, Morgantown, West Virginia, 1999-2000

Award of Merit, West Virginia Juried Exhibition, West Virginia Cultural Center, Charleston, West Virginia, 1997

Governor's Award, West Virginia Watercolor Society Juried Exhibition, Charleston, West Virginia, 1986

## **Presentations and Workshops**

*Land Matters*, artists' panel and lecture, Marshall University, Huntington, WV, 2007

*The Evolution of a Style*, presentation delivered to students and faculty of the West Virginia Governor's School for the Arts, West Virginia University, Morgantown, WV 2003

*Land Marks*, presentation delivered to Art and Geography students and faculty, Concord University, Athens, WV, 2003

*Concrete Collaboration*, lecture presented to students and faculty of West Virginia Wesleyan College, 2002

*Product and Process: Strategies for Developing Expressive Repertoires*. Three-day workshop presented to participants in the West Virginia Fine Arts Teachers' Academy in conjunction with the West Virginia Governor's School for the Arts, West Liberty State College, West Liberty, WV, 2002

*As the World Turns: Developing Concepts in the Art Classroom*, co-presenter in three-day workshop presented to participants in the West Virginia Fine Arts Teachers' Academy in conjunction with the West Virginia Governor's School for the Arts, sponsored by the West Virginia Department of Education, Carnegie Hall, Lewisburg, WV

## **Professional Affiliations**

College Art Association

Southeastern College Art Conference

**Jeff Greenham**

Pg 1 of 5

45 Huckleberry Lane  
Morgantown, WV 26508  
jgreenham@fairmonstate.edu

**Education**

1999- MFA - West Virginia University  
1977 -BFA - Rochester Institute of Technology, School for American Crafts  
1975- AAS - Rochester Institute of Technology, School for American Crafts

**PROFESSIONAL HISTORY****Teaching**

2002 - Present Faculty: Fairmont State University, Fairmont, West Virginia  
2008 Present - Visiting Faculty, Chautauqua School of Art, Chautauqua Institution,  
Chautauqua, NY  
1996 - 2007 - Faculty / Director of Ceramics: Chautauqua School of Art, Chautauqua  
Institution, Chautauqua, NY  
2005 Visiting Faculty: Washington & Jefferson College, Washington, PA  
2004 Guest Curator: "Contemporary Ceramics from the Harry Shaw Collection"  
Mesaros Galleries, West Virginia University, Morgantown, WV  
2003, 2004 Visiting Faculty: West Virginia University, Morgantown, WV  
2002 – 2003 Visiting Faculty: Davis & Elkins College, Elkins, WV

## Employment

Jeff Greenham Pg 2 of 5

1994 - 1996 General Manager: Bill Campbell Studios, Cambridge Springs, PA, Production Studio Ceramics / Contemporary Crafts Retailer.

1986-1996 Studio Artist: DBA / Greenham / Works in Clay, Benton, PA

1980-1986 Director of Operations : Goebel of North America, Pennington, NJ, Division of W. Goebel Porzcelain Fabrik GMBH; Germany

1977-1980 Resident Artist / General Manager: Waccamaw Clay Products, Myrtle Beach, SC

1977 The Archie Brey Foundation, Helena, MT

## INDEPENDENT CONSULTING / PROFESSIONAL HISTORY

(Technical / Organizational)

2008 - East Dale Elementary School, WV - Kiln Purchase recommendations

2008 - Alderson & Brodus College, WV - Ceramic Studio Safety

2007 - Pricketts Fort State Park, WV, Wood Kiln construction / firing

1999 The Smithsonian Institute, Museum of American History, Washington, DC (Collection Consulting)

1999 Pittsburgh Center for the Arts, Pittsburgh, PA, Technical, Kilns

1999 York Consulting Group, York, PA, Organizational

1998 Stainton Pottery, Spring Mills, PA, Technical, Kilns

1998 Art Alliance of Central Pennsylvania, State College, PA, Technical, Kilns

1998 - 2001 Stone Soldier Pottery, Jacksonville, VT, Technical, clay and glaze development

1997 - 1998 River Tree Arts, Community Arts Organization, Kennebunk, ME, Organizational

1997 - 2001 John Shedd Designs, Ceramic Artist, Rocky Hill, NJ, Technical / Organizational

1997 - 2001 Jan Jacque, Studio Ceramic Artist, Livonia, NY, Technical

1997- 1998 West Virginia University, College of Creative Arts, Morgantown, WV, Technical / Organizational

1996 -1998 Edgecomb Potters, Edgecomb, ME, Technical, equipment improvements

1995 South Carolina Arts Council, Crafts Development Committee, Columbia, SC

## **SELECTED ARTISTIC RESUME**

Jeff Greenham Pg 3 Of 5

### **EXHIBITIONS**

- Feb. 2009 - One Person Show- Zen Clay, Morgantown, WV
- Aug. 2009, Student Scholarship Benefit Exhibition, Strohl Art Center, Chautauqua, NY
- Aug. 2009, Scholarship Benefit Auction, Chautauqua School of Art, Chautauqua , NY
- Sept. 2008 "Mud Heads" Student & Faculty Ceramics Exhibition, Brooks Gallery, Fairmont State University, Fairmont, WV
- NCECA 2008, March, (National Council on the Education of the Ceramic Arts - Conference), "Chautauqua School of Art Ceramics Retrospective" Shady Side, PA: \*(Organizer, Curator, Participant, this exhibition was expanded and presented again the Strohl Art Center, Gallow Gallery, Chautauqua Institution in Aug. of 2008)
- NCECA 2008, March, "West Virginia University Alumni Ceramics" Zen Clay Gallery, Morgantown, WV
- NCECA 2008, March " Vessel - Non Vessel" Brew House Gallery, Pittsburgh, PA
- "Art of West Virginia", City Hall, Charleston, WV (Southeastern College Art Assoc. Conference)
- FSU Faculty Exhibition, Appalachian, Gallery, Morgantown, WV
- New Works, Jeff Greenham, Zen Clay, Morgantown, WV
- "Drinking Vessel Invitational" Zen Clay, Morgantown, WV
- "Faculty Show, Washington and Jefferson College, Washington, PA
- "Faculty Scholarship Show" Logan Galleries, Chautauqua, NY
- "Jeff Greenham: Works in Porcelain" James David Brooks Gallery, Fairmont State College School of Fine Arts, Fairmont, WV
- "Jeff Green Ham: New Works" Zen Clay, Morgantown, WV
- "Jeff Green Ham / Sarah Smelser, Ceramics and Prints", Saville Gallery, Cumberland, MD
- "Artists Respond to 9/11", Logan Gallery, Chautauqua Institution, Chautauqua, NY
- "Jeff Greenham": Recent Works in Porcelain, Paul Masaros Gallery, West Virginia University, Morgantown, WV
- "Jeff Greenham: New Works", Logan Galleries, Chautauqua, NY
- "New Work in the Mountain State", Museum in the Community, Hurricane WV

- "Shared Journeys: Chinese and American Ceramics: Winthrop University, Rock Hill, SC; The Huntingdon Museum, Huntingdon, WV; Logan Galleries, Chautauqua, NY; Masaros Galleries, West Virginia University (Associate Curator)
- "Tea Pot Invitational", Zen Clay Gallery, Morgantown, WV
- "Chautauqua School of Art Faculty Show", CCVA Gallery, Chautauqua, NY
- "The Ann Arbor Street Fair", Ann Arbor, MI
- "The Hand Workshop Exhibition", Richmond, VA
- "PA Arts", College Misracordia, Dallas, PA
- "Three Rivers Arts Festival", Pittsburgh, PA
- "The Pennsylvania Arts Exhibition", The State Museum of Pennsylvania, Harrisburg, PA
- "Crafts 21", Zoller Gallery, Penn State University, State College, PA
- "State of the Arts", The Columbia Museum, Columbia, SC
- "New Jersey Arts Annual, Clay and Glass", The Morris Museum, Morristown, NJ
- "The Philadelphia Craft Show", Philadelphia, PA
- "Ceramics U.S.A.", York County Museum, Lancaster, SC
- "Spoleto Crafts, Spoleto U.S.A.", Charleston, SC
- "New Works / Old Friends", Monroe Community College, Rochester, NY
- "National Cone Box Show", University of Kansas, Lawrence, KS
- "Finger Lakes Arts Exhibition", Memorial Art Gallery, Rochester, NY

**PRIVATE AND CORPORATE COLLECTIONS**

- The Lincoln Collection, Paradise Valley, AZ
- The Keppel Collection, Keppel Architects, Cinnaminson, NJ
- The Saxe Collection, Miami, FL
- Ramada Renaissance Hotel, Times Square, N.Y., NY
- The Lippi Collection, Lippi Architects, Wilkes Barre, PA

**VISITING ARTIST / GUEST LECTURES**

- 2008, Zen Clay Studios, Morgantown, WV
- 2008, "The Artists of the Chautauqua Ceramics Retrospective" Chautauqua Institution, Chautauqua, NY
- 1996-2007, "Artists on their Art Lecture Series", Chautauqua Institution, Chautauqua, NY



- 1990, "Ceramic Arts in China", Logan Galleries, Chautauqua Institution, Chautauqua, NY
- Cortiano Italy -American University, Washington, DC, MFA Program, Cortiano Italy
- Broward County College, Ft. Lauderdale, FL
- The Craft Center, West Virginia University, Morgantown, WV
- Laramie County College, Cheyenne, WY
- The American School of the Hague, Wassenaar, The Netherlands
- American School of London, London, UK

**GALLERY REPRESENTATION**

- Washington Street Gallery, Lewisburg, WV
- Zen Clay Galleries, Morgantown, WV
- Appalachian Gallery, Morgantown, WV

**Curatorial/ Exhibition Juror:**

- 2008 –Juror – Glenville State University Student Art Exhibition
- 2008 – Curator - "Mud Heads – Ceramics Students, Visiting Artist & Faculty, FSU" Brooks Gallery Fairmont State University, Fairmont, WV
- 2008 – Curator -"Chautauqua Ceramics Retrospective Exhibition"  
NCECA Conference, Pittsburgh, PA & Strohl Art Center, Chautauqua, NY
- 2004- Co -Curator- "Contemporary Ceramics from the Harry Shaw Collection" Mesaros Galleries, West Virginia University
- 1999 - Co -Curator - "Shared Journeys: Chinese and American Ceramics"  
Winthrop University, Rock Hill, SC, Huntingdon Museum, Huntingdon, WV;

**Professional Memberships**

- Member - NCECA, National Council on the Education of the Ceramic Arts
- Member- SECAC, Southeastern College Art Conference
- Member - CAA, College Art Association
- Board of Directors, (Member, Vice President), - Chautauqua Center for the Visual Arts, Chautauqua, NY
- Crafts Advisory Committee- South Carolina Council on the Arts
- Board of Directors – Myrtle Beach Arts Council, Myrtle Beach, SC
- Board of Advisors – Browns Head Repertory Theater, Vinalhaven, ME

Marian J Hollinger

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304.367.4300; [mhollinger@fairmontstate.edu](mailto:mhollinger@fairmontstate.edu)

1992 Ph.D. The University of Toronto, Centre for Medieval Studies, Medieval Studies

1982 M.A. The University of Toronto, Centre for Medieval Studies, Medieval Studies

1972 M.A. The University of Tulsa, Art History

1968-69 The University of California, Berkeley, Graduate courses in Art History and Linguistics

1967 B.A. The University of Tulsa, French/Art History; minors: German/History

### **Employment**

2007 - Temporary Assistant Professor of Art, Fairmont State University

2003- 07 Fine Arts Advocate, School of Fine Arts, Fairmont State. Curator, Brooks Gallery, Fairmont State University.

1999-2007 Adjunct Professor, Art History and Honours; Assistant Curator, Publicist, Special Exhibitions Programme (Spring Semester,2002) and Curator( 2002--) Fairmont State . Occasional instructor, Appalachian Life-long Learners Art History Courses.

1991-97 Assistant Professor of Art, West Virginia University

1985-91 Assistant Professor, Rockford College, Department of Art, in Art History.

1988 Acting Gallery Director., Rockford College.

1984 Lecturer IV, University of Akron, Department of Art, Summer Workshop: Women in Art.

1985 Lecturer IV, University of Akron, Department of Art, Summer Workshop: Impressionism and Post-Impressionism.

1983 Lecturer III, University of Akron, Department of Art, Summer Workshop: European and American Sculpture, 1850-1940.

1980-81 Visiting Instructor, Department of Art, The University of Akron.

1978-80 Lecturer III, Department of Art, The University of Akron, Ohio. Survey, Prehistoric-Modern.

1976-78 Assistant Director, Art Museum, and Lecturer in Medieval Art History; University of New Mexico, Albuquerque.

1971-76 Instructor of Art History, Kent State University, Kent, Ohio. Division. Curator, Slide Library.

1982-85 Assistantship, Centre for Medieval Studies, University of Toronto, French for Reading Knowledge. Research Assistant to Professor E. Alföldi, Index of Pagan Art, Department of Fine Art, University of Toronto.

### **Professional Memberships**

Southeastern Medieval Association

Medieval Academy of America

College Art Association

### **Scholarly/Creative Summary**

2003-2009 Editor, *Medieval Perspectives*, volumes 18-23, a peer-reviewed proceedings journal

2001 Contributor, *The Late Medieval Age of Crisis and Renewal 1300-1500*, Clayton J. Drees (ed), Greenwood Press, Ct and London, 2001

2002 Contributor, *Historical Dictionary of Late Medieval England, 1271-1485*, Ronald H. Fritze and William B. Robinson (eds), Greenwood Press, Ct and London, 2002

1997 "The Politics of the English Apocalypse," *Medieval Perspectives* 8(1997) Peer-reviewed proceedings journal

Currently at work on book-length study of landscape photography and its iconography, with Beth Nardella, West Virginia University.

### **Publications**

1979 Review of Cleveland Museum of Art Chardin Exhibition, *Dialogue*, September-October, 1979, pp. 36-38.

1985 Contributor, *The Malcove Collection*, S.D. Campbell (ed.), (University of Toronto Press: 1985).

1987 Contributor, *Medieval Liturgical Manuscripts*, Elizabeth Leesti (ed.), Museum of Fine Arts, Montreal, 1987

1990 *Off the Shelf*, Exhibition Catalogue Essay, "Books Before the Printing Press: Position and Prestige", Rockford College, Rockford, Illinois.

1994 Contributor, *Die Kontorniaten*, A. and E. Alfoldi, (eds)(German Archaeological Institute, Berlin, 1994).

1997 "The Politics of the English Apocalypse," *Medieval Perspectives* 8(1997) Peer-reviewed proceedings journal

2001 Contributor, *The Late Medieval Age of Crisis and Renewal 1300-1500*, Clayton J. Drees (ed), Greenwood Press, Ct and London, 2001

2002 Contributor, *Historical Dictionary of Late Medieval England, 1271-1485*, Ronald H. Fritze and William B. Robinson (eds), Greenwood Press, Ct and London, 2002

2002 "The Divine Fruit: Paintings of Julie Heffernan," catalogue essay, Heffernan Exhibition, Fairmont State College, Brooks Memorial Gallery

2004 "Lynn Boggess," catalogue essay to accompany exhibition, Brooks Gallery.

2006-07 *Sixteenth Century Journal*, Spring, 2006, review, *Pieter Bruegel the Elder's Netherlandish Proverbs and the Practice of Rhetoric*, Mark A. Meadow, Waanders Pub., 2004; *Educating People of Faith*, John van Engen, ed., Eerdmans Pub., 2004; *Rome*, Marcia B. Hall, ed., Cambridge UP, 2005; *Rembrandt, Portraits in Print*, Stephanie S. Dickey, John Benjamins Pub., 2004; *Tilman Riemenschneider*, Julien Chapuis, ed, NGW-Studies in Art History, 2004.

## **Presentations**

### *Peer-reviewed:*

1988 "The Workshop Tradition and English Gothic Manuscripts in the Thirteenth Century". Illinois Medieval Association, Quincy College, Quincy. (20 February).

Organizer, "Problems and Methodologies in Codicology, Diplomatics and Paleography", Special Session, 23rd International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, and Presenter, "Marginalia and Reader's Marks in English Manuscripts" (5 May).

1989 "Clerical Book Requirements in Oxford, 1230-1300: The Implications for the Book Trade", Illinois Medieval Association, University of Illinois, Champaign- Urbana (25 February).

"The Presence of the Reader in English Bibles of the Thirteenth Century", for The Medieval Club of New York and the Early Book Society, 24th International

- Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo (5 May).
- 1990 Organiser and presider, "Problems and Methodologies in Codicology, Diplomatics and Paleography", 25th International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo (10-13 May).
- 1991 "The Scribe in His Chamber: The Relationship of the Writer to the Text". 26th International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo (9-12 May).
- "Oxford Ecclesiastical Libraries in the Thirteenth Century". Seventeenth Annual Southeastern Medieval Association Conference, University of Alabama, Birmingham (26-28 September).
- "Writing to Learn in Freshman Level Art History Courses". Southeastern College Art Conference Annual Meeting, Memphis, Tennessee (31 October - 2 November).
- 1992 Organiser, "Documents and Dissent", Special Session, 27th International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo (7-10 May).
- "Exemplars and the English Apocalypse Manuscripts of the Thirteenth Century", Eighteenth Annual Southeastern Medieval Association Conference and Virginia Medieval Symposium, College of William and Mary, Williamsburg (25-26 September).
- 1993 "The New Scientific Manuscripts at Oxford University, ca. 1230", Nineteenth Annual Southeastern Medieval Association Conference, New Orleans (23-25 September).
- 1994 "Women and Oxford Book Production", Twentieth Annual Southeastern Medieval Association Conference, Arlington, Virginia (29 September - 1 October).
- 1995 "The Politics of the English Apocalypse Manuscripts", Twenty-first Annual Meeting, Southeastern Medieval Association, Charleston, South Carolina (5-7 October).

- 1996 "Politics, Expulsion and the English Apocalypse", 31st International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo (9-12 May).
- "*Lectio + Imago = Apocalypsis*: The English Jews and the Apocalypse", 22nd Annual Meeting, Southeastern Medieval Association, Waco Texas (3-6 October).
- 1997 "Mendicant Sermons and the Expulsion of the English Jews", 32nd International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo (8-11 May).
- "The Conversionist Sermons and the English Jews", 23rd Annual Meeting, Southeastern Medieval Association, Nashville, Tennessee (25-27 September).
- "The Books, The Readers, and the Jews: The Context for the English Apocalypses", The Friars and the Jews Conference, St. Louis University (26-28 October).
- 1998 "King Henry III, the Cult of the Confessor, and Pilgrimage" 24th Annual Meeting, Southeastern Medieval Association, Decatur, GA (15-17 October).
- 1999 "Oxford Book Production in the Thirteenth Century", 25<sup>th</sup> Annual Meeting, Southeastern Medieval Association, Knoxville, TN (14-16 October).
- 2000 "The Heresy of the English Jews and the Apocalypse Manuscripts," 26<sup>th</sup> Annual Meeting, Southeastern Medieval Association, Asheville, NC (28-30 September).
- 2001 "Patterns of Patronage: Oxford Books, Their Makers and Buyers", 27<sup>th</sup> Annual Meeting, Southeastern Medieval Association, New Orleans, LA (18-20 October).
- 2002 "The Books, the Sermons, the Readers and the Jews: An English Apocalyptic Response", 28<sup>th</sup> Annual Meeting, Southeastern Medieval Association, Tallahassee, FL. (26-28 September).
- 2003 "The Boundaries of Conversion: English Jewry in the Thirteenth Century", 29<sup>th</sup> Annual Meeting, Southeastern Medieval Association, Fayetteville, AR (23-25 October).
- 2004 "The Jews, Edward I and the King's Image," 30<sup>th</sup> Annual Meeting, Southeastern Medieval Association, The College of Charleston, Charleston, SC (14-16 October).

2005 "Father and Son: The Artistic Heritage of Henry III and Edward I," 31<sup>st</sup> Annual Meeting, Southeastern Medieval Association, Daytona Beach, Florida, (Sept. 29-Oct. 1).

2006 "In Their Beginning Was Their End: The Jews in England 1066-1290," 32<sup>nd</sup> Annual Meeting, Southeastern Medieval Association, Oxford, Mississippi (October 12-14)

2007 "Paris or Oxford? An Old Question Revisited." 33<sup>rd</sup> Annual Meeting, Southeastern Medieval Association, Spartanburg, South Carolina (October 4-6)

2008 "Cotte Street, the Parish of St. Frideswide and Oxford Illuminators," 34<sup>th</sup> Annual Meeting, Southeastern Medieval Association, Saint Louis, Missouri (October 2-4).

*Invited:*

1986 Lectures, Purdue University, Department of History, "Some Aspects of Late Gothic Architecture in France"; "Albrecht Dürer and the Northern Humanists". (11 April).

1988 "Why There Have Been No Great Women Artists: A Re-examination of the 1971 essay by Linda Nochlin". The Women's Art Board, Rockford Art Museum, Rockford, Illinois. (8 April).  
"Correspondences: 19th Century Landscape Painting and Photography in France and England". Rockford Art Museum, Rockford, Illinois. (11 May).

1990 "Michelangelo and the Classicism of the Sistine Chapel". The Women's Art Board, Rockford Art Museum, Rockford, Illinois (12 January).

"Current Issues in Photography". Rockford College Art Gallery, Rockford, Illinois (26 January).

"The Making of a Medieval Manuscript". Artists' Book Works, Chicago, Illinois (October).

1991 "Uncommon Lives: 5 Extraordinary Women in the Arts". Co-director and presenter. Rockford College, Rockford, Illinois (1-6 April).

1994 "Photography Across Cultures", Women and Creativity Conference, West Virginia University (11-13 November).

1995 "Surrealism and the Creative Unconscious", lecture, West Virginia School of Medicine (6 September).

“Antiquity, Education and Renaissance: The Tradition of Humanism,” West Virginia Wesleyan College (16 October).

1997 “William Morris and the Utopian Ideal”, Revisioning Community Seminar, University of Charleston, West Virginia (15 June).

“Odd Nerdrum, Modern Mythmaker”, Grand Rounds, Chestnut Ridge Hospital, West Virginia University, Morgantown (10 September).

“Book Arts/Manuscripts”, West Virginia Art Education Association Conference, West Virginia University, Morgantown (10-11 October).

1998 “Meditations: The Landscapes of Paul Cezanne”, Grand Rounds, Chestnut Ridge Hospital, West Virginia University, Morgantown (2 September).

1 1999 “Female Archetypes”, Grand Rounds, Chestnut Ridge Hospital, West Virginia University, Morgantown (15 September).

2000 “Symbolism: From Public to Private”, Grand Rounds, Chestnut Ridge Hospital, West Virginia University, Morgantown. (6 September).

2002 “The Art of Self-portraiture,” lecture, Morgantown Artists’ Association (6 June)

2003 “Odd Nerdrum”, Grand Rounds, Department of Behavioral and Psychiatric Medicine, Chestnut Ridge Hospital, (1 October)

2004 “From Public to Private: The Development of Symbolist Art,” Grand Rounds, WVU Department of Behavioral and Psychiatric Medicine, Chestnut Ridge Hospital, (6 September)

2005 “The Sacred and the Profane: Archetypal Women in Nineteenth-century Art,” Grand Rounds, WVU Department of Behavioral and Psychiatric Medicine, (7 September).

2006 “Art at the End of The Century: Symbolism and Decadence at the End of the Nineteenth Century,” Grand Rounds, WVU Department of Behavioral Medicine and Psychiatry, Conference on Creativity, (18 October).

2007 “Vincent and the Visibility of Madness,” Grand Rounds, WVU Department of Behavioral medicine and Psychiatry, Conference on Creativity, (October 24).

2008 “Picasso and His Women,” Grand Rounds, WVU Department of Behavioral Medicine and Psychiatry, Conference on Creativity, (October 8).



## **Awards and Honours**

1990 Nominee, Sears Teaching Award, Rockford College

1997 Teaching Award, College of Creative Arts, Art Department

## **Grants, Commissions and Fellowships**

### *INDIVIDUAL:*

1986 Mary Ashby Cheek summer research grant.

1988 Mary Ashby Cheek travel grant.

1989 Mary Ashby Cheek travel and research grants.

1990 Mary Ashby Cheek travel and research grants.

Nominee, Sears Teaching Award.

1991 Mary Ashby Cheek travel grant.

NEH Summer Seminar, "Intellectual and Social Dimensions of Medieval Religious Dissent", Dr. Jeffrey B. Russell, Director, University of California, Santa Barbara.

Division of Art Faculty Travel Grant.

College of Creative Arts Faculty Travel Grant.

1992 Radiological Consultants Association Summer Fellowship.

Division of Art Faculty Travel Grant.

College of Creative Arts Faculty Travel Grant.

1993 Division of Art Faculty Travel Grant.

College of Creative Arts Faculty Travel Grant.

1994 Division of Art Faculty Travel Grant.

College of Creative Arts Faculty Travel Grant.

West Virginia University Senate Grant for Research.

1995 College of Creative Arts Faculty Travel Grant.

1996 West Virginia University Senate Travel Grant.

College of Creative Arts (WVU), Outstanding Teaching Award.

1997 College of Creative Arts Faculty Travel Grant.

2003-08 Faculty Travel Award, Fairmont State

*INSTITUTIONAL:*

1977 NEA Acquisitions Award, University of New Mexico Art Museum.

NEA Exhibition Award, University of New Mexico Art Museum.

1978 NEA Exhibition Award, University of New Mexico Art Museum. Special Exhibition Award, New Mexico Arts Council, University of New Mexico Art Museum.

1994 West Virginia University Public Service Grant for the *Women and Creativity Conference*.

Southeastern Medieval Association

Medieval Academy of America

**Scholarly/Creative (2008-09)**

I serve as editor of *Medieval Perspectives*, a peer-reviewed proceedings journal. This is the publication of the Southeastern Medieval Association.

**Scholarly/Creative Activities**

2008 "Catte Street, the Parish of St. Frideswide and Oxford Illuminators," 34<sup>th</sup> Annual Meeting, Southeastern Medieval Association, Saint Louis, Missouri (October 2-4). Regional Conference.

Paper attached.

2008 "Picasso and His Women," Grand Rounds, WVU Department of Behavioral Medicine and Psychiatry, Conference on Creativity, (October 8). Local conference; presentation outline and image list attached.

**Service (2008 -2009)**

Member, Strategic Task Force Committee, Community Education and Outreach, meets twice yearly.

Member, International Education Committee, meets monthly.

Member, Library Committee, meets twice a year.

Advisor, Kappa Pi, International Art Fraternity; meets weekly.

Art Editor, *Kestrel*, FSU publication

Co-Editor, with Robert Baker and Elizabeth Savage, of *TRACTS*, the FSU student scholarly publication.

Jennifer Yerdon  
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**Temporary Address**

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304.288.8813 (cell phone)

**Permanent Address**

179 Zieffle Road  
Roseboom, New York 13450  
607.264.3947

**Education**

2006 K-12 Art Certification, West Virginia University, Morgantown, West Virginia  
2005 Master of Fine Arts, Painting, West Virginia University, Morgantown, West Virginia  
2003 Chautauqua Institution Summer Art Program, Chautauqua Institution, Chautauqua, New York  
2001 Bachelor of Fine Arts, Studio Art, Painting, Art History, The College of Saint Rose, Albany, New York  
(Magna cum laude)

**Teaching Experience**

2008-Present Assistant Professor of Art, Fairmont State University, Fairmont, West Virginia  
2009 ArtSmarts Summer Art Instructor, Fairmont State University, Fairmont, West Virginia  
2007 Temporary Assistant Professor of Art, Fairmont State University, Fairmont, West Virginia  
Director Young People's Saturday Art Studio, West Virginia University, Morgantown, West Virginia  
2006 Visiting Assistant Professor of Art Education, West Virginia University, Morgantown, West Virginia  
Director Young People's Saturday Art Studio, West Virginia University, Morgantown, West Virginia (Fall Semester)  
Co-director Summer Art Camp, West Virginia University, Morgantown, West Virginia  
Co-director Saturday Art Studio, West Virginia University, Morgantown, West Virginia, (Spring Semester)  
Student Teaching, Brookhaven Elementary, Morgantown High School, Morgantown, West Virginia  
Graduate Teaching Assistant, Drawing II, West Virginia University, Morgantown, West Virginia (Instructor of Record)  
2003-2005 Graduate Teaching Assistant, Drawing I, Drawing II, Two Dimensional Foundations, (Instructor of Record)  
West Virginia University, Morgantown, West Virginia  
Adjunct Summer Faculty, Painting I, West Virginia University, Morgantown, West Virginia  
2002 Graduate Teaching Assistant, Art History, West Virginia University, Morgantown, West Virginia  
2000 Third Grade Art Teacher, Ten-Week Art Curriculum, (Instructor of Record) Blessed Sacrament School,  
Albany, New York

**Grants, Awards**

2009 Selected as Fairmont State University Great Teachers Conference Attendee  
2007 New Faculty Mentor/Mentee Development Grant, Fairmont State University, Fairmont, West Virginia  
South Eastern College Art Conference, Annual Conference, Charleston, West Virginia  
School of Fine Arts Travel Grant, Fairmont State University, Fairmont, West Virginia  
West Virginia Art Educators Association, Annual Conference, Parkersburg, West Virginia  
2003 College of Creative Arts Student Travel Grant, West Virginia University Foundation, Inc.  
College Art Association Annual Conference, Seattle, Washington  
Tuition Scholarship, Chautauqua School of Art Summer Program, Chautauqua Institution,  
Chautauqua, New York  
2002-2005 Graduate Assistantship and Tuition Waiver, College of Creative Arts, West Virginia University,  
Morgantown, West Virginia  
1997-2001 Rooney Gibbons Scholarship, The College of Saint Rose, Albany, New York

**Exhibitions (\*Solo Shows)**

- 2009 12x12x100: Contemporary Artists Strohl Art Center, Gallo Family Gallery, Chautauqua Institution, Chautauqua, New York  
\*"Images for Consideration", Momentum Dance Studios, Buchannon, West Virginia
- 2008 "Monumental Drawings", Group Show, Lexington Art League, Lexington, Kentucky  
New Faculty Show, Brooks Gallery, Fairmont State University, Fairmont, West Virginia
- 2007 \* "Contours", Humanities Fine Arts Center Gallery, University of Minnesota Morris, Morris, Minnesota  
Gallery Lecture, October 25, 2007, HFA Gallery, Morris Minnesota  
"With in the Shadows", MT Pockets Theater, Morgantown, West Virginia
- 2006 \* "Contours", Daywood Gallery, Alderson Broaddus College, Phillipi, West Virginia  
Visiting Artist Lecture, November 28, 2006, Daywood Gallery, Alderson Broaddus College, Phillipi, West Virginia  
Monongalia Art Center Annual Art Walk, Morgantown, West Virginia
- 2005 Group Show, Taylor Books, Charleston, West Virginia  
\* "Schemas", MFA Thesis Exhibition, Laura Messaros Gallery, College of Creative Arts, West Virginia University, Morgantown, West Virginia  
"Graduate Student Exhibition", Laura Messaros Gallery, College of Creative Arts, West Virginia University, Morgantown, West Virginia  
National Small Oil Painting Exhibition, Wichita Center for the Arts, Wichita, Kansas  
"Elephant Market", Alternative Space, Morgantown, West Virginia  
\* Black Bear Restaurant, Morgantown, West Virginia  
"Two Man Show" Blue Moose Café, Morgantown, West Virginia
- 2003 "Graduate Student Exhibition", Mountainlair Gallery, West Virginia University, Morgantown, West Virginia  
Chautauqua School of Art Summer Program, Chautauqua Institution, Chautauqua, New York
- 2001 The College of Saint Rose Undergraduate Art Exhibition, The College of Saint Rose, Albany, New York  
The College of Saint Rose Advanced Painting and Drawing Art Exhibition, The College of Saint Rose, Albany, New York

**Curatorial/ Juror Experience**

- 2009 Juror, Annual Juried Exhibition, Gallery 62 West, Grafton, West Virginia
- 2001 Coordinator/Curator, The College of Saint Rose Advanced Painting and Drawing Art Exhibition  
The College of Saint Rose, Albany, New York  
Curatorial Duties, Co-Chair, The College of Saint Rose Senior Art Exhibition, The College of Saint Rose, Albany, New York

**Association Memberships**

- 2009 National Art Education Association, Member  
West Virginia Art Educators Association, Member
- 2007-Present South Eastern College Art Conference, Member
- 2006 College Art Association Annual Conference, Boston, Massachusetts
- 2005 College Art Association Member  
College Art Association Annual Conference, Atlanta, Georgia
- 2004 College Art Association Annual Conference, Seattle, Washington

**Volunteer**

- 2002 Albany Institute of History and Art, Albany, New York
- 2000-2001 The College of Saint Rose Freshman Orientation Fall, The College of Saint Rose, Albany, New York

## Skills

Painting: oil and acrylic medium  
Life Drawing  
Two Dimensional Foundations  
Silk Screen  
Intaglio/Mono printing processes  
Black/White Photography  
Digital Photography

Microsoft Word  
Microsoft Works  
Microsoft Office Excel  
Netscape/Explorer  
PC/Mac Experience  
Photoshop  
Ceramics

## References

Peter Lach  
Dean, School of Fine Arts  
Fairmont State University  
Professor of Theatre  
1201 Locust Avenue  
WH 304  
Fairmont, West Virginia 26554  
304-367-4219  
plach@fairmontstate.edu

Alison Helm  
Interim Department of Art, Chair  
West Virginia University  
College of Creative Arts  
C/O Division of Art  
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PO Box 6111  
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Paul Krainak  
Department of Art, Chair  
Bradley University  
Slane College of Communication and Fine Arts  
1501 W. Bradley Ave.  
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Dr. Victoria Fergus  
Associate Professor of Education  
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Naijun Zhang  
Visiting Assistant Professor, Painting  
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Karene Faul  
Department of Art, Chair  
The College of Saint Rose  
432 Western Avenue  
Albany, New York 12203  
518.485.3901

Jennifer H. Boggess  
Assistant Professor of Art  
Fairmont State University  
1201 Locust Avenue  
WH 414  
Fairmont, West Virginia 26554  
304.367.4250

## Resume

**Name:** R. Barry Snyder  
**Rank:** Professor of Art  
**Assignment:** Undergraduate Faculty  
**Appointed:** Appointed 1967

### Academic Degrees:

MFA	University of Mississippi	1967	Sculpture
BA	Rhodes College	1964	Art

### Professional Experience:

1967-Present Fairmont State College, Professor of Art  
1965-67 University of Mississippi, Teaching Assistant: drawing and sculpture

### Associations:

National Association of Sculptors  
College Art Association

### One Man Exhibits:

1987 Exhibit: Three Rivers Arts Festival, Pittsburgh, PA  
1986 Two Man Exhibit: Garo Gallery, Morgantown, WV  
1981 Fairmont State College Gallery of Art, Fairmont, WV  
1972 Sunrise Art Gallery, Charleston, WV  
1971 West Virginia University Gallery of Art, Morgantown, WV  
1971 Fairmont State College Gallery of Art, Fairmont, WV  
1970 Clarksburg Art Center, Clarksburg, WV  
1968 Fairmont State College Gallery of Art, Fairmont, WV  
1968 International Gallery of Art, Memphis, TN  
1967 Mary Buie Museum, Oxford, MS  
1965 Southwestern College, Memphis, TN

### Juried Exhibits and Awards:

1972 Annual Drawing and Print Exhibit: Allied Artists of West Virginia, Sunrise Gallery, Charleston, WV  
1971 Louisville National Art Exhibit, Louisville, KY  
1970 Appalachian Corridors, Charleston Art Gallery  
1969 Three Rivers Art Exhibit, Pittsburgh, PA  
1968 Three Rivers Art Exhibit, Pittsburgh, PA  
1967 Best of Show: Atlanta Arts Festival, Atlanta, GA - \$1,000 Award  
1967 Appalachian Corridors, Sunrise Art Gallery, Charleston, WV  
Art works reproduced in Newsweek magazine and Delta Review magazine

### Commissions – Sculpture:

Horse and Rider: 3/4 life-size, bronze –Fairmont State University, Fairmont, WV  
Sculpture for Veteran’s Square: 4 figures, 3/4 life-size, bronze – Fairmont, WV  
Portrait of WV Governor: bronze  
Bust of Senator Byrd: over life-size, bronze  
Sculpture for Vietnam Veteran’s of Marion County: 6 figures, life-size, bronze  
Bust of Charles Erickson: bronze  
Bust of Senator Wiley of Morgantown, WV

## Tracy R. Stuckey

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Morgantown, WV 26508  
505-975-4971  
[www.tracystuckey.com](http://www.tracystuckey.com)  
[tracystuckey@gmail.com](mailto:tracystuckey@gmail.com)

### Education

2005 **MFA** University of New Mexico, Painting  
2001 **BFA** Florida State University, Studio Art

### Teaching Experience

2009 – 2010 **Part Time Lecturer, Figure Drawing**, West Virginia University – College of Creative Arts  
**Adjunct Faculty, Drawing I: Foundations of Drawing**, Fairmont State University – School of Fine Arts

2008 – 2009 **Part Time Lecturer, Figure Drawing**, West Virginia University – College of Creative Arts  
**Adjunct Faculty, Drawing I: Foundations of Drawing**, Fairmont State University – School of Fine Arts  
**Adjunct Faculty, Drawing II: Figure Drawing**, Fairmont State University – School of Fine Arts  
**Adjunct Faculty, Design II: 3D**, Fairmont State University – School of Fine Arts

2007 – 2008 **Adjunct Faculty, Outdoor Studio**, University of New Mexico – Art Department

2006 – 2007 **Adjunct Faculty, Painting II**, University of New Mexico – Art Department  
**Adjunct Faculty, Wilderness Studio**, University of New Mexico – Art Department

2005 – 2006 **Adjunct Faculty, Painting I**, University of New Mexico – Art Department  
**Adjunct Faculty, Wilderness Studio**, University of New Mexico – Art Department

2004 – 2005 **Instructor of Record, Drawing I**, University of New Mexico – Art Department  
**Instructor of Record, Two-Dimensional Design**, University of New Mexico – Art Department  
**Graduate Assistant, Land Arts of the American West**, University of New Mexico – Art Department

2003 – 2004 **Instructor of Record, Drawing I**, University of New Mexico – Art Department

2002 – 2003 **Instructor of Record, Drawing I**, University of New Mexico – Art Department  
**Graduate Assistant, Wilderness Studio**, University of New Mexico – Art Department

### Related Experience

2008 – 2009 **Gallery Assistant**, *Laura and Paul Mesaros Galleries*, West Virginia University  
2006 – 2008 **Fine Arts Technician**, *Untitled Fine Arts Service*, Albuquerque, New Mexico  
2002 – 2005 **Assistant Director**, *John Sommers Gallery*, University of New Mexico  
2002 – 2005 **Area Coordinator**, *University of New Mexico*, Painting and Drawing



## Solo Exhibitions

- 2010 "*Tracy Stuckey*," James David Brooks Memorial Gallery, Fairmont State University, Fairmont, WV  
2008 "*Tracy Stuckey: New Work*," Inpost Artspace, Albuquerque, NM  
2005 "*The Higher the Marble Content, the Better the Meat*," Bivouac Artspace, Albuquerque, NM  
2003 "*Meaty, Beaty, Big, and Bouncy*," The Walls, Albuquerque, NM  
2001 "*BFA Graduation Exhibition*," Florida State University Museum of Fine Art, Tallahassee, FL

## Selected Group Exhibitions

- 2009 "*Cool Stuff, New People*," Schmidt Dean Gallery, Philadelphia, PA  
"*Guilty Pleasures*," Projects Gallery, Philadelphia, PA  
"*Sketchbook Project*," Art House, Traveling Exhibition  
2008 "*Spring Training*," SCA Contemporary, Albuquerque, NM  
2007 "*Yummy*," NEXUS, Philadelphia, PA  
"*In the Cut*," Donkey Gallery, Albuquerque, NM  
2006 "*Bodies In Motion, Bodies at Rest*," Ingham Chapman Gallery, Gallup, New Mexico  
2005 "*Juried Invitational*," curated by Joel Peter Witkin, Jonson Gallery, Albuquerque, NM  
"*Sensual... or Erotic?*" Katrina Lasko Gallery, Bernalillo, NM  
"*Land Arts of the American West 2004*," Traveling Exhibition, John Sommers Gallery, Albuquerque, NM, Creative Research Lab, Austin, TX  
2004 "*Poverty and Abundance*," Trevor Lucero Studio, Albuquerque, NM  
"*Juried Invitational*," curated by Linda Durham, Jonson Gallery, Albuquerque, NM  
2003 "*Unsalted*," Trevor Lucero Studio, Albuquerque, NM  
"*7th Annual GAA Small Works Exhibition*," John Sommers Gallery, Albuquerque, NM.  
"*Collect: Inside 8<sup>3</sup>*," Center for Contemporary Arts, Santa Fe, NM  
"*Small Packages*," Harwood Art Center, Albuquerque, NM  
2002 "*Graduate/Faculty Silent Art Action*," Harwood Art Center, Albuquerque, NM  
"*6th Annual GAA Small Works Exhibition*," John Sommers Gallery, Albuquerque, NM.  
"*Incoming*," Group Exhibition, Jonson Gallery, Albuquerque, NM  
"*Creative Tallahassee 2002*," Annual Juried Exhibition, City Hall, Tallahassee, FL  
"*Images of People*," Group Exhibition, City Hall, Tallahassee, FL  
2001 "*Creative Tallahassee 2001*," Annual Juried Exhibition, City Hall, Tallahassee, FL  
"*Anywhere But Here*," Group Exhibition, Ogelsby Gallery, Tallahassee, FL  
2000 "*Rollin's Juried Exhibition*," Juried Exhibition, Ogelsby Gallery, Tallahassee, FL  
1999 "*The Unfair*," Group Exhibition, Club DownUnder, Tallahassee, FL  
"*Exquisite Lives of Birthday Suits*," Ogelsby Gallery, Tallahassee, FL

## Permanent Collections

Florida State University, Ogelsby Gallery, Tallahassee, FL  
Theodore R. Aronson, Aronson+Johnson+Ortiz, Philadelphia, PA

## Selected Bibliography

- Taylor, Chris and Bill Gilbert. *Land Arts of the American West*, Austin: University of Texas Press, 2009  
Allen, Steve Robert, "Live From Albuquerque: It's the Top 10 Local Arts Events of 2005!" *Alibi*, v. 15 no 46, 5 January 2006: page 18.  
*The Higher the Marble Content, the Better the Meat*, Exhibition Catalog, Bivouac Artspace, Albuquerque, NM  
Salem, Nancy, "Sly. And Rib eye," Albuquerque Tribune, 18 November 2005  
Allen, Steve Robert, "Meat Puppets," *Alibi*, v.14 no 46, 17 November 2005: page18.  
Fox, William, "Land Arts of the American West," *Sculpture Magazine*, v.24 no 8, Oct 2005: page 80.  
Staff, "Media Merge in Grad Show," *The Daily Lobo*, 30 March 2005: page 8.

Zimmerman, Eric, "Land Arts of the American West," *Glasstire*, January 2005, Online Journal.  
University of New Mexico Press, Cover Award, *Conceptions Southwest*, 2004.  
Jackson, Amanda, "Artwork a 'Sensual' Experience," *The Daily Lobo*, 21 Oct. 2003: pages 1, 6.

## Grants and Awards

- 2005 **Graduate Research and Development Grant (GRD)**, Graduate and Professional Students Association, University of New Mexico (For support of "*Meat Paintings Project*")
- 2004 **RPT Grant**, Office of Graduate Studies, University of New Mexico (For support of "*Meat Paintings*" Project.)  
**Raymond Jonson Prize**, University of New Mexico  
**Graduate Research and Development Grant (GRD)**, Graduate and Professional Students Association, University of New Mexico (For support of *Skinscapes* Project.)
- 2003 **SRAC Grant**, Office of Graduate Studies, University of New Mexico (For *Skinscapes* Project.)  
**Materials Grant**, Graduate Art Association, University of New Mexico
- 2001 **First Place Award**, "*Creative Tallahassee 2001*," Juried Exhibition, City Hall Tallahassee, FL
- 2000 **Rollin Award**, "*Rollin's Juried Show*," Ogelsby Gallery, Tallahassee, FL  
**Purchase Award**, "*Rollin's Juried Show*," Ogelsby Gallery, Tallahassee, FL  
**Publication Award**, *Iconoclast*, Valencia Community College, Orlando, FL
- 1996 **Proclamation of Appreciation**, Osceola County Commissioners, Kissimmee, FL

## Curator

- 2007 **Wilderness Studio (Cont.)**, John Sommers Gallery, University of New Mexico
- 2006 **Wilderness Studio (Cont.)**, John Sommers Gallery, University of New Mexico

## **Derek Reese**

146 Hopkins Hall, 128 N. Oval Mall  
Columbus, OH. 43210  
Work 614.292.5072  
Home 614.495.6337  
[dtreese1981@gmail.com](mailto:dtreese1981@gmail.com)

### **Education**

- 2009 Master of Fine Arts, The Ohio State University, College of the Arts, Columbus, OH.  
2006 Bachelor of Fine Arts, West Virginia University, College of Creative Arts, Morgantown, WV.

### **Teaching Experience**

- 2008-09 Instructor, Custodian of Records, Fall, Winter and Spring Quarter, Art 205: Beginning Drawing, Department of Art, The Ohio State University, Columbus, OH.  
2005 Assistant Program manager, Artlab, Mattress Factory, Pittsburgh, PA.

### **Awards and Scholarships**

- 2009 Fergus Gilmore Materials Grant  
2007-09 Assistanship, Department of Art, The Ohio State University, Columbus, OH  
2004-06 Tuition Waiver, College of Creative Arts, West Virginia University, Morgantown, WV.  
2005-06 Materials Grant, Barry's Office Service and Art Supply, Morgantown, WV

### **Solo Exhibitions**

- 2009 *Begged, Borrowed and Stolen*, MFA Thesis Exhibition, Urban Arts Space, Columbus, OH.  
2008 *Shouting with Yawning Mouths*, The Silver Image Gallery, Columbus, OH.  
2005 *The Gunas And Cherry Soda*, Blue Moose Gallery, Morgantown, WV.

### **Selected Group Exhibitions**

- 2008 *Pulp Art: Works on Paper*, The Columbus Metropolitan Library, Columbus, OH.  
*New Graduate Exhibition*, Hopkins Gallery, Columbus, OH.  
*Where is this (other) place?*, Hopkins Gallery, Columbus, OH.  
2007 *Printmaking Exhibition*, Silver Image Gallery, The Ohio State University, Columbus, OH.  
2006 *Recent Work*, Local Artists, Artist Image Resource, Pittsburgh, PA.  
2005 *Girls Vs. Boys*, Tonique's Trilogy Gallery, Morgantown, WV.  
*WVU Scholarship Student's Group Show*, Meseros Gallery, West Virginia University, Morgantown, WV.  
*Recent work by Derek Reese, Pat Reese and Nicole Peters*, Zen Clay Gallery, Morgantown, WV.  
*Printmaking Student's Group Show*, Mountain Lair Student Gallery, West Virginia University, Morgantown, WV.  
2004 *Works on Paper*, 123 Pleasant Street gallery, Morgantown, WV.  
*WVU Scholarship Student Group Show*, Mountain Lair Student Gallery, West Virginia University, Morgantown, WV.  
*The Elephant Market*, Walnut Street Gallery, Morgantown, WV

### **Institute and Organizational Experience**

- 2008 Artist's Assistant, Artist: Carol Boram-Hays, Urban Arts Space, Columbus, OH.  
2008 Treasurer, Student Printmaking Association, The Ohio State University, Columbus, OH.  
2006 Assistant Printer, Artist Image Resource, Pittsburgh, PA.  
2005 Program Manager Assistant, Artlab, Mattress Factory, Pittsburgh, PA.  
2004 Assistant Printer, West Virginia University, Morgantown, WV, Artist: Carmon Colangelo  
2003 Assistant Printer, West Virginia University, Morgantown, WV, Artist: John Hitchcock

### **Permanent Collections**

West Virginia University Collection, Department of Art, Morgantown, WV.

## References

Joseph Lupo  
Assistant Professor of Art  
Printmaking Program Coordinator  
West Virginia University  
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<b>KARI C. COFFINDAFFER</b>		RANK: ASSISTANT PROFESSOR	
FULL TIME	X	PART TIME	
HIGHEST DEGREE EARNED: MFA (ABD-ED.D)		ADJUNCT	GRADUATE ASSISTANT
CONFERRED BY: WEST VIRGINIA UNIVERSITY		DATE DEGREE RECEIVED 1990	
PROFESSIONAL REGISTRATION/LICENSURE AIGA		AREA OF SPECIALIZATION: THEATRICAL DESIGN	
10 YRS. OF EMPLOYMENT AT PRESENT INSTITUTION		8 years -FULL TIME	2 Years as-ADJUNCT
14 YRS OF EMPLOYMENT IN HIGHER EDUCATION		17 RS. OF RELATED EXPERIENCE OUTSIDE HIGHER EDUCATION	
NON-TEACHING EXPERIENCE: FREE-LANCE DESIGN			

Ms. Coffindaffer developed an interest in graphic design after completing her M.F.A (a terminal degree) at WVU. She fostered this interest by cultivating her expertise in computer applications specializing in graphics and design software.

Ms. Coffindaffer came to Pierpont Community & Technical College from the International Academy of Design and Technology where she was previously the Program Coordinator of Visual Communications. She administered an ACICS accredited associate degree program in Visual Communications containing 60 majors and 3 computer labs and 3 full-time faculty. She taught a variety of courses in the program including: Basic Drawing, History of Graphic Design, Theory and Elements of Design, 2-Dimensional Design, Graphic Design 1, Typography, Computer Graphics 1 (Quark), 3-D Design, Computer Illustration (Adobe Illustrator), Photo Concepts (Photoshop), Computer Graphics 2 (Adobe Illustrator and Photoshop), and Digital Prepress.

1. Received Expedite Faculty Fellowship Summer 2007
2. Attended training workshops in:
  - Adobe InDesign Cs3 Online Training-05/07/2007
  - Adobe Illustrator Cs3 Online Training-05/03/2007
  - Adobe Photoshop Cs3 Online Training-04/26/2007
  - StudyMate Software Training-04/13/2007
  - Adobe Acrobat Cs3 Professional Online Training-03/29/2007
  - Camtasia Software Training-03/02/2007
  - USB Live Software Training-02/09/07
  - Grant Development Workshop 9/2006  
(Dr. Tillie Harris, Grant Training Center)
  - Book Study: Creating Significant Learning Experiences  
(8-week session led by Nancy McClure) Fall 2006
  - How Rigorous are My Assignments  
(led by Nancy McClure) 10/2006
  - Macromedia Studio 8 Online Seminar-11/1/2005
  - Macromedia Breeze –Online Seminar-11/8/2005
3. Completed coursework toward Doctorate in Education Psychology
  - Fall 07-EDUC 797-Research –WVU ---1 hours

- Fall 05-EDUC 797-Research –WVU ---3 hours
- 4. Coordinated project planning for joint animation project with David Cutlip and Lemeul Muniz of Moon and Stars Studio for Noel the Christmas Mouse music Video. 2006-2008
- 5. Served as a WebCT/Blackboard/Vista Mentor
  - School of Business, Aviation and Technology-2005/2008
  - Spring 05-EDUC 797-Research –WVU---3 hours

c) List awards/honors (including invitations to speak in your area of expertise) or special recognition

- Currently designing a new logo for the Clarksburg Harrison Public Library, Clarksburg, WV
- Presented a two days training in Photoshop for Project AMPLE. Summers 2003, 2004, 2005, and 2006.
- Judged Regional III High School Drama Festival Design Projects all five years. (1995-2006)
- Judged State High School Drama Festival Design Projects-April, 2003-2006.
- Presented a Design workshop at State High School Drama Festival-April, 2003.
- Served on a Panel Discussion at the WEBCT Philadelphia Conference-May 2003. Other panelists were: Fairmont State College President, Vice President and the Director of WEBCT.

d) Indicate any other activities which have contributed to effective teaching.

- Changes from student evaluation suggestions
- Utilization of outcomes based curriculum
- Development of course outcomes
- Development of program outcomes
- Staying current in the field of graphics

e) List professional books/papers published during the last five years.

None

f) List externally funded research (grants and contracts) during last five years.

- Donation: 1 copy of Daz Studio Software and 1 copy of Poser Software from Moon and Stars Studio to further growth and learning in animation.
- Grant: From FSC WEBCT to develop an online course: GRAP 3305 Production Elec Pub/Imaging
- Grant: From FSC WEBCT to develop an online course: GCT 4000-Animation and Multimedia

<b>JAY VIJAY RAOL</b>		<b>RANK: ASSISTANT PROFESSOR</b>	
<b>FULL TIME</b> <b>X</b>	<b>PART TIME</b>	<b>ADJUNCT</b>	<b>GRADUATE ASSISTANT</b>
<b>HIGHEST DEGREE EARNED: MS</b>		<b>DATE DEGREE RECEIVED 2003</b>	
<b>CONFERRED BY: CALIFORNIA UNIVERSITY OF PA</b>		<b>AREA OF SPECIALIZATION: MULTIMEDIA TECH.</b>	
<b>PROFESSIONAL REGISTRATION/LICENSURE</b>			
<b>4 YRS. OF EMPLOYMENT AT PRESENT INSTITUTION</b>		<b>4 years -FULL TIME</b>	<b>Years as-ADJUNCT</b>
<b>4 YRS OF EMPLOYMENT IN HIGHER EDUCATION</b>		<b>2 YRS. OF RELATED EXPERIENCE OUTSIDE HIGHER EDUCATION</b>	
<b>NON-TEACHING EXPERIENCE: FREELANCE WEB AND MULTIMEDIA DESIGNER.</b>			
c)    If degree is not in area of current assignment, explain. n/a			
d)    Identify your professional development activities during the past five years. This faculty member has:			
Multimedia Content Expert – WV Workforce Development		2008	
Expedite Fellowship Through WV HTC		2007	
Advisor to Student Graphic Organization		2006, '07, '08	
Online Course Development Grant (WebCT)		2006	
Improvement of Freshmen Experience Conference		2006	
Adobe Online seminars		2005	
Judge – PA HS Technology project fair		2003	
Served on numerous School of Technology and FSC&TC committees:			
• International Education		• Merit Review	
• Athletics		• Various Faculty search committees	



- Financial Aid Appeals

e) List awards/honors (including invitations to speak in your area of expertise) or special recognition

- Invited as Multimedia content expert on GLOBALORIA's WV workforce development workshop in Charleston, WV.
- Presented a session on Multimedia design during Faculty Development week in 2006
- 2 yr consecutive nominee for Teaching Excellence Award

f) Indicate any other activities which have contributed to effective teaching.

**Worked on multiple grants with various institutions of Higher Ed. And commercial groups to design web based content:**

• <a href="http://www.fsugallery.com">http://www.fsugallery.com</a>	• <a href="http://www.wvscience.org">http://www.wvscience.org</a>
• <a href="http://www.comvestltd.com">http://www.comvestltd.com</a>	• <a href="http://www.psiamerica.com">http://www.psiamerica.com</a>
• <a href="http://www.yponder.com">http://www.yponder.com</a>	• <a href="http://www.wildsaurashtra.com">http://www.wildsaurashtra.com</a>

g) List professional books/papers published during the last five years. N/a

h) List externally funded research (grants and contracts) during last five years.

- EXPEDITE Summer fellowship funded by the WVHTC (2007)
- SPACE Grant funded by NASA (2007)

<b>SHELLEY SOLBERG</b>		<b>RANK: N/A</b>	
<b>FULL TIME</b>	<b>PART TIME</b>	<b>ADJUNCT</b>	<b>GRADUATE ASSISTANT</b>
		<b>X</b>	
<b>HIGHEST DEGREE EARNED: BA</b>		<b>DATE DEGREE RECEIVED 2005</b>	
<b>CONFERRED BY: FARIMONT STATE UNIVERSITY</b>		<b>AREA OF SPECIALIZATION: ART EDUCATION</b>	
<b>PROFESSIONAL REGISTRATION/LICENSURE K-12 Art Education Certification, WV</b>			
<b>2 YRS. OF EMPLOYMENT AT PRESENT INSTITUTION</b>		<b>years -FULL TIME</b>	<b>2 Years as-ADJUNCT</b>
<b>2 YRS OF EMPLOYMENT IN HIGHER EDUCATION</b>		<b>5YRS. OF RELATED EXPERIENCE OUTSIDE HIGHER EDUCATION</b>	
<b>NON-TEACHING EXPERIENCE: FREELANCE DESIGNER</b>			

<b>CLAUDETTE HOLLINGER</b>		RANK: N/A	
FULL TIME	PART TIME	<b>ADJUNCT</b>	GRADUATE ASSISTANT
		<b>X</b>	
HIGHEST DEGREE EARNED: <b>BA</b>		DATE DEGREE RECEIVED <b>1986</b>	
CONFERRED BY: <b>BAKER</b>		AREA OF SPECIALIZATION: <b>ART</b>	
<b>UNIVERSITY, KS</b>			
PROFESSIONAL REGISTRATION/LICENSURE K-12 Art Education Certification, WV and KS			
2 YRS. OF EMPLOYMENT AT PRESENT INSTITUTION		years -FULL TIME	2 Years as-ADJUNCT
2 YRS OF EMPLOYMENT IN HIGHER EDUCATION		5YRS. OF RELATED EXPERIENCE OUTSIDE HIGHER EDUCATION	
NON-TEACHING EXPERIENCE: FREELANCE DESIGNER, REHABILITATION COUNSELING			

<b>CARLA SANTEE WITT</b>		<b>RANK: N/A</b>	
FULL TIME	PART TIME	<b>ADJUNCT X</b>	GRADUATE ASSISTANT
<b>HIGHEST DEGREE EARNED: BS</b>		<b>DATE DEGREE RECEIVED DECEMBER, 2007</b>	
<b>CONFERRED BY: FAIRMONT STATE UNIVERSITY</b>		<b>AREA OF SPECIALIZATION: GRAPHICS TECHNOLOGY</b>	
<b>PROFESSIONAL REGISTRATION/LICENSURE</b>			
6 YRS. OF EMPLOYMENT AT PRESENT INSTITUTION		years -FULL TIME	6 Years as-ADJUNCT
6 YRS OF EMPLOYMENT IN HIGHER EDUCATION		20+ YRS. OF RELATED EXPERIENCE OUTSIDE HIGHER EDUCATION	
NON-TEACHING EXPERIENCE: PHOTOGRAPHY			

# APPENDIX B

REPORT BY JOE LUPO

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**Proposal and Benefits of**  
**“Intermedia/Installation” Course Curriculum Creation.**

**This document created by:**

**Joseph A. Lupo, Assistant Professor of Art, West Virginia University**  
**Nov. 2008**

**Summary of Oct. 31 2008 Meeting:**

**Attending Fairmont State University School of Fine Arts Faculty:** Peter Lach, Marian Hollinger, Jeff Greenham, Jennifer Boggess, and Jennifer Yerdon  
**Attending Outside Consultant:** Joseph A. Lupo

### **01. Reasoning for this proposal:**

The creation of an Intermedia/Installation program in the Fairmont State University School of Fine Arts can have many benefits to the overall student experience. Nationally, such programs are tackling the major issue of contemporary art dialogue. In the past 20-30 years, questions concerning “traditional” visual art’s relationship to contemporary technology and installation have been a focal point of many contemporary living artists. In academia, such programs are innovating current fine arts curriculum. Creating such a program at Fairmont State University would ensure that School of Fine Arts students are given the opportunity to be a part of the most current arts curriculum available.

### **02. In relation to the current Studio Arts degree and facilities:**

#### **A. Recruitment of new students:**

If advertised correctly, this new Intermedia/Installation program can help bring a new kind of student to Fairmont State University. These students are large in number nationally. They are interested in computers, but not interested in a career in Graphic Design or Computer Engineering. They understand that the computer is not always the end product, but can be used as a design tool for making larger “hand made” works of art. Many of today’s high school and undergraduate students are tech savvy to begin with, but see a separation between their “digital life” and their “fine art” life. This curriculum can lead students to the understanding that much of the best contemporary art has merged these two lives into a seamless art making process.

### **03. The new Digital component of the Intermedia/Installation curriculum:**

If this proposal is to be seriously considered, Fairmont State University will have to strongly consider the creation of new Intermedia and Installation classes, and find space for at least one new classroom.

#### **A. Creation of a Digital Media class:**

Students will need to have access to a computer lab. Macintosh computers are the industry standard. They are well built, given the processing capacity to easily work with large files, and are immune to viruses and regular operating system meltdowns. It is strongly suggested that the School of Fine Arts look into purchasing new Macintosh computers. In the future, students will also need access to digital printers, digital cameras, digital video cameras, and digital sound recording equipment. There are quality, low cost options for all of this equipment.

Faculty will need to decide what software Digital Media instructors will teach. Students should be required to work with the Creative Suite: Photoshop, Illustrator, InDesign, and Acrobat Pro for digital imaging projects. They should have access to Final Cut Studio for video and audio projects. Adobe Flash is another industry standard for animation projects. Access to software like Dreamweaver for web site creation can help round out the curriculum.

#### **B. Installation class creation options:**

There are some options as to how to incorporate an installation-based education into the current curriculum. A “Contemporary Practices” class can be created to give students the opportunity to begin to think about artistic problem solving with installation strategies. This class would give broadly defined projects that will lead students out of the studio and into the environment to create work based on contemporary examples. Projects and discussions should encourage students to think about using a wide variety of traditional and unconventional materials, as no process or medium should be valued over another.

Intermedia/Installation majors can also have their own class. This class could be team taught between the Printmaking Professor, the Sculpture Professor, and the Digital Media Professor. This method would allow students to have access to all three major components of this new program in one classroom setting. Students would also have easy access to newer digital media as well as more traditional “hand made” media. A team structure can give students a well-rounded education too, again, as long as no process or medium is valued over another.

A third option would be to integrate Intermedia/Installation students into already existing advanced level Printmaking, Sculpture, and the new Digital Media studio classes. This method would be beneficial to all

students involved. Traditional studio students would get to see how students concerned with installation work, and those students in the Intermedia/Installation program would get access to students who are concerned with more traditional studio practices. This cross-pollination could elevate the discourse throughout the entire School of Fine Arts population, faculty and students together. This strategy may be the easiest to implement, but can be the trickiest for instructors to teach.

### **C. Space Requirements for Intermedia/Installation students:**

#### **The "Projects Room" and a Digital Lab:**

For a successful new Intermedia/Installation program existing space must be re-utilized. The best case for a new studio space would be a "projects room" that can act as a multiple use room. This space would essentially be a white drywall room with good light, internet access, and power outlets distributed throughout the room. This room should be used for any kind of installation and can be dark for video projections. The new "projects room" can be modest in size, pending on the amount of students that are involved in the program. A current storage space or larger office space can be used. If structured properly, this room can also be defined as a school wide student critique space and as a possible student gallery space.

A digital lab is also needed. Again, the size can be modest to begin, pending on the size of the program. BUT a consideration should be to combine both rooms into one multi-use studio. Buying laptops instead of desktop computers can allow professors to bundle up computers, store them away safely, and turn the room into an installation space, and vice versa. This is probably the best option for immediate implementation of this plan. For future consideration, a separate "projects room" and digital media lab would be most beneficial to all students.

### **04. Crossover with already established programs:**

A successful Intermedia/Installation program can crossover with already established programs in the School of Fine Arts. Sculpture and Printmaking are the two obvious choices for integration with this new program. These two "traditional" studios offer processes and art making strategies that have already been used by established installation artists. Foundation level studio courses may also be redesigned to get students thinking about new media and installation issues.

#### **A. Impact to Foundation Level Studio Classes:**

The School of Fine Arts faculty may have to take a look at how Foundations Level classes are currently taught. 2D and 3D Design class outcomes should become standardized to ensure that all students are given the same foundation base. Projects might be designed to begin discussion of installation strategies. Students may also need to be exposed to contemporary art earlier in their arts education. Power Point presentations should be standardized so that students are given an opportunity to see what artists have inspired the projects they will be taking on. Power Point presentations can also get students thinking about contemporary art in a positive way. Many times, undergraduates are not exposed to contemporary art until their Sophomore and Junior years. This is a disservice to School of Fine Arts students. Much of their early education is based on classical ideas of what constitute good art; and many students prior to a solid contemporary art education see contemporary art as phony or a scam. Students need to know the current discourse of their profession as early as possible, and be given an appropriate appreciation of contemporary works of art.

#### **B. Impact to Printmaking program:**

Fairmont State University School of Fine Arts already has adequate printmaking facilities. But adapting the Printmaking program to facilitate Intermedia students will require some change and new purchases. Silkscreen can be the easiest process to cross over with this new program. Silkscreen printmaking processes allow artists to create photo-transferred imagery and can recreate color imagery using CMYK printing techniques. In order to incorporate silkscreen into the Printmaking program, the Printmaking studio will need to either be moved to another room, or have access to water installed into the current studio. Water is needed for silkscreen image development and screen washout. There are pre-fabricated showers one can buy that will help to save space, time, and costs. Portable power washers, screens, and squeegees can be bought for a relatively low cost, and if well maintained can last years. Most silkscreen shops use water-based inks, making clean up easy and safe. Adding silkscreen to the Printmaking curriculum would have an immediate beneficial impact on School of Fine Arts students.

Another aspect of installation artwork that lends well to Printmaking is the multiple. Many contemporary installation/multi-media artists use repetition in their work. Because silkscreen is a low cost, quick, and relatively easy form of printmaking, it already has been accepted as the print process of choice for many



artists. Relief is another low cost, quick, and easy form of printmaking that many artists use to create massive amounts of imagery. The Printmaking program currently teaches relief processes in their printmaking studio.

**C. Other benefits of moving Printmaking to a water friendly studio:**

Once the Printmaking facilities have easy access to water, the program can begin teaching more printmaking processes. All intaglio processes can be taught with the three presses already in the Printmaking studio, combined with a few simple and relatively inexpensive equipment purchases. In the long term, the Printmaking program can look into adding lithography into the Printmaking curriculum. The School of Fine Arts can purchase a dual use lithography/intaglio press. This press easily switches the pressure from Intaglio to Lithography. These changes to the Printmaking studio can create more interest in the Printmaking program and to more classes being offered to students. Expanding the Printmaking program can have a positive impact on the overall success of the Fairmont State University School of Fine Arts. In the last 10-15 years, student interest in Printmaking has grown considerably. Many of the top ranked academic art programs have a strong Printmaking program.

**D. Impact to Sculpture program:**

Sculpture is the other obvious traditional studio to link with the Intermedia/Installation program. The essence of installation exists in three-dimensional space. Students will need a strong foundation in sculpture processes and aesthetics. Beginning level sculpture classes and 3D Design classes can be the first point of contact with this curriculum for students. Many projects can begin with "low tech" processes like paper mache. This will allow students to make larger works for low cost. There is also a link to many contemporary artists who use cheap, found materials in their work. Casting is another important process regarding much Installation work. It would be most beneficial for advanced level sculpture students to get experience in using some kind of casting process.

**E. In relation to the Art Education Student:**

All of this proposal will have strong benefits for the School of Arts Art Education students. With access to these new artistic processes, technologies, and discourse, Art Ed students will be given the most current and relevant education. New graduates will have knowledge in how to best utilize technology in elementary and high school art programs. They will also be tech savvy enough to relate to and challenge a new generation of students who are becoming more and more dependent on computer technologies. Finally, this can also be used as a recruitment tool. Potential new students will be drawn to the School of Fine Arts Art Education program because of their ability to have access to all these new media programs, which should make them more desirable in the regional and national education markets.

**05. The Intermedia/Installation program In relation to the 2+2 Graphics/Fine Arts degree:**

To be honest, this degree program still remains murky and somewhat confusing. It looks like there will be challenges involving the evolution of this degree for sometime. From the conversation with the School of Fine Arts faculty, it seems like there is a lot of confusion about the current state of this degree program and how best to change the curriculum. Currently the Fairmont State University Handbook states that the degree has 73 required Graphics/Fine Arts curriculum hours. This needs to be re-examined to see if this is an adequate number of hours for a Bachelor Degree program. Because of this concern and many other concerns brought about by School of Fine Arts faculty, an entire re-examination of this degree program should be considered.

**A. School of Fine Arts control over the program:**

The nature of this program lends me to believe that the School of Fine Arts should be given complete control of this program. Fine Arts faculty should be allowed to advise all 2+2 Graphics/Fine Arts degree students. This will ensure that Fine Arts faculty have oversight of the classes taken by students. Fine Arts faculty should also be given the ability to re-write the curriculum including accepted and required classes.

**B. Problematic use of the term "Graphics":**

The first confusing element of the degree is the use of the term "Graphics". Since students are not gaining a full knowledge base for a career in graphic design from this program, I believe that the term graphics should be removed from this program. It has been stated that many students seem to come into this program with the assumption that they will be given a solid graphic design foundation. And it is possible that many students leave this program after the first year because of the frustration of the degree program not living up to their expectations. The elimination of this term can be the start of clearing up this

confusion. The incorporation of the Intermedia/Installation program into the current Graphics/Fine Arts program could help define this degree as a contemporary fine arts technology class that moves away from Graphic Design. Again, this degree program would be an attractive choice for technology savvy students who are still hungry for a traditional Fine Arts education.

### **C. Examination, possible elimination, and re-scheduling of courses:**

School of Fine Arts faculty should go through the current Graphics/Fine Arts curriculum and see where credit hours could be used more effectively. Some confusing classes like "Technical Report Writing" and "Microcomputer Keyboarding" could be replaced by more foundation level Digital Media and traditional Fine Arts studio classes. Faculty should also look at the suggested schedule determining when classes are to be taken. For example, the "Internet Animation" class might be moved to be required in the first year of the program. Regarding student retention again, paying close attention to the first year of a student's experience in ANY degree program can go a long way into maintaining student involvement and completion of the degree.

### **INSTALLATION REFERENCE BOOKS:**

#### **"Installation Art"**

by: Claire Bishop ISBN-10: 0415974127

#### **"Understanding Installation Art: From Duchamp to Holzer"**

by: Mark Rosenthal ISBN-10: 3791329847

#### **"Installation Art in the New Millennium: The Empire of the Senses"**

by: Nicolas De Oliveira, Nicola Oxley, Michael Petry ISBN-10: 0500284512

### **CURRENT LIVING ARTISTS WHO ARE BRIDGING THE GAP OF SCULPTURE/PRINTMAKING/INSTALLATION/VIDEO:**

Ryan McGinness	Paul Pfeiffer	Gilbert and George
Petah Coyne	Bill Viola	Jenny Holzer
Nicola Lopez	Gillian Wearing	Hans Haacke
Barry McGee	Roy Ascott	Allan McCollum
Ann Hamilton	Don Ritter	Matthew Barney
Rachel Whitread	Cory Arcangel	Chris Cunningham
Vito Acconci	Martin Wattenberg	Spike Jonze
Christian Boltanski	Shepard Fairey	Paul McCarthy
The Chapman Brothers	Swoon	Tony Oursler
Olafur Eliasson	Banksy	Nam June Paik (died 2006)
Robert Irwin	Jane Hammond	Johanna Drucker
Richard Long	Tracey Emin	Jeremy Deller
Judy Pfaff	Virginia Myers	Enrique Chagoya
John Baldessari	Willie Cole	Phil Collins
Mel Bochner	William Kentridge	Jeremy Blake (died 2007)
Victor Burgin	Christopher Sperandio	
Chris Burden	Art and Language	
Daniel Buren	Amy Balkin	

## **MATERIALS LIST FOR IMPLEMENTATION OF PROPOSED PLAN:**

### **1. POSSIBLE MAC COMPUTERS:**

THESE ARE HIGH-QUALITY GOOD PERFORMANCE COMPUTERS FOR POSSIBLE IMMEDIATE PURCHASE. FINAL CUT EXPRESS CAN BE PREINSTALLED IN ALL MACs.

#### **A. DESKTOP COMPUTERS:**

iMac, 20-inch, 2.66GHz Intel Core 2 Duo

\$2,000.00

Part Number: Z0FE

2.66GHz Intel Core 2 Duo

4GB 800MHz DDR2 SDRAM - 2x2GB  
 500GB Serial ATA Drive  
 Apple Mighty Mouse  
 Apple Keyboard (English) + User's Guide  
Final Cut Express preinstalled

**iMac, 24-inch**

**\$2,700.00**

Part Number: Z0FH  
 3.06GHz Intel Core 2 Duo  
 4 GB 800MHz DDR2 SDRAM - 2x2 GB  
 750GB Serial ATA Drive  
 NVIDIA GeForce 8800 GS w/512MB GDDR3  
 Apple Mighty Mouse  
 Apple Keyboard (English) + User's Guide  
Final Cut Express preinstalled

**B. LAPTOP COMPUTER:**

**THE BENEFIT OF LAPTOPS ARE THEIR ABILITY TO BE EASILY MOVED AND LOCKED UP, TURNING A DIGITAL LAB ROOM INTO A TRADITIONAL STUDIO AND VICE VERSA.**

**MacBook, 13-inch, Aluminum**

**\$2,600.00**

Part Number: Z0FV  
 2.4GHz Intel Core 2 Duo  
 4GB 1066MHz DDR3 SDRAM - 2x2GB  
 128GB Solid State Drive  
 SuperDrive 8x (DVD±R DL/DVD±RW/CD-RW)  
 Backlit Keyboard (English) / User's Guide  
Final Cut Express preinstalled

**2. POSSIBLE SCANNERS:**

**THESE ARE HIGH-QUALITY LOW-COST SCANNERS FOR POSSIBLE IMMEDIATE PURCHASE**

**Canon CanoScan 4400F Color Image Scanner (1306B002)**

**\$89.99**

**Technical Details**

- \* High resolution, high speed scanning with USB 2.0 Hi speed interface
- \* Built-in film adapter for scanning 35mm and slides
- \* 7 easy buttons to quickly copy,scan,e-mail or create multi-page PDF files
- \* Spectacular scans: Produce scans with spectacular resolution of up to 4800 x 9600 color dpi.
- \* Rich, vivid color: 48-bit color depth yields over 281 trillion possible colors.

**Product Details**

- \* Product Dimensions: 10.2 x 18.7 x 3.3 inches ; 11.6 pounds
- \* Shipping Weight: 10 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B000HDWZLC
- \* Item model number: 1306B002

**Canon CanoScan 8800F Color Film/Negative/Photo Scanner (2168B002)**

**\$143.88**

**Technical Details**

- \* Color film/negative/photo scanner featuring high-luminance white LED lamps
- \* Batch-scan up to 4 slides or 12 35mm frames
- \* Digitally remove dust, scratches, and other imperfections from old/precious photos

- \* Scan, copy, create emails and multi-paged PDFs
- \* 1-year limited warranty

#### **Product Details**

- \* Product Dimensions: 18.9 x 10.8 x 4 inches ; 16 pounds
- \* Shipping Weight: 14 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B000V2QCQI
- \* Item model number: 2168B002

### **3. POSSIBLE PRINTERS:**

**THESE ARE QUALITY LOW-COST PRINTERS FOR POSSIBLE IMMEDIATE PURCHASE**

#### **Epson Stylus Photo 1400 Photo Printer**

**\$300.00**

##### **Technical Details**

- \* Creates 4 x 6 inch photo prints with maximum resolution of 5760 by 1440 optimized dpi in less than 1 minute
- \* Prints 8-by-10-inch images in under two minutes
- \* Six individual, high-capacity Claria Hi-Definition Ink cartridges create high-quality smudge, water, scratch, and fade resistant prints
- \* Features a PictBridge port for PC-free photo printing from digital cameras and mobile camera phones
- \* 1-year limited manufacturer's warranty

##### **Product Details**

- \* Product Dimensions: 24.2 x 8.8 x 12.4 inches ; 25.4 pounds
- \* Shipping Weight: 32 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* Note: Gift-wrapping is not available for this item.
- \* ASIN: B000MLDPM2
- \* Item model number: Epson Stylus 1400 Claria Photo Printer

##### **INK REPLACEMENT CARTRIDGES:**

**EPSON 79 Ink:** cyan high-capacity ink cartridge (T079220), magenta high-capacity ink cartridge (T079320), yellow high-capacity ink cartridge (T079420), light cyan high-capacity ink cartridge (T079520), light magenta high-capacity ink cartridge (T079620), black high-capacity ink cartridge (T079120)

**Multi-packs can run from \$90-\$150**

#### **Epson Stylus R220 Photo Printer**

**\$500.00**

##### **Technical Details**

- \* 5,760 x 1,440 dpi maximum resolution, 3-picoliter drop size
- \* Up to 15 ppm color, 15 ppm black
- \* Prints a 4-by-6-inches borderless photo in as fast as 57 seconds
- \* Complete, easy to use CD and DVD face printing solution
- \* USB interface, PC and Mac compatible, 1-year warranty

##### **Product Details**

- \* Product Dimensions: 21 x 11 x 13 inches ; 18 pounds
- \* Shipping Weight: 15 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B000AYA588
- \* Item model number: C11C626011

##### **INK REPLACEMENT CARTRIDGES:**

**Epson T048920 Color Ink Cartridge Multipack:** one cyan ink cartridge (T048220), one light cyan ink cartridge (T048520), one magenta ink cartridge (T048320), one light magenta ink cartridge (T048620), one yellow ink cartridge (T048420), one black ink cartridge (T048120)

Multi-packs can run from \$75-\$125

**3. POSSIBLE PRINTERS:****THESE ARE LARGER HIGH-END PRINTERS FOR POSSIBLE FUTURE PURCHASE****Epson Stylus 3800 Standard Model****\$1,300.00****Technical Details**

- \* Features Ultrachrome K3 8-color pigment-based ink technology and tri-level black ink system for high-quality professional prints
- \* Compatible with up to 17-by-22-inch sheets, fine art paper, and 1.5-millimeter-thick posterboard
- \* Creates professional black-and-white prints from grayscale or color files
- \* 2.5-inch backlit LCD panel to preview, select, and print with ease
- \* 1-year limited manufacturer's warranty

**Product Details**

- \* Product Dimensions: 27 x 15 x 10 inches ; 43.2 pounds
- \* Shipping Weight: 55 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* Note: Gift-wrapping is not available for this item.
- \* ASIN: B000ID3L50
- \* Item model number: C635011UCM

**INK REPLACEMENT CARTRIDGES:**

**UltraChrome K3 Ink Cartridges:** 80 ml Photo Black, 80 ml Light Black, 80 ml Matte Black, 80 ml Cyan, 80 ml Light Cyan, 80 ml Magenta, 80 ml Light Magenta, 80 ml Yellow  
Multi-packs can run up to \$500

**Epson Stylus Pro 7880 Portrait ED, 24" Wide****\$3,000.00****Technical Details**

- \* Consistent output with Epson Micro Piezo printhead technology
- \* High-density Epson UltraChrome K3 with Vivid Magenta Ink Technology
- \* Image processing with Epson
- \* Halftone Screening Technology
- \* Maximum resolution of 2880 x 1440 dpi

**Product Details**

- \* Product Dimensions: 53 x 30 x 41 inches
- \* Shipping Information: View shipping rates and policies
- \* ASIN: B000XYIDWA
- \* Item model number: SP7880K3

**INK REPLACEMENT CARTRIDGES:**

**UltraChrome K3 Ink Cartridges:** 110 ml Photo Black, 110 ml Cyan, 110 ml Magenta, 110 ml Yellow, 110 ml Light Black, 110 ml Matte Black, 110 ml Light Cyan, 110 ml Light Magenta, 110 ml Light Yellow  
Multi-packs can run up to \$600-\$750

**4. POSSIBLE CAMERAS:****THESE ARE HIGH-QUALITY LOW-COST CAMERAS FOR POSSIBLE IMMEDIATE PURCHASE****Canon PowerShot A590IS 8MP, 4x Optical Image, Stabilized Zoom****\$100.00****Technical Details**

- \* 8.0-megapixel CCD captures enough detail for photo-quality 16x 22-inch prints
- \* 4x optical image-stabilized zoom
- \* 2.5-inch LCD screen; Face Detection
- \* New Easy Mode simplifies operation
- \* Captures images to SD memory cards (not included); powered by AA batteries

**Product Details**

- \* Product Dimensions: 3.7 x 1.6 x 2.5 inches ; 6.2 ounces
- \* Shipping Weight: 3 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B0011ZCDKS
- \* Item model number: A590IS

**Canon Powershot A1000IS 10MP, 4x Optical Image Stabilized Zoom**  
**\$180.00**

**Technical Details**

- \* 10-megapixel image sensor captures enough detail for photo-quality 13 x 19-inch prints
- \* 4x optical image-stabilized zoom lens
- \* DIGIC III Image Processor with Genuine Canon Face Detection
- \* 2.5-inch LCD and optical viewfinder; Motion Detection technology
- \* Capture images to SD/SDHC memory cards (not included)

**Product Details**

- \* Product Dimensions: 3.8 x 1.2 x 2.5 inches ; 5.4 ounces
- \* Shipping Weight: 2 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B001EQ4C4E
- \* Item model number: A1000 Grey

**Canon Powershot SX10IS 10MP, 20x Wide Angle Optical Image, Stabilized Zoom**  
**\$350.00**

**Technical Details**

- \* 10.0-megapixel resolution for high-quality printing and flexibility when editing
- \* 20x optical zoom, wide-angle lens and Optical Image Stabilizer; improved speed and quiet zooming
- \* 2.5-inch Vari-angle LCD; DIGIC 4 Image Processor improves Face Detection
- \* MovieSnap mode lets you capture high-resolution still images while shooting a movie
- \* Capture images to SD/SDHC memory cards

**Product Details**

- \* Product Dimensions: 4.9 x 3.5 x 3.4 inches ; 1.2 pounds
- \* Shipping Weight: 3 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B001G5ZTZO
- \* Item model number: SX10IS

**5. POSSIBLE DIGITAL CAMERAS:**

**Canon ZR930 1.07MP MiniDV Camcorder with 48x Optical Zoom**  
**\$250.00**

**Technical Details**

- \* Capture video to MiniDV tapes
- \* 48x Advanced Zoom; image stabilizer
- \* 1-megapixel CCD sensor; widescreen HR recording
- \* 2.7-inch widescreen LCD
- \* Multi-angle wireless remote included

**Product Details**

- \* Product Dimensions: 3.2 x 5 x 2.7 inches ; 4 pounds
- \* Shipping Weight: 3 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B001141630

\* Item model number: ZR930

**Canon VIXIA HV30 MiniDV High Definition Camcorder, 10x Optical Image Stabilized Zoom  
\$650.00**

**Technical Details**

- \* Capture high-definition video to MiniDV
- \* 10x optical zoom; SuperRange Optical Image Stabilizer
- \* 24p Cinema Mode; 30p Progressive Mode
- \* 2.7-inch widescreen Multi-Angle Vivid LCD
- \* Simultaneous photo capture

**Product Details**

- \* Product Dimensions: 8.8 x 5.6 x 5.5 inches ; 1.2 pounds
- \* Shipping Weight: 4 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B00114PN1U
- \* Item model number: HV30

**6. POSSIBLE SOUND RECORDERS:**

**Olympus VN-4100PC Digital Voice Recorder  
\$85.00**

**Technical Details**

- \* Robust and versatile digital voice recorder with USB PC link
- \* Up to 144 hours recording time; 256 MB internal flash memory
- \* Organize and store recordings in four separate folders
- \* Specify particular point in recording or playback with index marks for easy reference
- \* 25-hour battery life

**Product Details**

- \* Product Dimensions: 4 x 1.5 x 0.8 inches ; 8 ounces
- \* Shipping Weight: 1 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B000OVPB9K
- \* Item model number: VN-4100-PC
- \* Batteries: 2 AAA batteries required. (included)

**Olympus DS-40 Digital Voice Recorder  
\$105.00**

**Technical Details**

- \* Professional-grade digital voice recorder with high-sensitivity microphone
- \* Up to 136 hours of recording time; 30-hour battery life
- \* Connect to PC to transfer files or download podcasts
- \* Store and listen to favorite music anytime, anywhere
- \* Timer recording, alarm playback, slow/fast

**Product Details**

- \* Product Dimensions: 4.4 x 1.5 x 0.6 inches ; 2.9 ounces
- \* Shipping Weight: 2 pounds (View shipping rates and policies)
- \* Shipping: Currently, item can be shipped only within the U.S.
- \* ASIN: B000MVBHRW
- \* Item model number: 141910
- \* Batteries: 2 AAA batteries required. (included)

**7. SILKSCREEN SUPPLIES:****IMMEDIATE NECESSARY SILKSCREEN SUPPLIES:****WOOD FRAME SILKSCREENS**

As taken from Victory Factory Supply Company: <http://www.victoryfactory.com/>

**\$25.95**

23" x 31"

230 Mesh Dyed

Box joints

Waterproof glue

Top quality mesh

**SQUEEGEE**

As taken from Victory Factory Supply Company: <http://www.victoryfactory.com/>

**10" Squeegee for small images \$6.90**

**20" Squeegee for large images \$13.80**

HARD 80 durometer green .69/inch

**SPEEDBALL ACRYLIC PERMANENT IKS**

As taken from Renaissance Graphic Arts, Inc.: <http://www.printmaking-materials.com/>

3100/gal Speedball Perm. Acrylic Inks-Extender Base \$30.75

3104/gal Speedball Perm. Acrylic Inks-White \$59.95

3117/gal Speedball Perm. Acrylic Inks-Black \$59.95

3120/gal Speedball Perm. Acrylic Inks-Process Cyan \$59.95

3121/gal Speedball Perm. Acrylic Inks-Process Magenta \$59.95

3122/gal Speedball Perm. Acrylic Inks-Process Yellow \$59.95

**8. FUTURE PHOTO SILKSCREEN SUPPLIES:****KDL SCREEN PRINTING WASHOUT BOOTH**

THIS IS A SIMPLE PLASTIC BOOTH THAT REQUIRES LITTLE CONSTRUCTION AND DOES NOT TAKE UP TOO MUCH SPACE.

As taken from Silkscreen Supplies.com: <http://www.silkscreeningsupplies.com/>

**\$400.00**

**Automated UV Exposure Unit Large 25x36"**

THIS IS A GREAT OPTION FOR AN EXPOSURE UNIT. LOW COST, GOOD QUALITY, AND IS A TABLE TOP DESIGN SO IT IS PORTABLE.

As taken from Silkscreen Supplies.com: <http://www.silkscreeningsupplies.com/>

**\$500.00**

**Features:**

- New 8 Bulb 2008 Model
- 30 watt unfiltered UV black lights
- 240 watts of unfiltered UV power
- Expose 55 line 5% half tone dots on a 305 mesh screen
- Optically clear glass
- Built in timer
- 25" x 36" exposing area
- Heavy duty extruded aluminum construction
- Includes a 3" foam pad and easy to follow instructions to make your own lid
- 3 Year Warranty
- Exposes all types of photo emulsion
- All electrical components are UL listed
- 115 volt (standard household current)
- Exposes Dual Cure Diazo Photopolymer Emulsions in 5 minutes
- User manual and user support included with purchase
- \* Includes a \$20 packing charge to insure quality and delivery.



**ULANO LX-660 EMULSION**

THIS IS A STANDARD WATER BASED PRINTING EMULSION, GREAT PRICE, HIGH QUALITY

As taken from Victory Factory Supply Company: <http://www.victoryfactory.com/>

The perfect emulsion for water based printing. Pink color. Two part diazo sensitized. Super water resistance, also works well with solvent based inks.

Gallon - \$57.95

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**Victory Factory Ink & Stencil Remover**

As taken from Victory Factory Supply Company: <http://www.victoryfactory.com/>

Liquid screen reclaiming and plastisol ink removal in one step. Can be applied by brush or used in dip tanks. Low cost, saves time.

\$21.95 - Gallon