



**Florida Atlantic University
Academic Program Review
Self-Study Report**

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FAU Department of Visual Arts and Art History Self-study

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Department/Program Review and Assessment 2009-2016

A. Mission and purpose of the program

The Department of Visual Arts and Art History is dedicated to the advancement, practice and theoretical understanding of the Visual Arts. A central mission of the department is to enable students to understand art in the context of its rich historical heritage, incorporating the continuing changes, innovations and accomplishments made by creative artists and art historians.

The Department seeks to prepare both undergraduate and graduate students for professional careers in the creation and interpretation of the Visual Arts. Deeply related to this focus is a commitment to elevate and sustain the study of the arts as both a necessary mode of understanding and a dynamic expression of human experience as it relates to an increasingly complex global society. To accomplish this goal, students must develop technical skills related to a variety of artistic media, as well as a comprehension of the creative impulse and the spirit that motivates it.

The faculty of the Department of Visual Arts and Art History, through their own significant research and creative activities, fosters the preservation of artistic legacies with an interest in originality and innovation within artistic and research practice. These educational goals are enhanced by visiting lecturers, workshops, internships, conferences and exhibitions held at two University galleries, the Schmidt Center Gallery and the Ritter Gallery in Boca Raton.

The Department's place within the University Strategic Plan: As a department that values diversity in terms not only of its faculty and student body but also in its creative and intellectual focus and output, the Department of Visual Arts and Art History is particularly well positioned to collaborate in strategic initiatives that sustain the pillars and platforms of the university's strategic plan. The Visual Arts are an incubator of ideas before they get to the drawing board or the laboratory. It is where the spirit and the mind first grasp the materials and technology of innovation. We are able to generate ideas and creative prototypes with applications in many realms of the exact and natural sciences, engineering, health sciences, and data management and find the patterns in Big Data. The department is currently involved in collaborative efforts with the College of Medicine, echoing a larger trend which underscores the interrelationships between art and medicine. Most recently, we, along with other areas of overlap within

the School of the Arts, have started discussions with Engineering on the potentials for collaboration in the areas of wearable technologies and smart fabrics. In both cases, the discussions have been exciting and thought-provoking.

The arts engage are an essential component to Healthy Aging through the exercise of creative pursuits which are proven to offset the effects of cognitive decline. The Visual Arts give place meaning, and they engage the community through exhibitions and collaboration with the performing arts. The Visual Arts are universal, yet they enable one also to understand different perspectives. Historically the Visual Arts have provided venues for the promotion of Peace, Justice and Human Rights not just locally in South Florida but on a global stage. In two separate and very timely exhibitions this year, the issue of voting and the changing nature of political discourse were examined. The Visual Arts sustain and enrich culture everywhere and at FAU particularly through study abroad initiatives around the world and the special engagement that the South Florida region has with Latin America. Art making is essentially entrepreneurship, and the department's activities are directed to developing the whole artist, not only as a creative individual but also as an active participant in the wider realms of a global economy and society. Creative activity is the essence of research and inquiry, and the department strives to cultivate a research ethos through its curriculum and extracurricular activities both on and off campus.

B Date and description of the last external review

The Department of Visual Arts and Art history was last evaluated in March of 2009. The program was also reviewed by the Southeastern Southern Association of Colleges and Schools Commission on Colleges (SACSCOC or SACS) in the context of the university's overall re-accreditation in 2013.

1. Findings and Recommendations

Department administration should work closely with the School of the Arts and the college Dean to develop short term and long term plans to effectively support and increase the research and creative agendas of the faculty members at all ranks, including full professors. Plans should address faculty needs for financial support and release time through summer research stipends and variable 3-5 year assignments targeting the goals of research/creative activities objectives.

Secure additional tenure-line faculty position and reduce reliance on adjunct taught courses.

Investigate the possibility within the department to seek and secure external donors, perhaps through restructuring of departmental administrative responsibilities to give time and support for initiating a departmental capital campaign.

Provide better facilities for faculty research and studio work

Educate the College and University on the breadth of viable research and creative activities of faculty

within VAAH and the standing of a M.F.A.

Develop upper division undergraduate courses as well as graduate courses to further individual faculty research projects while also enhancing curriculum.

Continue support for Study Abroad Programs that can enhance not only the department curriculum but also individual faculty research initiatives.

Address the changes that are occurring in visual arts, recognizing the impact of digital technology and implement program changes in both the undergraduate and graduate degree programs to prepare students for the era of collective thinking.

Secure funding to renovate the photography studio area, transitioning from a wet-lab to a digital facility. This would also serve to reduce the use of potentially hazardous chemicals associated with the traditional photographic processes.

Support expansion of categories within assessment databases in IEA programming to better represent the department's activities.

Secure support person to maintain the technology labs.

Continue to improve the departmental website so that it serves as a visual, promotional and informational source illustrating VAAH strengths and uniqueness.

Develop a method to track alumni employment and admission to graduate programs.

2. Major changes made since last review

While the Department has not been able to address all issues raised by the last review, there are areas where we have made some significant progress.

- **Faculty research expansion and support:** As will become clear throughout this narrative, there has been a fair amount of faculty turnover during this period. This has made it difficult to consistently address faculty research in a consistent manner. Additionally, the financial crisis had a strong negative impact on funds available for support of faculty research. This is still a recommendation that we find great value in and with the recent stabilizations in both faculty and finances, we should be able to move forward.

- **Secure additional tenure-line faculty:** This is very much tied to the above. We have had the very good fortune to be able to replace lost lines, but it has largely been a matter of running in place. Again, with what feels like a different climate, we can once again start considering the strategic hiring needs of the department.

- **Seek and secure external donors:** For a period prior to late 2012 there were a few initiatives such as the Power of 10 that sought donations in small increments, and the Fine Arts Festival which generated income from the rental of artist's booths during a two-day event. This event, while well-attended needed a good deal of logistical support and participation from the Department which did not carry forward beyond two iterations. A good deal of the funding garnered by these efforts was erased in an effort to maintain normal operating conditions during the worst of the budget crisis.

More recently there have been efforts on the College level for a generalized support of the School of the Arts. There is not a current plan for attracting donors to the department specifically.

- **Educate the College on faculty research and the MFA:** This does not feel like as much of an issue as it once was. Certainly, having a dean who is a passionate advocate for all the departments in the College is helpful. There is far less need to make these basic educational efforts and defenses of our creative research.

- **Develop upper division undergraduate and graduate courses:** The department has done a good deal of work in this area. In 2010 the Graphic Design major was reimagined from the ground up in an effort to be less pigeonholed by dated course titles and curricula. This change has been largely successful in creating a more open sequence of courses that can adapt to changes in the professional environment and better serve our graduates.

Once department identified and hired a fulltime faculty in Photography, that area's curriculum underwent some strategic modifications to create a more cohesive sequence as well as setting up a course rotation that better served students' paths to graduation.

Foundations underwent a significant change with the introduction of the Introduction to Digital Art class as well as a general, but necessary clean-up of courses and catalog descriptions and program sheets. In 2012-13 discussions began in the department about the need to introduce technology and the concept of digital as an integral component to contemporary artmaking. The Intro to Digital Art course has continued to evolve and it has benefitted from being taught by a wide range of instructors who bring their own disciplinary perspectives.

In 20xx, Art History recognized the need to develop a two-course art history survey. Students who went on to the upper division were being underserved by the department's current single-course survey. The amount of material to be covered was simply too much for a single course. The change also allowed for a greater emphasis on writing which has had a positive effect on our assessment. This effort also brought the program more in line with standards of the discipline

In the graduate studio arts area, a much-needed professional practices and teaching practicum were introduced. The Professional practices course gives graduate students the full breadth of insight into studio practice and maintaining a presence the professional art world.

While not strictly curricular, both the studio and graphic design portfolio reviews have undergone evolutions and refinements in their ability to assess student aptitude for BFA recommendations.

- **Continue Study Abroad Programs:** This was done even through the difficult period around 2012-13. The Study abroad programs have continued to thrive with a renewal of a Memorandum of Understanding for archeological work in Sicily.

- **Address changes occurring in the arts and the impact of digital:** Obviously the newly developed Introduction to Digital Art addresses this directly, but other changes have also been implemented. Graphic Design has made its web design class into a two-class sequence now called Interactive Design Lab 1 and 2. These courses are open in their content allowing for flexibility and changes in the industry. Currently they focus on coding for the web and interface design respectively. All of our latest hires also bring interest and expertise in digital as a direct result of making this component central to all new faculty searches.

Thanks to generous tech fee grants from the university, the department has been able to acquire significant digital equipment, including a laser cutter for the Davie campus, two similar units for the Boca Raton campus, two large-scale printers for the Boca Raton campus, and several 3D printers, as well as smaller printing units for the VA115 and AH206 labs. Effort has been put into installing smart classroom systems with computer podia and large-format screens in the ceramics, painting, photography, and printmaking areas.

- **Secure funding to renovate the photography area:** During the period under review a major investment was made in the Visual Arts building to renovate the VA116 suite for Photography. The 'wet lab' for film photography with 19 individual printing stations was restored for the very popular black-and-white course, three individual dark rooms were restored, and a new state-of-the-art smart classroom was built from a storage area and two other dark rooms. This is one of the best instructional spaces for photography in the region.

- **Support expansion of categories within assessment databases:** The assessment piece of the recommendations has not been effectively addressed at this point. There are discussions planned for the new year to try to address not simply assessment, but try to take a holistic approach to the ways in which assessment, assignments and evaluation work as a whole.

- **Secure tech support person:** Conversion of faculty line funding allowed for tech positions in the 2015-16 school year and generous support from the college has allowed this to continue this AY, but there is not any current ongoing funding for these positions. Along with the assessment recommendation, this is another important piece that will be an ongoing issue for the department.

- **Continue to improve departmental website:** This is another area that has not been resolved. It is also clear that a simple renovation of the website will not be enough. We are in an era where a consistent social media presence is necessary to attract students and engage with them in the manner they are most used to. The department is looking at ways that GTA hours could be used to support this kind of effort.

- **Develop a method to track employment/alumni:** Another laudable suggestion, but one that demands resources at nearly the same level as our tech support needs – particularly initially while databases and

protocols are established. There may be creative ways to combine this recommendation with the one concerning the website and social media. This may even, ultimately, be incorporated into the duties of our new in-department advisor, but that is already a heavy workload given the advising case load in the department.

C. Instruction

Baccalaureate Programs

Establishment of goals for student Learning: The Department of Visual Arts and Art History undergraduate program goals and Academic Learning Compacts are consistent with the university assessment criteria. Learning compacts address areas including: content knowledge, critical thinking skills, and oral and written communication skills, as these relate to the visual arts and art history degree programs.

Declarative Knowledge: Students will demonstrate knowledge of the major artists and art works relative to chronological periods in art with an emphasis on artist/designers from their area(s) of study. Students will discuss artists and their works using vocabulary relevant to the discipline of visual art and applying perspectives from art criticism and theory, art historical knowledge and will relate these artworks to their area of study.

Procedural Knowledge: *Research skills* Students will research, evaluate and discuss works of historical relevance through the required upper division art history course work. Studio art and graphic design students will research processes and production methodologies relevant to their own field of study and apply that knowledge in the creative process.

Procedural Knowledge: *Technical skills for Graphic Design and Studio Arts degree programs.* Students will demonstrate an understanding of the principles of studio foundations and an advanced proficiency regarding formal, technical and content issues in their studio area(s) of concentration. Graphic design students will demonstrate proficiency in the language of digital imaging and attain appropriate computer/technical/software skills as applied to the discipline of visual communication. Students enrolled in B.F.A. degree programs will participate in a class exhibition of artwork approved by faculty in the department. Visual arts students in the B.A. and B.F.A. degree programs will submit a digital portfolio, a résumé, an artist statement, oral and visual self-presentations of their artwork, and supporting materials including applications for an arts grant and gallery representation.

Critical Thinking: *Analytical skills, creative skills, practical skills* Art History majors will evaluate and discuss works of art relative to the chronological and stylistic periods during which they were produced. They will make critical assessments of artists and their works and the role artists play in society. Graphic design and studio art students will demonstrate proficiency in art related problem-solving skills as applied to creative work from their discipline. They will develop a portfolio that documents and present their creative skills.

Written and Oral Communication: Students will produce research papers, essays, and other relevant writing samples that are grammatically correct, well organized and demonstrate an active technical vocabulary relative to the assignment and discipline. Art History majors will deliver oral presentations on art historical subjects. Graphic Design and Studio Art majors will demonstrate proficiency in documenting, representing, and discussing their work by developing both visual and oral self-presentations of their creative work.

Team Collaborative communication: All visual arts and art history majors will demonstrate the ability to work on a team-oriented, collaborative project. This is part of the required course work in all sections of Senior Seminar.

Assessment of how well students are achieving expected learning outcomes (refer to the program's latest report in the FAU Assessment Database): Learning outcomes as defined by the department's assessment plans vary slightly for each degree program. All majors are required to present proficiency in the areas of content knowledge, critical thinking, and oral and written communication. The Department of Visual Arts and Art History has chosen to collect data for all areas of assessment from the Senior Seminar courses. This course is required of all majors, and it is recommended that student take it in their final semester. During the period under review there were three Senior Seminar courses taught in the department serving four degree programs: Art History Senior Seminar, Senior Seminar (for studio arts and graphic design majors). Every student in this course is required to prepare and turn in a packet of information that includes writing samples and evidence of professional development. Majors in the visual arts (ceramics, graphic design, painting, photography, printmaking and sculpture) are also required to include a digital portfolio of creative work from their discipline. The packets are retained by the department and evaluated by the Assessment Committee.

The Assessment Committee in the department with representation from art history, studio art and graphic design evaluates a representative sampling of 20% of the portfolio packets. A 5-point scoring rubric implemented in 2007, has been the standard through this review period. Review of papers, creative portfolio, and group collaborative projects by the department committee has consistently indicated student performance in all assessment areas to be of average to slightly above average in quality and performance. During this period, the relationship of student achievement to expected outcomes was mixed with minor variations from year to year. Students in BFA and BA in Art History tracks achieve higher scores with greater consistency than the BA in Studio.

The Senior Seminars for the BFA require students to work collaboratively to host an exhibition or event featuring their creative work. These fall and spring semester events are well attended and serve as a summation to a student's time at FAU. Two BFA seminars are offered each fall and spring semester on the Boca Raton and Davie campuses, respectively, and although the content is the same, one show tends to attract studio arts students, while the other tends to attract students in Graphic Design (although students in any BFA concentration may enroll in one or the other, depending on individual circumstances). The predominantly Graphic Design show developed in Davie – often hosted at private

venues in an area of the students' choosing – is traditionally well-attended by creative industry representatives who have offered students jobs the night of their show.

Description of how results of assessments are used for continuous program improvement: For baccalaureate programs, information gathered from assessments is reviewed by a committee of faculty members who collate the results and look for causal relationships between what is known about the course and its outcomes. Our outcomes do not vary outside of what would be considered a standard deviation, so it has largely been a matter of monitoring outcomes for significant and ongoing declines. Having said that, there should be an effort within the department to move to the next level of outcome success. One way that this can happen is to develop a plan for integration of assessment into the thinking about curriculum and to reinforce outcomes from the earliest stages. All too often Assessment – while being subject to minor changes and adjustments – has not been the focus of study.

Review of lower level prerequisite courses to ensure that the program is in compliance with State-approved prerequisites: The department foundation/core art program includes the following courses:

Art Appreciation (ARH 2000)

Drawing 1 (ART 1300C)

Design (ART 1201C)

Intro to Digital Art (ART 2205C)

Drawing 2: Figure Drawing (ART 2330C)

3-Dimensional Design (ART 1203C)

for studio art majors

Graphic Design 1 (GRA 2190)

Graphic Design 2 (GRA 2191)

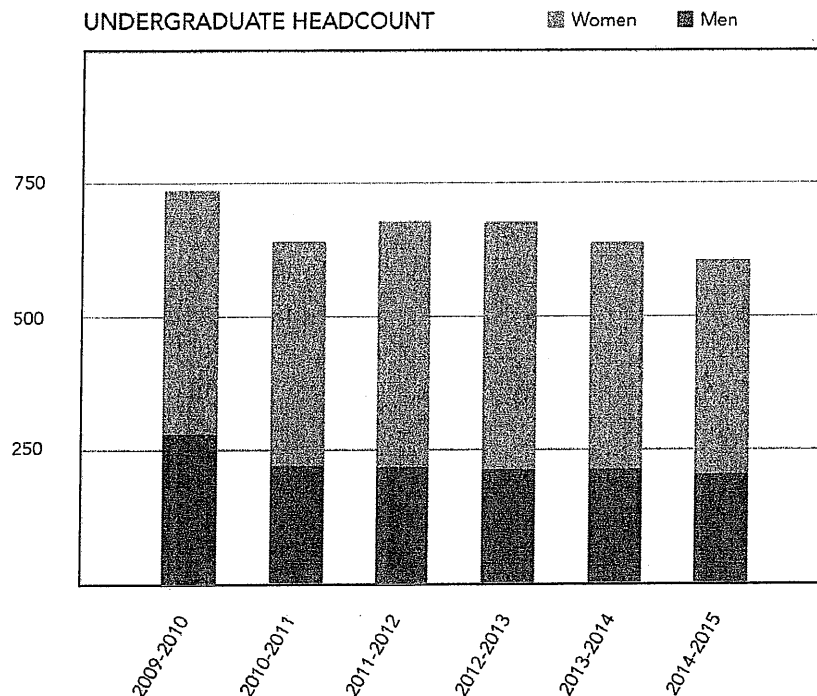
For Graphic Design majors

These courses are recognized in the Common Prerequisites Manual (CPM) maintained by the State of Florida. Students who take these courses at state colleges or other state universities can transfer them into our program. Students who transfer to FAU but have not met the prerequisites are able to complete them in the Department of Visual Arts and Art History. In certain instances, the course numbering of prerequisites does not coincide between the state colleges and FAU, so careful attention in advising is required for each student that transfers to FAU.

As previously stated, the Department of Visual Arts and Art History has instituted a portfolio review and application process for referral into the B.F.A. in Studio Arts and the B.F.A. in Graphic Design degree programs. A Student's portfolio must demonstrate that they have achieved a level of skill in the work completed in the core art courses that indicates the ability to be successful in an advanced course of study. The B.F.A. degree program is the preferred degree by institutions accepting students for advanced study in an M.F.A. degree program in the studio or visual arts. Students whose work in the B.A. degree program.

Admissions Criteria: The Department of Visual Art and Art History does not have admissions standards distinct from that of the University.

Enrollment information (headcount and Student Credit Hour (SCH) production):



The department remains one of the larger entities within the college and the university in terms of student enrollment, although there has been a decline in numbers, particularly among undergraduates in comparison to years prior to 2009 (although the decline is not as great as that in similar programs at other institutions, such as the University of Florida). In Fall 2009 by IEA interactive data reporting there were 682 undergraduate and 26 graduate students in the department's programs. By Spring 2014 there were 523 undergraduate and 16 graduate students; and at present count (Fall 2016) there are 476 undergraduate and 16 graduate students in the department's programs.

One may speculate that the reasons for the decline in undergraduate enrollment may be attributed to the transfer of computer arts in animation students to the School of Communications and Multimedia Studies (this is certainly true for graduate enrollment), as well as to the tightening of major requirements with portfolio review (the quality of student work has increased). Overall social anxiety over the value of a liberal arts education and education in the visual and performing arts has also had an impact on major enrollments.

The total numbers of undergraduates who become art majors is not one of the department's areas of concern as there is a steady stream of students who are interested in the arts. The difficulties are more in the distribution of majors. The Graphic Design area attracts the largest number of these majors most probably due to there being a professional field into which students can move. The numbers of majors in the Studio practices is where there needs to be consistent growth. An argument can be made that the turnover and inconsistencies in regular fulltime faculty has a role in this. Students – particularly undergraduates – are unlikely to join the program for a specific faculty member, but they often use the knowledge of existing students to find their way to popular professors. This creates loyalty to programmatic areas. Turnover hurts this in ways that it takes years to rebuild. This was very distinctly true of the review period. As we are finally filling lost lines and have a number of new and younger faculty there should be an increase in Studio majors. The next hurdle will then be to increase the quality of students in a highly competitive market.

Nevertheless, while undergraduate enrollment in the period from Fall 2009 to Fall 2016 dropped 30%, the total state fundable FTEs generated by the department overall dropped roughly only half that by 16%, as demonstrated in the following table.

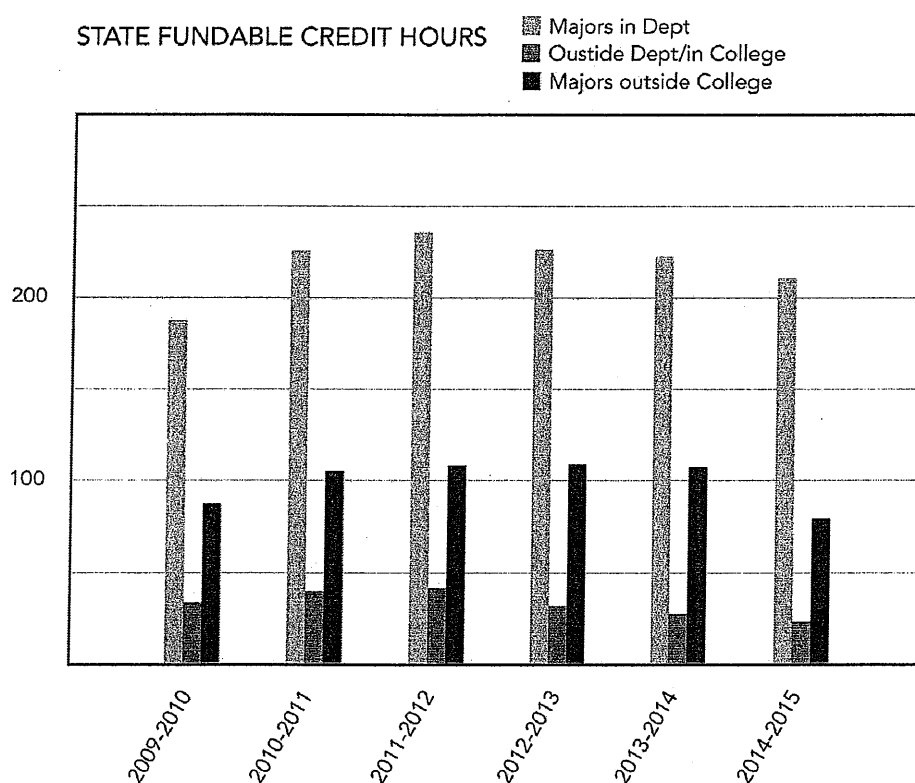
Semester	State Fundable SCH	Annualized State Fundable FTE	Non-state fundable SCH	Non-state fundable FTE
Fall 2009	6,781	171	15	0.4
Spring 2014	6,108	153.6	109	2.7
Fall 2016	5,732	144.2	42	1.0

Overall, the department has responded to changes in enrollment in an efficient way.

The large Art Appreciation 'service course' also provides the department with many valuable FTE credits. This course was included in the state's official list of general education courses across state colleges and universities, and it is not likely to diminish in number, although the large 350-student 'mega-section' was abolished after several semesters of experimentation. The needs of crowd management and the processing of significant numbers of students pressed the department for assistance, which was provided by MFA students that varied greatly in their own skills at writing and art historical analysis,

proved to be less productive than what could be achieved with smaller sections capped at 169 students (already this is a notable increase over the 135 cap in place prior to the period in question).

In the next graph, what one sees – in addition to the bulge of the high enrollment period in the middle part of the period, is the decline in both student located in the college, but outside the department, and majors outside the college. Majors from outside the college track with the general major population, but within the college, earlier and to a greater degree. It would be somewhat impossible to speculate about the reasons for this. This period was characterized by any number of forces affecting enrollment and it is too complex to assign easy values to. One thing it speaks to is the need to seek and retain the exchange of students occurring within our closest population – the college.



Average class size and faculty/student ratio: The historical data regarding class size shows lecture sections averaging just over 35 students per section and an average of 76.6 sections offered during the review period. Of those sections an average of 62% were faculty-taught. This is below the college average at almost 74%. It should be stressed here that this is a Departmental total which includes Art History lecture sections which change the per-section data upwards. Enrollment in studio art courses and graphic design is conditioned by limits to the number of students that can be in studio and computer labs at any one time for reasons of safety and/or availability of equipment. Generally, the limit is 18 students per studio class, which is high for a single instructor in comparison to faculty-student ratios in

comparable programs at peer institutions. Studio facilities are also utilized for work-time out of class, with an appropriately trained technical assistant or student monitor supervising enrolled students, and this utilization also limits the number of classes that can be held in the department's facilities overall. There is also some discrepancy in institutional data concerning the ways that courses are counted. For instance, during the 2009-2012 period, there were no sections designated as "Labs". From 2012 forward there were 3, 12 and 14 sections in their respective academic years. While this does constitute some inaccuracies, it does not to the point of being problematic when describing the class sizes and student/faculty ratios. Of note, there were nearly 600 additional courses during the period, or an average of 108 per AY. These courses were mostly Directed Independent Studies – courses of between 1 and 4 CR that are developed by the student with the help of an overseeing faculty member. These courses are useful in supplementing student learning and developing independent research initiatives. They are also problematic in that they do not count toward the larger Student Credit Hour production and they are not a recognized part of faculty teaching loads. They are also misused by students who wish to avoid a particular instructor or for whom an offered course section does not fit their schedule. The abuses, however, are not widespread and it is up to individual faculty to determine if an existing course fits the research agenda of the student. By and large, though, the courses are integral to the development of undergraduate and graduate research.

The university-wide student to teacher ratio is a high 24:1. In the Department during the years of our largest enrollments, it was even higher. In some ways, the decline in total student numbers over the past few years has been a benefit to our curricular efforts. We are at a place where we can adequately serve our majors with enough faculty attention to improve retention and maintain steady progress toward graduation. High numbers, while impressive in one dimension, become a hindrance, when students cannot get the classes they need for graduation and feel that they cannot get adequate feedback which is essential in navigating the subjectivities of creative research.

Curriculum, including duration of program and comparison to peer programs, as identified by the unit (including aspirational peers and SUS): The undergraduate curriculum required for majors in Visual Arts and Art History allows a specialization in the areas of Ceramics, Graphic Design, Painting, Printmaking, Sculpture, Photography, or Art History.

Students begin their study in either the BA in Studio Art or BA in Art History degree program. Upon completion of the 5-6 core art courses, students intending to be majors must submit to the Graphic Design or Studio Art portfolio review. Students whose work is assessed to be at a high level of accomplishment are encouraged to pursue the BFA in Graphic Design or BFA in Studio Art. The BFA comprises a 120 CR program with a minimum of 20CR in the student's major concentration. There is an effort to expand the curriculum by offering topics courses on a rotating basis. These allow for some expansion of the normal course offerings and allows us to provide fundamental skills and knowledge in an area while being able to also address contemporary issues. Students also have the option to continue in the BA.

The BA in Studio Art offers students a broad education in the visual arts. Students select three studio arts areas and take a beginning and an intermediate level class in each. The BA is a general degree in visual art, but one which can enrich and inform other professional pursuits outside of art, and it is the sole kind of studio degree program at some notable colleges and universities (particularly for students that intend to continue in other, non-art-related professions, such as law and medicine). The BA is also positioned as an alternative route to graduation for those for whom the BFA not co-terminus with the professional or educational goals. Students in the BA are required to take 24CR in three areas of concentration (the equivalent of 8CR or two classes in each. The BA also has discrete Senior Seminar class for assessment purposes and maintains the requirement for foreign languages.

Two years ago we recognized the need for digital arts education that had a broader application. We developed the Intro to Digital Arts course as a part of the foundations core. The course was intended to introduce students to digital art as a venue for artistic practice as well as to introduce various software applications. What we have found since is that students are interested in continuing to pursue digital in its own right and we have not yet decided how to pursue this as a department. Our aspirational out-of-state peer, University of Georgia, has 13 areas of study including 2 minors in Studio and Art History. UGA's program is particularly well-rounded with a number of majors that would be impossible for us to offer. Their jewelry making, fabric design and interior design programs would not be a particularly good fit for our existing program, but the ArtX: Expanded forms and their Interdisciplinary Art and Design AB would fit with the potential for growth we see in digital and experimental areas. We are developing a cost-center digital fabrication facility (a FabLab) that will house a number of technologies that would work well with our aspirations in this area. While we currently lack a clear educational path, there are already facilities in place to aid in the development of concentration area in digital fabrication/experimental arts. On the whole, the program at UGA is robust and speaks to a traditional residential campus that can rely on having students from freshman through senior years.

Comparatively, our in-state peers University of Central Florida and University of South Florida also have a large number of major choices. UCF because of its location has a clear emphasis on animation and entertainment. Animation at FAU is currently housed in the School of Communication and Multimedia Studies. While we share some core courses (SCMS students take our Drawing 1 and 2 courses) there is a clear division with both the Studio and Graphic Design programs. UCF houses a School of Visual Arts and Design. Their BFA program in Studio Arts looks quite similar to ours with certain distinctions in concentration areas. UCF offers a rather extensive book arts concentration and a number of "Combo" areas that allow students some flexibility in concentrations with cross-over. For instance, their drawing and illustration combo creates opportunities for students looking for more professional opportunities with their drawing skill. We do allow for some similar crossover – as between sculpture and ceramics, but it isn't as codified in the program. There is also a stated link between the BFA and graduate study that we do not explicitly make in our program.

Recently, there have been discussions in the department regarding making an enhanced distinction between the BA and BFA. The BA need to be better defined as a degree in its own right. There are ways

that UCF's distinction, however slight, can help us define our own degree programs a bit more. Additionally, there is an advantage looking at opening our major concentration areas. University of South Florida comprises a College of the Arts with the School of Architecture and Community Design, the School of Art and Art History, School of Music and the School of Theater and Dance. This differs from our program in that we are housed in the larger Schmidt College of Arts and Letters. One thing this allows USF to do is leverage the weight of a single college when it comes to creating and maintaining an identity within the university. We are currently in discussion now with elements of the arts areas in our college to try and formalize a School of the Arts entity within the college. We had this in the past, but the effort lost traction when the then director and driving force behind the School left for James Madison University. There is not a Graphic Design degree per se offered by USF, but they are – like UCF – heavier in digital arts and animation.

One feature that all three schools have in common is multiple courses organized around teaching art theory. At UGA it is Ideation and Methodology, at UCF it is Art as Interface and at USF it is Concepts and Practices. We have only recently begun discussing how this might be integrated into our foundations core, but it is certainly a necessity if students are to understand the processes of legitimization that have led us to contemporary art practice.

Description of internships, practicum, study abroad, field experiences, Pedagogy/Pedagogical innovations: The department looks to a variety of outside-of-the-classroom experiences, in order to enhance its curriculum. The varied nature of art instructional content, which ranges from the development of hands-on manual skills to digital elaboration of design and academic research, is adaptable to a variety of work situations, and the focus in art on the education of the individual makes the department's students ready to fit into specialized work niches, while they are still in school. The curriculum has specific course numbers for student internships, both a generic one and one specifically devoted to museum studies, so that students may earn academic credit for what they do.

Internships and Other Practicum Experience: Each semester requests come to the department from companies, individuals and cultural institutions for student interns. While most of these opportunities are not paid experiences, in some cases there is compensation. The department is careful to state that student interns are not temporary workers (sometimes the goal of those making the request is to obtain labor at low or no cost) and that the department will not approve an experience where there is not a formal supervisor that is qualified in whatever area the student wishes to do the internship. That supervisor must support a report written by the student on his or her activities with the department, in order for the student to receive credit, and periodic monitoring of such activities by a faculty sponsor is expected.

Students from the department have worked at such retail stores as *L'Anthropologie* (this chain of stores often employs sculptors and others with training in art installation for their display spaces), for individuals such as the photographer Jessica Glynn (she specializes in photographs of high end interior and exterior real estate spaces), and museums, such as the Boca Raton Museum of Art, the Norton Museum in West

Palm Beach and the Margulies Collection in Miami. Preparation for museum internships is particularly well articulated through the department's Museum Studies course, which is taught in the fall and the spring semesters by W. Rod Faulds, who is a talented gallery designer with extensive experience as Director of the University Galleries. The galleries at FAU themselves offer paid and internship opportunities for university students, many of whom remain with the entity for more than one semester. There is also a track in the department's graduate assistantships for a student to work multiple semesters at the galleries and then stay on as a deputy administrator for at most two years after receiving the MFA degree. While most of the internship practicum experiences remain in the South Florida area, the department has in the past sponsored students that have worked in New York and other far-flung areas on important projects, such as the International Agreement between Italy and the United States on Cultural Resource protection (through the Saving Antiquities For Everyone organization, which is based in New York City).

Efforts have also been made to collaborate with innovation start-up incubators such as the university's own Tech Runway. This entity, which is administered through the College of Business, seeks to pair entrepreneurs in the community with faculty and qualified students to develop ideas and products in a one- or two-year period at a facility that is located at the north end of the Boca Raton campus. After the so-called incubation period, the activity is then sent out to thrive or wither in the business world. Likewise, interns from the department, as well as the Department of English and the School of Communications and Multimedia Studies, have worked for SANDOW, Inc., a company that owns several noted publications (e.g., Architectural Digest, Lux magazine) and other resources such as their materials library, which has its principal seat in the business incubator complex not far from Tech Runway.

While these business entities are receptive to student interns and the cycle of their semester-based schedules, other potential outlets for student internship and practicum experience remain elusive due to the production and design focus of the business itself. A good example of this challenge was the request from Capitol Furniture, a major Pentagon contractor, to develop innovative furniture or furniture components, for student collaboration. The idea to develop ideas in a classroom setting and to carry that classroom activity over into the company's research and development initiatives ran into conflict with the need to develop structured and staged learning experiences for the students, who also had to pass examinations at least at the conclusion of the semester (and the varied outcome of student learning experience, which is a norm in the classroom, is not acceptable in a competitive business environment).

Study Abroad: The department participates in the activities of the Office of International Programs (OIP), which is the primary conduit for study abroad experience at the university. Faculty members from across the university are invited to propose specific programs that meet the educational criteria of the OIP and their respective departments. The department has supported programs in France, Italy, Mexico, and Spain, and during the period under review two summer programs have been led by department faculty members, as well as one in New York City.

One program, based in Orvieto, Italy has been co-directed by Professor M. Angela DiCosola together with Dr. Miriam Ruthenberg of the Department of Languages, Linguistics and Comparative Literature.

This joint venture focuses on Italian language and culture, as well as studio arts that are found in the charming and historic city in central Italy. Visits to local archaeological and historic sites (Orvieto was a major center in Etruscan antiquity, the Middle Ages and the Renaissance) are made in conjunction with work at local ceramics studios and the program base facility, which has been a modern convent that is available to academic groups. Of particular note is the program's focus on developing a journal that encompasses the full period of the program, which is a particularly valuable skill for artists and anyone that travels. Another program, based in Catania, Sicily is directed by Dr. Brian E. McConnell. This program is built around an archaeological excavation at the site of Rocchicella di Mineo, known in antiquity as Palikè, an important sanctuary of Sicily's indigenous Sikel people, where FAU holds an agreement for the development of research with the Sicilian Regional government (Dr. McConnell is a Registered Professional Archaeologist). Work at the site is balanced with classroom activity and trips to other important archaeological sites and museums on the island (for example those at the ancient Greek cities of Akragas and Syracuse and the Roman villa at Piazza Armerina), and students learn about Mediterranean cultural history, local cultural resource interpretation, as well as archaeological field techniques, which are surprisingly similar to those of the studio arts. For both programs students are able to obtain academic service learning credit. While a passport is not necessary for students to go to New York City, the distance from FAU in terms of physical space and environment makes study there tantamount to an experience abroad. A former faculty member, Associate Professor Blane de St. Croix, led a group there that pursued studio art during the period under review, and just recently (summer 2016) a graduate student participated in the New York Studio School's summer Drawing Marathon, which was an intensive ten-day experience with instructor and peer group critique.

Innovation In Teaching and Distance Learning: Select members of the department have engaged in research-based teaching, in order to further their own specific initiatives and to keep their field fresh through innovation. Support for this work has come in part from the Office for Undergraduate Research Initiatives, which provides grants for the purchase of specialized equipment, and for several years the office for E-Learning provided incentive grants to faculty members that wished to develop on-line versions of existing face-to-face courses.

Associate Professor Tammy Knipp has developed a special topics course around eye-tracking monitoring devices and relative software. This equipment is particularly useful in the assessment of how people view objects in 2D and 3D. Not only does this help one to understand the ways that people evaluate artwork, but also, it is a practical measure of the effectiveness of graphic design. A particularly innovative collaboration among the colleges of Arts & Letters, Engineering and Business in the development of graphic design for mobile apps was taught by Professor Linda Johnson as instructor of record with the assistance of an advanced MFA graduate student that had worked on the project first as a research assistant outside of the formal university curriculum (this former student is now a tenure-track professor at a university in Washington State).

It should be noted that not all of the subject matter offered by the department lends itself readily to distance learning formats, particularly hands-on studio content (you can't teach shop techniques on-line any better than a YouTube instructional video), but where it has been possible to do so, members of the department have made significant efforts in this regard. Professor Stephanie Cunningham and Professor Linda Johnson have developed on-line courses in Poster Design and the History of Graphic Design, respectively, which are among the first classes to be fully enrolled in each semester that they are offered. An experimental section of Digital Photography 2 was taught on-line in the spring semester 2013 by adjunct instructor Suzanne Khalil, and in the spring semester 2016 the department also offered a distance-learning version of its Art Appreciation course, which had been developed by Anita Kirchen, an FAU Ph.D. graduate who also was teaching as an adjunct instructor.

Scope of institutional contributions, such as to the Intellectual Foundations Program, cross-listed courses, "service courses," inter-professional education efforts, certificate programs:

Foundations Courses: The rather unique character of curriculum of the Department of Visual Arts & Art History compels it both to participate in the university's Intellectual Foundations Program (IFP) and to offer its own series of foundation-level courses. The Art Appreciation course (ARH2000) has been selected by State of Florida to be among the courses offered statewide for the basic undergraduate distribution requirement, and the department teaches roughly 500 students each fall semester, at least 330 students each spring semester, and at least 150 students each summer (a number of the summer students are in the university's required program for students that have been given provisional acceptance). This general course, which had once been the foundation for all upper division art history classes, is now directed to non-majors, while majors take the year-long art history sequence (ARH2050-ARH2051), which serves roughly 80 students in each of the fall and spring semesters. Studio courses in 2D and 3D design, drawing, figure drawing, digital art, and 2000-level introductions to such subjects as Ceramics, Painting, Photography, Printmaking, Sculpture, and Typography, which together constitute a roughly two-year introduction to the studio disciplines and graphic design, are not included formally in the IFP, but they are very much the foundation to an art student's intellectual and practical development, and they are also the basis for evaluation of Portfolio Review, which is required of all student majors.

Cross-listing and Collaboration: Certain courses, such as the Introduction to Digital Art are also foundation courses for programs in the School of Communications and Multimedia Studies, and departmental cross-listing can be found both at the undergraduate level for certain courses in the Harriet Wilkes Honors College and at the graduate level for the College of Arts & Letters Comparative Studies Program. The department participated actively in the former Ph.D. Program in Fine and Performing Arts, which has since been closed, but which saw fruit in the completion of several degrees with degrees on innovative topics, such as the culture of post-Hurricane Katrina New Orleans, integrated arts instruction in secondary education, and bodily knowledge in the work of a famous dancer and ceramicist during the period under review. A faculty member continues to participate in the executive committee of the current Ph.D. in Comparative Studies.

Faculty research, which ultimately has an impact on student education, also crosses departmental and disciplinary lines. There has been collaboration between ceramics and engineering, sculpture and English, art history and music. Recently, the Commercial Music program sponsored an award called Art2Music, in which a visual arts student presented a work that was interpreted by an undergraduate student composer. The artwork and the musical composition were presented at a special awards ceremony in the fall of 2016, which was described by a member of the Music Department as 'one of the best initiatives that I have seen in my long career at FAU.' There are plans to sponsor a corresponding Music2Art award that sees the process in reverse in the near future.

Certificates: The department does not offer specific certificates, although the institution of digital applications in traditional art areas, such as CNC routers and digital printing in ceramics, graphic design, printmaking and sculpture, might offer several possibilities. The notion of a certificate at the university is somewhat fluid, in that at the outset of the period under review, a certificate recognized a limited degree of specialization in a subject area – equivalent to the level of knowledge that one might get with an academic minor but not necessarily confined to the areas of a discipline as defined by the academic structure of the university (e.g. Peace Studies) – while later interpretation gave the notion of a certificate greater procedural content (e.g., methods of teaching English as a Second Language). Currently college advising identifies a certificate as an 'interdisciplinary minor'. Already studio art minors can be considered to be interdisciplinary, as the approaches and techniques of the studio disciplines are so varied in content. Nevertheless, the department engages actively with the college's certificate programs, including Classical Studies (this program is headed by one of the department's art historians, and it is a common combination with art history majors) and Women's Studies (another faculty member in art history is active in the administration of this certificate).

Student profile, including student diversity and demographics, scholarly activity, number of students receiving scholarships and assistantships: According to the IEA common datasets for the University 77% of incoming freshmen were in the top half of their graduating class with 11% coming from the top tenth. The average GPA for first-time, first-year, degree-seeking freshmen was 3.78 out of 4. 57% of incoming freshmen are female and 43% male. The overwhelming majority of students are from Florida and within Florida most are from the Broward and Palm Beach Counties. Outside of the state, most incoming freshmen are from the Northeast (New York, New Jersey, Pennsylvania, Maryland and Connecticut). International students are largely coming from the Caribbean and South America with Haiti and Colombia being the largest populations.

Ethnicity*	Department	College	University
Black	12%	18%	21%
Hispanic	34%	26%	25%
White	44%	49%	44%

* The listed ethnicities represent the three largest of the five tracked by IEA. While others represent important contributions to the diversity of the campus and department, the individual numbers are simply too low to be affected by departmental policy.

In terms of ethnicity, the Department enrolls about the same percentage of white students as the University, with slightly lower numbers than the College. The Department has a nearly 10% higher Hispanic/Latino population than either the College or the University, but drops the same amount when comparing African American student enrollments. There is no current method for examining the disparities in ethnographic distribution, but it bears some examining if we are to achieve or exceed the diversity of the larger academic units.

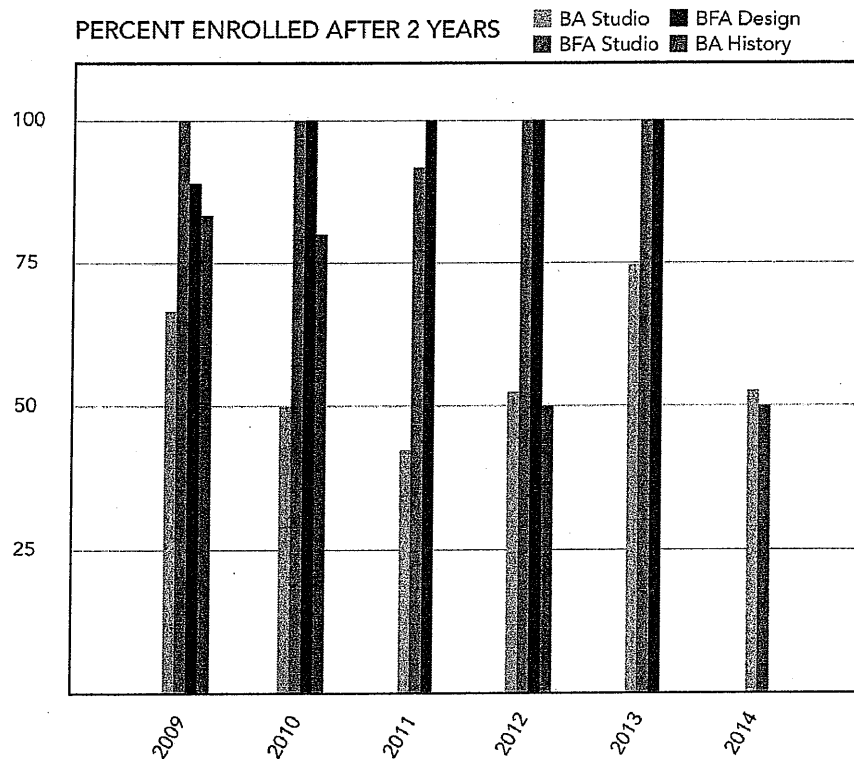
Student research is a valuable component of undergraduate education at FAU and certainly in the Department specifically where the argument can be made that the greatest amount of original research is done. While we have had some participation in undergraduate research days it has not been central to student research exhibition. This is understandable in that it is often hard for students to understand what they do as *creative* research and harder still to fit it into a science-oriented research institution's agenda. This is still an approach to gaining a greater university awareness of what happens in our programs and one which we should explore.

While our undergraduate students do not receive departmental assistantships, we do offer many scholarship opportunities. The numbers of these vary each year as some awards may be divided into several smaller awards. Typically we offer up to 20 awards and scholarships.

Advising Procedures: Students in the Department are advised by different entities within the university depending on their path into FAU. Students who begin their freshman year with FAU are under the advisement of University Advising Services, while students that have completed 45 credits are transferred to the college advising office. Throughout the period under review, a dedicated advisor from this office for art students was housed within the department on the Boca Raton campus, and a second advisor, whose focus was primarily for students that frequented the Davie campus handled students in art and other departments. A third advisor, whose activities were dedicated equally to the Department of Visual Arts & Art History and the School of Communications and Multimedia Studies, was hired in 2014. These advisors are essential to the management of individual student plans of study, and their assistance in the development of the departments so-called 'flight plans' (standard programs for

year-by-year progress toward the degree) during the 2014 – 2015 academic year was essential. The sudden retirement of the in-house advisor in the summer of 2016 was compensated for by the college advising office through the full dedication of the formerly third advisor to the department's students, but just the same the need to hire a new third advisor is paramount.

Retention rates (2nd year retention/persistence rates of students with a Grade Point Average (GPA) above 2.0 - FL SUS Metric #5)



The above chart shows a few different stories some of which are difficult to unpack through simple observation. One is that there have been several changes to the CIP Codes – particularly early in the review period – created a number of false divisions in data. Another is that the BA degree is often considerably more fluid. Few students declare the BA upon entering the program as many are aspiring to the BFA. Part of this is also obviously the proximity of portfolio reviews to the second-year retention metric. Students who declare as BA initially are suddenly a BFA in either Studio or Graphic Design. This has the effect of making BA numbers artificially low particularly spring semester.

The availability of courses and faculty staffing has also had a significant impact on enrollment and progress toward graduation. The change in the Graphic Design curriculum in the two-year period from Fall 2012 to Summer 2014 necessitated the introduction of new upper division courses, which needed

adjunct instructional faculty on both the Boca Raton and Davie campuses. The somewhat unique situation of the department with a presence in two counties and students from three counties that, as demographic cohorts, tend to gravitate to one campus or the other some with a need for evening-only classes, created situations in which staffing and course availability became impediments to timely graduation.

Both the BA in Studio and the BA in Art History show similar trajectories. In some cases, for similar reasons and in others, quite different. Art History went through a period of instability with regard to faculty numbers. Two positions were lost – one to retirement and one to resignation. One faculty stepped into the Department Chair position though the middle of the review period costing the area 4 courses per academic year. While the two open lines were filled, there is continued instability while new faculty find their footing. Indeed, Art History, perhaps more than other areas suffers from inconsistencies in faculty engagement. Upper division classes are less likely to be filled with majors if there are not cohorts being consistently cultivated. Students with aptitude need the assurance and guidance of professors they know will be available for the whole of their coursework. Another important factor was the introduction of state-wide metrics that began to erode both double major and minor populations that had previously been a good portion of the upper division Art History courses. State incentives for timely graduation with a surcharge for enrollment over 120 credit hours have had a negative impact on double majors, particularly between graphic design or studio arts majors and art history, which was common prior to the institution of performance-based metrics.

With the department's primary emphasis, including faculty resources, being directed to the BFA, students who end up in the BA through choice or failure to pass portfolio review, may already adjusting to the disorientation of a degree they implicitly see as second tier. Occasionally these students are looking at excess hours to complete their degrees. Other times the disappointment of the review process is simply too much. There is an imperative for the Department to examine ways to make the BA and BFA differentiate based on scholarly goals, not outcomes of reviews.

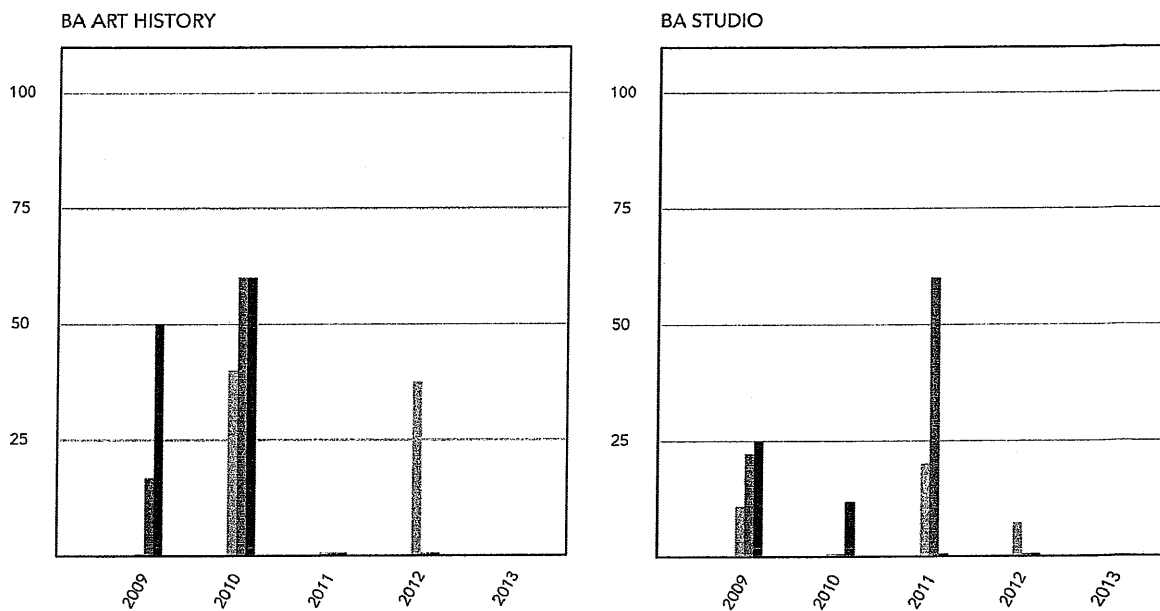
It is also worth noting that within the period under review we have also had 3 university presidents, one of whom left after a good deal of unrest. The Arts and Humanities Dean being replaced with our current Dean as interim and who finally became permanent starting in 2013. Considered alongside a general economic downturn "instability" is a fair characterization of this period. The situation, from the university through to the department level, thankfully, is beginning to stabilize. We have a president who has helped us avoid the negative impact of the annual metrics review. Our Dean has been a tireless advocate for the College and the Department, and a series of new hires have re-energized the faculty and students. Our primary goal over the next few years is to build on this stability with better and more consistent student engagement and retention.

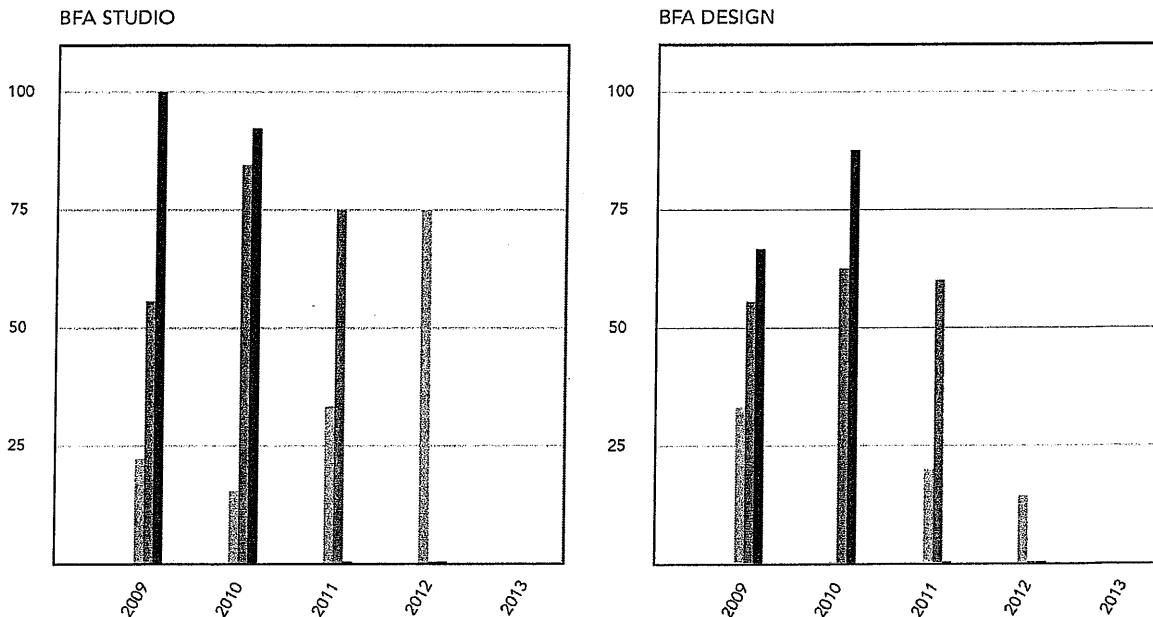
Graduation rates (6th year graduation rates for full-time and part-time First-Time-In-College (FTIC) students - FL SUS Metric #4): Evaluation of the department's programs must take into consideration the fact that many students transfer to FAU from the state colleges. These students are not included in the official state metrics, which is a major lacuna for any comprehensive evaluation.

The following 4 graphs show the graduation cohorts from the period under review. The most complete data comes from 2009-2012. As you can see, The BA in Art History and the BA in studio show some of the same inconsistencies that informed the 2nd year retention rates. In the BA Art History, 6yr rates were equal to or greater than 4 and 5-year rates. The 2012 cohort sees a positive uptick in 4-year graduation rates nearing 50%. This is likely due to more consistency in the availability of classes and the stabilization of faculty in the proceeding years. The BA in Studio exhibits much the same trend with better graduation rates in 2011-12. These are still not ideal – particularly with a likely shift in metrics that will emphasize 4-year versus 6-year rates. The BFA in both Studio and Graphic Design have fared better over the same period enjoying higher graduation rates in general, but reach 80-100% at the 6-year metric mark. Graphic Design is consistent in its 5-year graduation rate and has reduced its 6-year rate. This is likely due to curricular changes and a more structured path to graduation. The BFA in Studio has done very well with the 4-year graduation rates consistently rising to 75% of its 2012 cohort.

4-6 YEAR GRADUATION RATE

■ 4 Years ■ 5 Years ■ 6 years





Placement Rates/Employment Profile: The Department does not currently have the resources to actively track the employment of our graduates. This is, obviously, something that will need to be addressed as there is greater emphasis on outcomes that extend beyond graduation. Offhand, our design graduates have found employment at a number of agencies and firms including Eastern Surf Magazine, Damn Good Agency, Whole Foods Market, Boca magazine and many more small agencies and in-house design teams at local businesses

Others have pursued graduate education including a recent grad who is now at Rhode Island School of Design. Still others have continued on to areas schools for graduate education at Florida International University, The University of Florida and University of Miami. Some of the studio BFAs have had notable recognition such as being selected as the Helen M. Salzberg Artist in Residence at Jaffe Collection.

Student Recruitment: The department engages in several undergraduate recruitment activities:

College Connect Week: Assists current students in establishing a connection to their academic college, major and faculty as well as assist them in the exploration of the exciting involvement/learning opportunities available in their college.

FAU Expo: Provides prospective students and families an opportunity to explore academic programs, student services and student activities. Information about admissions, financial aid, campus housing, student life, etc. is also available to prospective students and family members. Frequently this event targets high school sophomores and juniors beginning in the college search process. The department

together with all other entities in the college was present at a table at the center of the main 'green' on the Boca Raton campus

Open House: Similar in scope and function to the FAU Expo. The Open House attracts students who are more decidedly interested in FAU, but perhaps not a specific area of study. This event is open to prospective students and their families. Two open house events were held, one in the fall of 2013 and the other in the fall of 2014, and they replaced an event called Arts Day, which had been held in 2010, 2011, and 2012. While the Arts Day events were a more general fair that included community craft workers that sold their products at stands around the Visual Arts and Performing Arts Buildings, the open house events were specifically designed for potential students, currently in high school, that were considering FAU for an arts education. Contact was made with local schools by a hired consultant, who was associated with the University Galleries, and the Boca Raton Visual Arts studios were opened with activities and prizes for those in attendance. In 2013 a session where faculty spoke of their experiences in the art world and what sort of careers students in art could expect to find was also held in the PA101 lecture hall.

Campus Day/Choose FAU: This event provides an opportunity for newly accepted students to visit FAU and learn more about the University before making a final college choice. At Campus Day, students (and families) explore the student services, tour residence halls, meet faculty and learn more about their academic college and the various areas of study they are able to choose from. This event is to help encourage tuition deposits and enrollment.

The department is also involved, collectively, in college-wide and School of the Arts (SOTA) efforts. While the department attracts a large number of majors, our recruitment efforts are not specific to the department. The absence of both a dedicated recruitment position and the lack of funding for individualized program recruitment makes it difficult. We are in the process of utilizing existing resources to develop and refine our online presence. We would like to employ a GTA position to continuously update the department website, collate and distribute department event announcements and maintain a more robust social media presence. Both our undergraduate and graduate recruitment targets are increasingly online-only, obviating the need for costlier traditional forms of contact.

Graduate Programs

Admissions criteria

International Students:

1. Bachelor of Fine Arts (BFA), Bachelor of Arts (BA) or equivalent degree from an accredited institution
2. Undergraduate GPA of 3.0

International Students:

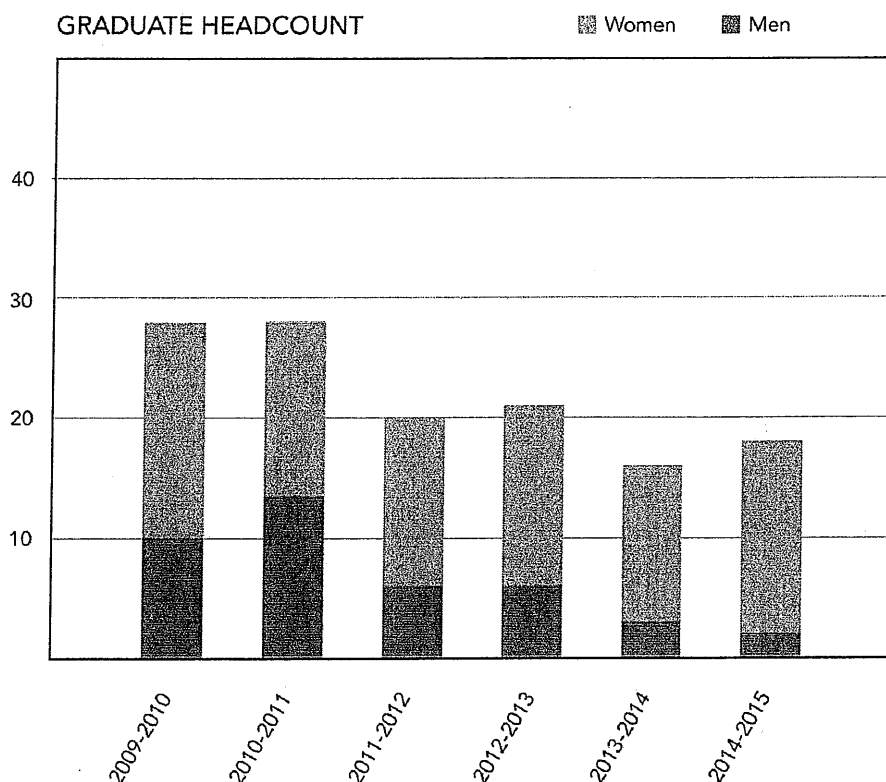
1. Bachelor of Fine Arts (BFA), Bachelor of Arts (BA) or equivalent degree from an accredited institution
2. Undergraduate GPA of 3.0

3. Students are required to provide a general evaluation of their transcripts

4. TOEFL score of 500 or IBT of 61

Additionally, Graphic Design requires 2 years of professional experience before application. It is important that students in Graphic Design have strong design skills and work habits that are often provided by industry experience.

Enrollment information: Our graduate population somewhat mirrors our undergraduate with one third of the population being men. This is not as comparable to the College as a whole, where there are more men than women, but at or around half. When reviewing the following graph, one thing that should be clarified immediately is that the first two AY's represent a phase-out of graduate students who had previously been in the Computer Arts and Animation track. The newly formed School of Communication and Multimedia Studies created a new masters' degree to replace the extant one and those finishing their degrees were still being counted in our headcounts. With that anomaly removed, our numbers have remained reasonably steady – if low – over the past several years. There has been a decline in the most recent AY's which can be attributable to a number of reasons. First, there is a general decline nationwide in masters' degree applications of around .2% for arts and humanities programs. Additionally, the issue of faculty instability over the middle part of the review period will have had a greater proportional effect on graduates than undergraduates given that the graduate population is taught by full-time faculty. Finally, although significantly less clear, is the effect of the general economic downturn during this period on graduate applicant populations. On one hand, the shrunken job market has caused many to consider simply staying in school, but there is also a sense that we are receiving fewer applications and from less qualified students. It should be stated that this has been true in Graphic Design to a much greater extent than in the studio areas. For a discipline area that has a professional practice outside of academe, the MFA in design is not necessary. A solid undergraduate degree and some professional experience are often enough to begin working in the field. Those who are interested in the MFA are typically there to eventually teach. This is one of the primary limiting factors in attracting a large pool of candidates. There has to be some awareness of this as a career path at the undergraduate level to start getting greater numbers of applications. Paradoxically, though, the undergraduate degree in design is so focused on skills-building that the leap to the intellectual rigors of graduate education is difficult. It may be worth trying a different approach to recruitment for design where talented undergraduates become a focus over early career professionals.



Average class size and faculty/student ratio: The average class size tends to track with the College average of 7.3 per lecture class with an average of 6.6 sections offered during this time. Also of note are the numbers of Directed Independent Studies offered at the graduate level during this period. The average number of sections was 49 per AY with 1.4 students average. This is a significant amount of non-FTE-producing instruction. The general stability of our enrollment numbers has meant that this measure has not fluctuated significantly in the period under review. There is pressure, however, to increase our numbers. While this certainly would be of a benefit to classroom situations where a critical mass of students is often necessary to get the best efforts and discussions. What would become difficult would be to continue to provide the studio space that the department offers at our building on the Northwest corner of campus designated T10. Those enrolled with a studio arts focus generally receive a studio in the T-10 facility, which is a notable perk offered by the program (one might call it a 'boutique' program in respect to those with numerically higher enrollments). Graphic design graduate students generally are more flexible in their space requirements – they can work from a computer either in a lab or at home – so the number of available spaces does not constitute a significant limit to growth. Perhaps the greatest factor limiting enrollment is the availability of graduate GA/GTA funding, including the present lack of health insurance (this may soon be resolved), although within the context of the Graduate College, students in the department's MFA program fare well, most enjoying support for tuition and expenses.

Curriculum, including duration of program and comparison to peer programs, as identified by the unit (including aspirational peers and SUS): The M.F.A. with Major in Visual Art is designed to further the conceptual development, aesthetic presentation, technical skill and career goals of the M.F.A. candidates. The M.F.A. is offered with a concentration in the following studio areas of study: Ceramics, Drawing, Painting, Photography, Printmaking and Sculpture and Book Arts. A concentration in Graphic Design is available on the Davie campus. These paths of study are designed to incorporate courses from the range of studio areas should the student desire this type of cross-disciplinary approach and flexibility. The M.F.A. is the terminal degree in studio art disciplines, and graduates will be prepared for careers as professional artists, as well as college and university level instructors. This full-time M.F.A. program requires a minimum of 60 credits. The Department admits full-time graduate students in the fall of each year (Graphic Design also has a spring admission).

In order to understand the character of the MFA program, one should know something of its history. While the MFA program has always had a three-year duration, and it remains a single degree in visual arts, greater articulation in the requirements have served both to distinguish the individual area tracks within it and bring them closer together. Prior to the period in question, the MFA degree focused on three areas – ceramics, painting and, with the incorporation of the College of Liberal Arts into the D. F. Schmidt College of Arts & Letters, graphic design. Two separate admissions processes governed the ceramics/painting and graphic design areas with annual admission in the fall for the former and fall or spring admission for the latter. Two somewhat different sequences governed student progress in the two areas, as well – ceramics and painting students followed an annual cadence, while graphic design students followed a mid-program cadence with a major review at thirty credits. These differences remain today, although students in all areas are required to take twelve credits in art history (four of which now specifically are identified as Contemporary Art), and student enrollment has increasingly crossed over area boundaries. A major curriculum revision to the MFA degree saw the articulation of the studio areas into areas beyond ceramics and painting. Book Arts, Photography, Printmaking, and Sculpture were added specifically as student foci. In addition, the credit requirements for ceramics were changed slightly from those of the other areas.

All candidates accepted into the M.F.A. program will be assigned a three-member supervisory committee from the department faculty with at least one member from the student's stated area of concentration for the first year. By the end of the second year the M.F.A. candidate in the studio areas will have selected a three-member committee that will direct them through their exhibition and thesis documentation in the third year. The committee will be composed of the candidate's major professor (usually from the area of concentration) and members of the department faculty. An additional committee member may be from outside the department, and this is encouraged. Each committee will meet periodically during each semester to supervise the candidate's progress for the entire period of study. Candidates are required to meet with their committees for an end-of-semester review each semester, and individual members are to meet at least once with the student throughout each semester.

During the candidate's first semester, the candidate will be required to give a presentation of his or her works in an open-attendance forum. Upon completion of a minimum of 18 credits, candidates will undergo a first-year oral review organized by their committee and voted on by participating department

faculty to determine appropriate progress in their studio work. First-year reviews are scheduled at the end of each spring term. Successful completion of this review is a prerequisite for continuing as a candidate for the degree.

In the last semester of residency, the candidate will present a graduate exhibition in one of the University galleries. The exhibition will be curated by the M.F.A. candidate and members of the candidate's committee. An oral examination focusing on the candidate's work will take place in the exhibition area prior to the opening. Successful completion of this examination is required for awarding of degree. Candidates are also required to submit documentation of their exhibition in lieu of a formal thesis, although the dimensions and scope of these documents often mirror those of documents submitted as formal 'theses'.

Our peer institutions run largely similar graduate programs with standard 60-hour MFAs. UGA maintains the same breadth of courses as with their undergraduate curriculum. There is stricter disciplinary specialization but within a larger number of concentrations. Those who wish a more experimental track or whose work falls outside of these disciplines have the ArtX track. USF offers a more interesting model of graduate studies for us. We have, to greater or lesser extents, tried to become more open and less discipline-specific with our graduate program. The model at USF is thus:

First Three Semesters:

Directed study with Faculty of your choice – any medium or discipline

"Graduate Seminar" courses – critiques and discussion/debate of critical theory and contemporary issues (first and third semesters)

First Year Students' Faculty Review (Fall and Spring)

Required "Critical Perspectives in Contemporary Art" course (second semester)

Art History course of your choice

Second Year Students Faculty Review (third semester)

This is a far more open model with the ability to study with any professor in any area and with the graduate seminar being a discursive and critical space. Given our circumstances and potential, this could be a very promising way to create greater trans-disciplinary opportunities in our graduate program. One challenge to this is our multi-campus organization. Upper division undergraduate graphic design and the graduate program are housed in Davie. In order to provide more convenient scheduling, we attempt to offer even the Art History sections necessary for the graduate degree to be offered in Davie. This tends to create an insularity specifically for Graphic Design. As the design thesis is manifest in an exhibition, the ability to interact with students whose primary expression is through exhibition would be incredibly valuable. One thing that has prevented this in the past – in addition to the geography – is simply the differing points of entry for the graduates. The MFA in design requires two years of professional

experience prior to entry into the program. Often the students' portfolios are full of professional work that becomes difficult to situate within the context of generalized studio practice. Obviously, this would also be limiting with regard to the interdisciplinary studio model. One possible solution would be to open the design MFA to students coming out of undergraduate programs, but students would have to have the level of technical competency that the two years of professional experience is intended to provide. Indeed, while FAU produces very good graduates, our pool of applicants tends to be small and many times students still need a year to 18 months of intensive studio effort to rise to the level that some established programs can expect from their applicants. Sometimes this is technical proficiency sometimes it is intellectual rigor, but they are often impediments to making full use of an interdisciplinary approach.

Another major difference to our peers is the offering of Art History masters' degrees. An MA at UGA and USF – and in the case of UGA, a PhD program as well. It is difficult to see this as an aspiration given the limitations on faculty lines and the amount of service rendered to the department in terms of degree production and the University in terms of IFP courses. Additionally, there is not demand pressure to offer a graduate degree.

University of Central Florida is probably the least useful model for our aspirations. UCF only has two graduate degrees and those follow suit with their digital media emphasis. They have an MA in Digital Media – Visual Language and Interactive Media and an MFA in Emerging Media which are largely extensions of their digital media as entertainment focus.

Description of internships, practicum, study abroad, field experiences, Pedagogy/Pedagogical innovations: The Studio Art program has 6CR of professional practices specifically designed to prepare studio graduates for lives as professional artists and educators. The course is taught by a rotation of fulltime studio faculty and serves as an extremely useful addendum to the studio practices in the rest of the curriculum with professional development topics such as teaching pedagogy, professional documentation, digital tools for the studio artist, studio critique and art writing to support the professional practices needed by an emerging artist. This class focuses on issues concerning visual artists in the early years of their professional lives, presenting practical information on activities artists engage in including negotiating art world structures, applying for grants, documenting work and promoting work. Through this course, students produce professional support materials, curate an exhibition, produce a lecture series and write a grant or project proposal.

The graduate students have many of the same opportunities for study abroad experiences that the undergraduates do with our programs in Orvieto and Sicily. The curriculum is adjusted to reflect the type of engaged research that is expected of a graduate education

Student profile, including student diversity and demographics, scholarly activity, number of students receiving scholarships and assistantships: The graduate population tracks much the same way as undergraduate with a few exceptions. Most students are from or currently reside in the 3 primary

counties served by FAU. The median age of grad students across the University is 33. The ratio of women to men differs in the Department. Men represent a third of the graduate cohort in department while there are two thirds as many men as women university-wide.

Ethnicity*	Department	College	University
Black	13%	10%	20%
Hispanic	19%	19%	18%
White	68%	71%	61%

In terms of ethnicity, the Department tracks roughly with the College and University. As with undergraduate populations the numbers of African Americans are 7% lower than the university, but slightly higher than the college. The number of students identifying as Hispanic or Latino is down from the undergraduate numbers but in step with the College and University. The white population also tracks with the College and University, but are higher than the undergraduate numbers. Doubtless due to our regional attraction, there are a higher percentage of Hispanics in our graduate programs than national averages over the same period¹. Given the effectiveness of our recruitment efforts, this mix of diversity may be all we can hope for – at least for the foreseeable future.

In terms of funding and scholarships, those whom we have accepted are, to a large extent, funded through graduate assistantships. There are 12 such awards that are divided between the Boca and Davie Campuses (8 are reserved for Studio graduates and 4 for Graphic Design). In addition, there are a combined 3 President's and Provost's awards for recruitment. These are competitive within the College and we receive 1-2 per cycle. To a certain extent, the availability of assistantships limits our graduate populations, but this is also the limits of our physical space for graduate studios. Graduate students are also eligible for awards and scholarships listed in the undergraduate section.

The graduate students, like their undergraduate counterparts, generate a large amount of original research. Each project represents a solution that is guided by synthetic approaches to knowledge and research. Student have opportunities to exhibit their work through various venues throughout their graduate studies culminating in an exhibition in lieu of thesis that is typically well attended. These are important ways that the creative research of the students are recognized.

Advising Procedures: Within the department, there are two faculty Graduate Coordinators – one for the studio program and one for the graphic design program. The assignment of Graduate Coordinator role is voluntary and without a specific term limit. Graduate advising appears in each faculty member's annual

¹ http://nces.ed.gov/programs/digest/d16/tables/dt16_323.20.asp?current=yes

assignment. While the degrees conferred are the same, the programs are housed on different campuses and have different enough advising needs to warrant the split advising roles. The Graduate Coordinators are responsible for the receipt of applications, the organization of application reviews, assignment and oversight of GTA hours, interaction with the Graduate College – including attendance at College advising and recruitment events, advising and approving graduate Plans of Study (POS), coordination of candidacy reviews, distribution of studio space and assignment of first year committees. Students at their 30-hour mark in the Graphic Design concentration are required to go through a candidacy review. After this point they are asked to form committees specific to their areas of interest. Students in the Studio Art disciplines, instead, have a candidacy review at the end of the first and second years (usually their second and fourth semesters), and they confirm or reconstitute their thesis committees at the end of the second year.

Over the past two years the university has made the process of advising graduate students considerably easier with the introduction of online Plan of Study (POS) portals. The students are required to submit their initial POS after their second semester of full-time graduate work. All electronic Plans of Study can be edited by the students and submitted for approval. The approval process goes through the Graduate Coordinator and then the Department Chair. The final 8CR of graduate education are devoted to their thesis work. Thesis Research and Thesis Exhibition are the two courses that they will take to complete their thesis work, although they are encouraged to write and make in both courses.

Placement Rates/Employment Profile: In terms of professional goals, our graduates are split fairly evenly between those who wish to teach and those who aspire to professional practice. Much like undergraduates, however, the department has no formal method for placing graduates nor tracking their professional progress of its. MFA graduates who have entered the academic profession with tenure-line positions at a number of colleges and universities, include: Jessica Rebik (Clark College, Des Moines, Iowa – MFA in Painting), Brittany Schade (University of Western Washington, Bellingham, Washington – MFA in Graphic Design), Tenile Schuster (MFA in Graphic Design) and Kandy Lopez (MFA – Studio: Painting) both at Nova Southeastern University, Davie, Florida, Adriana de Alejo and Kandy Lopez (MFA – Studio: Painting), Rick McCawley (MFA – Graphic Design both are fulltime faculty at Broward College), Raheleh Filsoofi is our most recent graduate to enter the academy and now teaches at University of Texas Rio Grande Valley.

Outside academe FAU graduates working professionally include: Isabel deGouveia (MFA – Studio) has had a number of residencies and works as a professional artist, Peter Shimpeno (MFA – Graphic Design) is User Experience Creative Lead at Northrop Grumman.

Retention rates: Our retention rate for graduate students has been excellent. Over the period under review there have only been 3 graduates who have left without finishing their degree. This is out of a total of 50 graduates either having graduated with a degree or who are currently in the program leaving a retention rate of 94%

Graduation rates: Our graduation rates over the period under review are excellent. The Department produced an average of 6 degrees per year during this period and all within the 60 hours of the program. It should be noted that graduate students also have the financial incentive of finishing as the Graduate College will not award stipends or tuition waivers after 60 hours. Still, with the implementation of online Plans of Study and having two graduate coordinators in the department helps students remain aware of where they are in the program and responsible to the process.

Student Recruitment: Much like undergraduate recruitment, the Department's graduate recruitment is sporadic and largely ineffective at the institutional level – students are recruited to a much greater extent by individual faculty that make themselves known to other institutions through their own research and outreach activities. The Department does participate in college recruitment events, but the nature of our degree does not often seek to draw from the existing undergraduate population. Those whom we would consider are often counseled directly. With that being the case, the studio program has managed to maintain a fairly steady flow of graduate applicants with a large cohort of 6 graduating in spring 2017. The graphic design area has had considerably more trouble recruiting graduates. One large issue is the existence of a profession which does not require a graduate degree for entrance nor advancement. Design has been able to mount a few recruitment efforts over the past couple of years, but without the resources for consistent engagement and effectiveness assessment, the efforts did not yield any significant interest. Given the resource pressures, our goal is to get consistent cohorts of 12 graduates whose quality give them the best chance at fulfilling their own aspirations as either professional artists or as educators.

Faculty

Administrative Structure: The Department of Visual Art and Art History is housed within the Dorothy F. Schmidt College of Arts and Letters along with Music, History, Theater and Dance, Philosophy, English, Sociology, Communication and Multimedia Studies, Political Science and Languages, Linguistics and Comparative Literature.

There is a Department Chair housed in Boca Raton and an Associate Chair in Davie. There is one full-time Program Administrator and two in-department academic advisors – one in Boca and one in Davie. The Associate Chair position oversees budget, scheduling and facilities management for the Davie/Broward County campus. The Department Chair is responsible for the oversight of the entire department. Scheduling and specific facilities management is delegated to area heads with the Chair having primary responsibility. The Chair administers the budget for the Boca Raton Campus. The managed budget is utilized to pay for the entire operation of the department with the exception of faculty and instructor salaries. The Chair teaches a 1/1 load and the Associate Chair has a single course reduction, as well as a stipend. There are three additional coordinator positions in the faculty: 2 Graduate Coordinators (one in Boca who oversees studio graduates and one in Davie who administers

the Graphic Design graduate program); and a Foundations Coordinator housed in Boca who oversees the foundations programs.

Faculty profile: The faculty is currently comprised of 16 full-time tenure-earning professors, 1 instructor and 1 visiting instructor. One of the full-time faculty is currently serving as Associate Dean but continues to teach an average of 2 courses per year. The following is the Department's rank distribution:

Full Professor:	4
Associate Professor:	5
Assistant Professor:	7

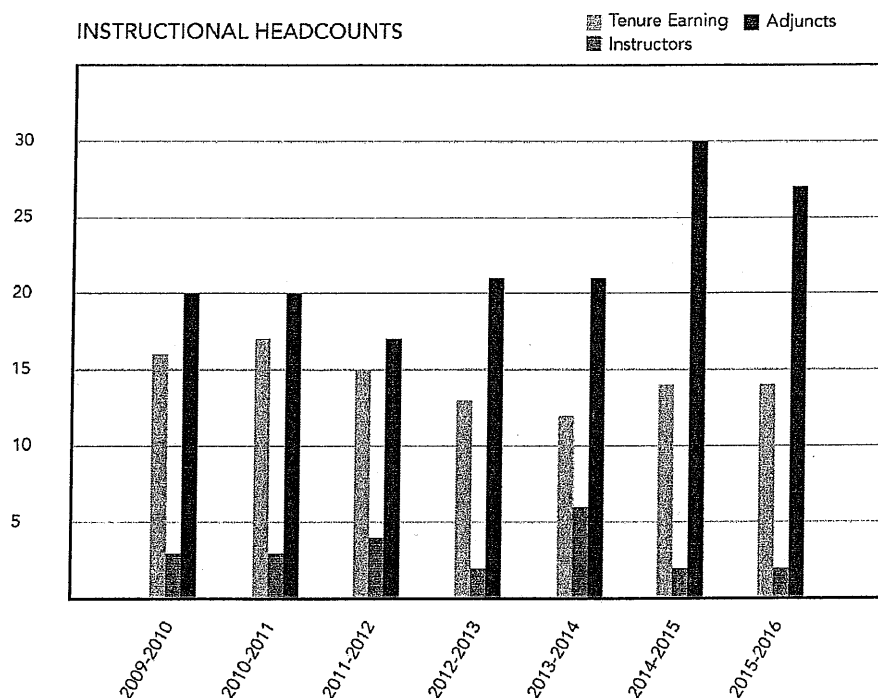
There are 6 media areas and Art History: Painting/Drawing, Ceramics, Sculpture, Photography, Printmaking and Graphic Design. The distribution of faculty by areas is as follows:

Graphic Design:	5* + 1 Visiting Instructor
Painting/Drawing:	3 + 1 Instructor
Ceramics:	2
Photography	1
Sculpture	1
Printmaking	1
Art History	3

*Graphic Design currently has 2 faculty out-of-unit as Department Chair and Associate Dean

The gender and ethnic diversity of the department changes over time. Currently there are 11 women and 7 men. The faculty is currently 94% white and 6% Hispanic.

INSTRUCTIONAL HEADCOUNTS



Over time, the proportion of full-time tenure-earning faculty to instructors and adjuncts has shifted. The prevailing political and economic conditions have created shortages in instructorships and increased reliance on adjuncts. The graph above can be seen as a series of rolling responses to these conditions. The numbers of full-time faculty start a steady decline from 2010-11 to 2013-14 with corresponding rises in adjuncts. 2012-13 a series of budget cuts created a reduction in instructor positions with, again, a corresponding rise in adjuncts. The changes from 2013-14 to 2015-16 can be seen through the lens of easing budgetary restrictions. The slight rise in Instructor positions is in anticipation of several faculty hires (seen in 2014-15). While this step was welcomed, the differential in teaching load from instructors to FT faculty can be seen in yet another spike in adjunct labor. While we will be losing another instructorship next year, we will continue our progress toward the stability of full-time tenure-earning faculty. For the foreseeable future, we are likely to rely on adjunct and GTA-taught sections. The goal, however, is to return to the proportions seen in 2010-11. What this will mean in the numbers of deliverable sections is something we will need to work through.

Certainly, our situation regarding non-regular faculty is not unique. The reliance on adjunct teaching is regrettable in as much as what was once a temporary working condition has now become an institution. The inequitable pay differential is cause for much concern amongst the faculty, but there is little to be done if existing curriculum and student populations are to be served. What can happen – and this is something we are working toward – is the stabilization of our adjunct teaching cadre. In much the same way that a stabilized regular faculty create an enhanced learning environment, so too with irregular

faculty. Obviously, there will always be some staffing turn-over (particularly in cases of us hiring our own recent graduates) but the goal should be to have a population of adjuncts for whom the conditions of their employment are not onerous and whose lives are tied to the area.

Faculty teaching load and methods of calculation: The faculty teaching load is specified by the University Faculty Union's Collective Bargaining Agreement. Fulltime faculty teaching loads are 5 (alternating schedules of 2 or 3 courses per semester) per academic year. Summer teaching is taught as a voluntary overload with a stipend attached. The only exceptions to the 2/3 load are those whose administrative assignments or relationship to promotion and tenure carry course reductions. The Chair teaches a 1/1 per year (the chair is considered out-of-unit and is not covered by the CBA so summer instruction can be a part of their teaching assignment without additional compensation). The Associate Chair also gets a single course reduction, but remains in-unit. Non-tenured Assistant Professors are able to take 2 single-course reductions – one prior to their Third Year Review and one Prior to their tenure application.

Summary of faculty scholarship and research productivity, including grants and publications:

Research Activity	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15	Total
Books	1	0	0	0	0	1	2
Other peer-rev. pubs	3	4	5	4	6	5	27
All other pub.	18	19	18	9	10	4	78
Presentations	16	13	18	18	20	22	107
Exhibitions	63	64	77	52	58	87	401
Grant Proposals	0	0	0	3	0	0	3
Organized Research	\$0	\$0	\$9916	\$0	\$0	\$0	\$9916
Sponsored Instruction	\$0	\$0	\$6189	\$0	\$2500	\$0	\$8689
Other Sponsored	\$0	\$0	\$0	\$0	\$0	\$0	\$0

The Department's creative research activity over the period has been fairly steady. We had 401 exhibitions at state, national and international levels; an average of almost 67 per academic year. Our presentations are the next numerous at 107. These are, for the studio faculty, the primary forms of creative research recognition. While this data describes respectable creative production in most circumstances, it is even more so given the changes on faculty over the period under review. Each new

faculty start and each faculty departure represents a disruption in overall creative production as the new faculty settle in to their new surroundings and altered studio practices and the dependable creative output from senior faculty ceases. Given our current situation, though, it is a period of optimism in creative research. We have new faculty and those who are reaching their 3rd year mark who are providing a substantial amount of creative energy. Our challenge now is to provide the kind of support that will keep them at FAU and propel them through their tenure process.

The above chart also reveals some areas of weakness. Certainly, the book publication numbers are low compared to the College, but this is ultimately unsurprising given the number of faculty for whom this is the primary outcome of research. It is a faculty, too, that tends toward presentations and smaller publication opportunities which arguably reach a wider audience. This is true of both studio and academic faculty. One of the art history professors in particular is crafting a uniquely public personae which is a departure from the traditional, but takes into account the manner in which art history as an exercise in public discourse is changing. This is anchored by faculty who are producing in more traditional ways but with equal success, often operating in truly international circles.

The one area that is the most difficult to negotiate vis-à-vis the standards for successful research in the rest of the university community is funded research. In the art world, there are very few awards that match those of the sciences. Indeed, even one of the most prestigious of art awards, a Guggenheim carries a monetary award of only \$100,000. While sizeable, this is nothing compared to the millions available to many areas of hard research. This context is extremely important to understand when evaluating the numbers generated by the department in this regard. Having said that, there are ways that the Department can and should increase our attempts to attract outside money for our projects. Even slight upticks in the grants awarded would have an impact.

Strategic planning for hires: Over the period under review there has not been an opportunity to strategically hire. We have primarily been concerned with the replacement of tenure lines lost to attrition of all varieties from retirement, to dismissal to voluntary resignation for other positions. What we have been able to do is to, as a faculty, discuss what kinds of attributes and areas of interest new hires should have. Our search committees, while favoring the media are most directly affected, tend to have broad representation from the department. This has ensured a spectrum of input that has led to well-integrated faculty. Beyond that our goals for the near future are simple; to bring all areas up to at least two fulltime tenure earning faculty members. Currently there are three areas with a single faculty member: Photography, Sculpture and Printmaking. As these positions are acquired, we will be meeting as a Department to plan what kinds of hires make sense within the framework of a plan developed from this process.

Given the constraints on space and resources, it is difficult to imagine that we can grow too much. What is most likely is an emphasis on smart growth, leveraging our existing resources to better serve our students, our departmental mission and the strategic goals of the university.

D. Research

Collaborating with internal and external partners to promote both volume and quality of faculty and student research, scholarship, creative achievements: The department in recent years has begun to forge strategic partnerships within the university and with the surrounding community. Within the college three recent partnerships that are directly in line with this are the Art2Music competition and the "Thrill of the Vote" and "Memory View. December. Rain." exhibitions that was mounted in collaboration/conjunction with Programming at Theater Lab. Each of these events was directly tied to the development of student research. Art2Music had faculty from the art department select a piece from a number of submissions that was then offered to music students in the commercial music program to respond to. The winning original composition was then selected by Music faculty and the two shown and premiered in a presentation to assembled students and faculty. It allowed students to see how their creative efforts found audiences outside their own classrooms. The exhibitions at Theater Lab were also important functions of student research. In the "Thrill of the Vote", students from art history worked with the Library's special collections to sift through all of the materials that related to voting rights in the US. This was a hugely successful exercise in research, collaboration and careful editing to craft a cogent narrative. There was also Theater Lab programming that went on alongside this effort.

The other project, "Memory View. December. Rain.", was a collaboration between Sculpture and Theater Lab where students from Sculpture read through the text of a play to be performed and responded to it with an engaging installation the opening for which occurred on the night of the premiere Steven Dietz's play *This Random World*. The sculpture students learned techniques in welding and elaborate fabrication in addition to the conceptual tasks of interpretation without illustration.

Outside of the college, there are our collaborations with the College of Medicine, Engineering and FAU's Tech Runway. The graphic design area is exploring ways to work with the Tech Runway's start-up incubator to provide holistic design services so that these companies craft a professional identity at the same time they are developing products and services. There are also opportunities to do design work for the Tech Runway itself, including interior signage and historical informational graphics highlighting the history of invention.

One of our Art History faculty has been the featured speaker at a highly popular lecture series about Renaissance Art put on in collaboration with the Boca Art Museum – one of our most important community partners. There is also an important Ceramics show coming in the new year that will allow for another opportunity to work with BAM. Other faculty have worked with arts organizations throughout the region.

Review of Part II of the Departmental Dashboard Indicators for the Department:

Tenured and tenure-earning faculty	Year	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15
	Person-Years	3.3	2.3	2.7	2.0	1.9	2.2
	FTE	4.4	3.0	3.5	2.7	2.5	3.0

Person year = 1 person working fulltime for a year. 1.00 FTE = .75 Person Years

Establishment of goals for research: given the varied nature of creative research, the establishment of research goals has largely been left to individual faculty. These efforts are monitored and adjusted through our annual evaluation process. Individuals whose research agenda is either too minimal or too ambitious are counseled by the chair or faculty mentors (dependent on situation) and a more appropriate set of research goals is established. A more formal and department-wide review comes at the faculty member's third year review where the body of research up to that point is evaluated by the tenured faculty in an open discussion. Recommendations are made at that point to assist the faculty member in maintaining positive trajectory toward tenure.

Assessment of how well goals are being met

The department has recently reviewed its categories for academic progress assessment known as F.A.I.R. (Faculty Activity and Information Reporting). Until this point there were four categories utilized to assess academic progress. It was determined that a more refined and clarified picture would result from an expansion to five categories. These were crafted by each department to reflect the variety of research being done and what was expected for each level of achievement. The following represents the last iteration of these (conceptual definitions can be found in Appendix C)

- 5 – Exceptional
- 4 – Outstanding
- 3 – Good
- 2 – Needs Improvement
- 1 – Unsatisfactory

It was felt there was a need to distinguish truly exceptional work. Work that would be clearly recognized as significant both within the university as well as with national peers and aspirational peers. The expansion of categories will give us a better way of measuring our activities in that context.

The university is also currently crafting guidelines for a Sustained Performance Evaluation. These guidelines while initiated by the university administration are thoroughly the subject of faculty input and are at this time being crafted to reflect the unique mission of each department and unit in the university. The SPE will affect all post-tenure faculty and work on a 7-year cycle. The goal is to maintain an appropriately high level of research output that supports the academic goals of the university.

During the period under review, the department was using a 5-category scale: Exceptional, Outstanding, Good, Needs Improvement and Unsatisfactory. The following charts the CY review from 2015 and represents overall professor scores by rank in each category

Faculty Rank	Exceptional	Outstanding	Good	Needs Improvement	Unsatisfactory.
Assistant Professor	7	2	1		
Associate Professor	3	1			
Full Professor	3				

The distribution of faculty matches what is expected from rank and responsibilities.

E. Service and Community Engagement

Discussion of community engagement including public service, special projects, service learning, and other services to the community

Review of Part III of the Departmental Dashboard Indicators

Committee type	2009-10	2010-11	2011-12	2012-13	2013-14	2014-15
Dept., College, University	60	61	54	104	38	94
Community or Professional	6	6	22	21	9	12
Editors or referees for prof. pubs.	2	9	6	4	9	1

Departmental service has always been high, the low numbers of faculty, relatively speaking, creates a need for faculty to be involved in many different ways; in the college, university and the community. The

above chart indicates the levels of service over the review period. The department averaged 68.5 department, college and university committees; nearly 11 community and professional committees and just over 5 editorial or referee positions per AY. The fluctuations can be tracked alongside our faculty numbers. Period like 20013-14 we simply did not have enough fulltime faculty to maintain our service load. Taken together with the distribution of faculty rank, we were underrepresented on university committees.

Establishment of goals for service: The goals for service begin with satisfying our internal service requirements first. There are 5 departmental standing committees: Assessment, 2 portfolio review committees (studio and graphic design), Awards and Scholarship, Gallery Advisory. At the college level, those with regular departmental participation are: College Promotion and Tenure, College Scholarship, Research and Creative Activity (which reviews applications for internal research awards), College Undergraduate Programs Committee, Faculty Assembly, School of the Arts (general), School of the Arts (facilities), and there are the three Coordinator positions (2 graduate and 1 foundations). Added to this is classroom and facilities oversight which includes two buildings and 14 classrooms or unique studio/instructional facilities. It is worth noting that this amounts to a bit more than would initially seem. These oversight areas include hurricane preparedness – an essential task in that much of 3D and ceramics are in essentially open areas. And for the technology areas, it extends to all computer labs along with their peripheral equipment.

There is also a University Art Advisory Committee that was formed by Presidential directive to create a cohesive plan for the cataloging and acquisitional planning as well as the care and maintenance of the University art collection.

Service assignments are made through a negotiated process. This will begin with an assessment of existing committee assignments and our obligations to college and university service. The load is then distributed equitably based on faculty rank, proximity to and from tenure or third year review, research agenda, time commitment and campus assignment. Unless precluded by rank, junior faculty are encouraged to become more involved on college and university committees as they progress, but they are protected from an excessive service assignment in the first years as their research agenda gets established. Senior faculty whose research ambitions will allow it are asked to shoulder the more involved university committees.

Assessment of how well goals are being met: The assessment of service is a part of the overall faculty evaluation that occurs yearly and is not uniquely evaluated.

F. Strengths and Opportunities that support achievement of program goals

College: The College (with particular acknowledgement of the Dean) has always provided a supportive structure within which to fulfill our mission. The College provides opportunities for collaboration, a unified voice with which to interact with the university, and erudite and supportive colleagues with whom there is a shared vision about the importance of arts and humanities education.

Faculty: Our primary strength is our faculty. It is a group of respected artist-educators who have developed and deliver outstanding creative research as well as a high level educational product. There is energy, enthusiasm and cohesiveness within the group that makes many things possible. The faculty are our most important asset as it is their passion for what they do and their investment in education in the context of professional-level research that gives character to the department.

Students: Typically, one would not reference a transient population as a strength or asset and yet it is difficult to overestimate how well our students respond to the program and what they return in energy and enthusiasm. FAU is not yet a destination school for art, but you wouldn't know that from the exhibitions both graduate and undergraduate every semester. The work is always at a high level and it is because the students are eager and invested. Many are already experiencing an adult life with families and fulltime work, but they are still able to produce and find the time to engage deeply with the process of understanding and crafting original research in the form of art.

Facilities: This is another unusual and, perhaps, contradictory acknowledgement in terms of strengths, but it is important to understand that we have much when it comes to facilities. We have, through various forms of college and university support, been able to smartly acquire equipment and technology that provide our students with learning experiences they might not otherwise have had. It is too easy sometimes, to wish for the everything all at once. New buildings, the best equipment and the latest technology. This can occasionally keep us from appreciating that we have done much, but it is not possible without the dedication of the faculty who help make these choices and labor many unrecorded hours maintaining and coaxing older equipment to continue work for another semester. And it is not a condition that remains static. Technology moves on and equipment fails or becomes dangerous and that is the flipside of this area of strength.

G. Weaknesses and Threats that impede program progress

Faculty: While we are in something of an ascendant period, the Department continues to struggle to add faculty lines – particularly those areas with only one full-time faculty member. There is also a need for tech and assistance positions in most areas, but primarily in sculpture, ceramics and photography where the maintenance of equipment absorbs as much time as instructional efforts. Use of all this equipment requires proper supervision, and providing trained monitors (either through formal tech support or graduate teaching assistance) is essential for safety and a smooth workflow. The department has done its best to provide such support, but at a bare minimum, especially since requests to use the equipment come from a variety of students and faculty, even outside the area that initially made the purchase request. Experience shows that equipment supervision and technical assistance in the elaboration of student projects cannot be handled by the same personnel – they will be called away from their safety posts to help students at other stations.

Facilities: The main issues with facilities concern the need for adequate and appropriate space, interconnectivity and security from the elements and from theft. Given the present configuration of the Visual Arts building on the Boca Raton campus, the installation of large-format printers in 2D and 3D is

jerry-rigged at best. This equipment needs ventilated air, free of dust and other particles, as well as protection from the infiltration of rainwater and the growth of mold. The Visual Arts building is barely adequate in this regard with small spaces that have been converted from offices or storerooms for these new purposes and a roof that has leaked from the day the building was inaugurated. On the Davie campus, it has been possible to install a CNC router in an interior space with code-satisfying ventilation, but the fumes emitted by the regular use of the unit remain distinctly noticeable. The T10 building continues to be something of an issue. Inclement weather has caused a number of ceiling leaks and this is where grad studios are. The facility was designed as an office and not an art studio so many of the necessities for artmaking are simply not present.

Students: While our students make great strides, and leave the university far better critical thinkers – if not artists – than when they arrived it is important to acknowledge that the quality of the students we attract needs to rise. This is especially true in the context of the increasing university admissions standards. It is unlikely that our facilities or faculty numbers will change dramatically – even if both were at their most complete – meaning that our instructional capacity is the number of students we currently serve. The question, then, is how do we attract better student at both the undergraduate and graduate level? Particularly in a highly competitive environment and with few resources to recruit from afar.

Budget: Another weakness, and this is true of the entire university, is the year-to-year budget cycle. Each year, the university must prepare its metrics for evaluation at the state level in order to secure funding for the coming year. In addition to a good deal of anxiety, this also forces all levels of the university to commit only to those projects whose costs can be absorbed in a yearly cycle lest we fall short and be over committed. There is certainly a need for metrics and there should be accountability when it comes to all aspects of the educational compact. What is disagreeable is the emphasis on yearly cycles. It would seem a more equitable approach would be three-year cycles. At least there would be an opportunity for programs and initiatives to generate – and provide – evidence of their effectiveness and most importantly, to strategically plan. This is, understandably out of the hands of most who will read this report, but it is worth mentioning.

H. Resource Analysis

The Department – largely due to the influx of new faculty over the period in question – continues to develop the facilities available to students, faculty and the university community. Since 2012 the new photo area faculty has made dramatic improvements. New digital work stations and printers have largely replaced the traditional darkroom facilities. In Ceramics, Painting and Printmaking, three new faculty are bringing a digital perspective to each area. Almost all areas have made improvements when possible.

On the Boca campus, the sculpture area has made a number of important changes for safe and effective use of the facilities including: Gas line safety upgrade with quick disconnects for forge and furnace, installation of 2 awnings in existing lab space for shade and rain. This upgrade added over 500 square feet of outdoor work area for the students. The existing foundry pits were filled in with concrete. The pits were flooding and produced a large number of mosquitos. The pits represented both a health and safety issue. The foundry crane passed its inspection. The area also purchased new UV

sensors, fireeyes, shanks and crucibles for the foundry. The outdoor lighting was converted to LED creating a much brighter and more useful space extending working hours.

Improvements have also been made in the Printmaking and Photography areas. Printmaking has installed several digital workstations that have critically updated the existing facilities to address contemporary practice. There have also been significant improvements in safety with installation of eye wash stations, and a new vent hood for the chemical processes.

Photography, as mentioned before, has also converted from a primarily wet darkroom to a contemporary digital process with wet darkroom facilities maintained for alternative processes. The area received a \$24,746.00 tech fee grant to turn VA 116 into a smart classroom. And installed several professional grade photo printers.

The ceramics area is slowly repairing or replacing a number of kilns. Several outdoor areas have been refurnished and made more usable. With the new faculty addition to the area, there has been an addition of digital technology to the area with a 3D ceramic printer and another CNC router.

The FabLab is a new digital fabrication facility that has 3D printing and routing capability along with a laser cutter as its foundation, but should expand as the cost center becomes viable. There is an additional laser cutter on the Davie campus that the largely design student populations are using to extend their designs into more material forms. The Davie areas also recently obtained a photopolymer plate maker for letterpress printing. The plate maker allows digitally produced type and images to be used on the letterpress – a mid-century printing process that has return to prominence with the return of handmade processes in design.

I. Future Direction

Anticipated changes: In September, the University agreed to create a Cost Center around the Department's digital fabrication facilities. This ambitious plan will fund a fulltime position whose job it is to provide total support to the department and its creative mission, but also to reach out and interact with the university community to provide low cost rapid prototyping services. This will specifically correspond to both income generation for the department and provide an essential STEM resource to areas like engineering and the university's Tech Runway technology incubator. The goal is to ultimately expand outside the university and begin to forge much more expansive partnerships.

As previously mentioned, there are initiatives already begun with both medicine and engineering. The aim is to further develop and refine these. There is a good deal of energy and mutual interest in these partnerships and it is something the department will seek to foment with other areas.

The partnerships with the Boca Art Museum and other community partners will continue to be strengthened. There is an initiative in Boca for a public art plan and FAU along with the Boca Art Museum are willing partners in helping this to come to fruition. There is an opportunity in this to connect FAU to the greater Boca area and to become one of the hubs in any municipal arts plans.

Questions for Reviewers:

- With the likelihood of limited growth in terms of resources, facilities, student numbers and faculty lines, what are the recommendations for strategic planning to increase the quality of our program?
- Is NASAD accreditation an appropriate goal for us? If so, what are suggestions for changes that would help us achieve this?
- What are ways to leverage relationships within the university to create and maintain a high profile?
- Are there any suggestions to maintain faculty and student satisfaction and retention in an environment of fixed resource support?

Appendix A: Department Program Sheets

Credits to Graduate: 120 Credits in Major: 58 Upper Division Credits: 45

FAU Residence Credits: 30 "C" minimum in major **June 2016**

Name:				Z	Date
Phone				E-Mail:	

Gr	Notes	Course	Title	Cr	Comments/Substitutions/Other Inst.
Core Program Prerequisites:					
		ARH 2050	Art History Survey 1 (required effective Fall 2012)	3	Grade only; Pass/Fail not permitted
		ARH 2051	Art History Survey 2 (required effective Fall 2012)	3	Grade only; Pass/Fail not permitted
		ART 1201C	Design	3	
		ART 1300C	Drawing I	3	
Upper Level Studio Course: 4 Credits, 1 courses					
		ART 2400C	Printmaking I	4	Prerequisites: ART 1201, 1300
		PGY 2401C	Photography I	4	Prerequisite: ART 1201
		ART 2751C	Ceramics Beg. Wheel or Handbuilding	4	Prerequisites: ART 1203
		ART 2701C	Sculpture 1	4	Prerequisites: ART 1203
		ART			
Art History Upper Division Courses (28 Credits/7 Courses)					
		ARH 4450	Modern Art: 1863-1945	4	Prerequisites: ARH 2050, 2051
		ARH 4470	Contemporary Art	4	Prerequisites: ARH 2050, 2051
		ARH 4100	Pre-Classical and Classical Art	4	Prerequisites: ARH 2050, 2051
		ARH 4200	Medieval Art	4	Prerequisites: ARH 2050, 2051
		ARH 4305	Renaissance Art and Architecture	4	Prerequisites: ARH 2050, 2051
		ARH 4350	Baroque Art	4	Prerequisites: ARH 2050, 2051
		ARH 4371	18 th & 19 th Century Art	4	Prerequisites: ARH 2050, 2051
		ARH 4610	American Painting & Sculpture	4	Prerequisites: ARH 2050, 2051
		ARH 4013	History of Ceramics	4	Prerequisites: ARH 2050, 2051
		ARH 4710	History of Photography	4	Prerequisite: ARH 2050, 2051
		ARH 4724	History of Graphic Design	4	Prerequisites: ARH 2050, 2051
		ARH 4794	Museum Studies and Gallery Practices	4	Prerequisites: ARH 2050, 2051
		ARH 4557	Art of China	4	Prerequisites: ARH 2050, 2051
		ARH 4930	Topics – Art History	4	Prerequisites: ARH 2050, 2051
		ARH			
		ARH			
Art History Senior Seminar: 4 credits, 1 course Offered Fall & Spring Terms Only					
		ARH 4937	Senior Seminar	4	16 Credits upper-division ARH, permission of department. Taken in the last semester
Required Electives (10 credits in Arts & Humanities electives, including the course below)					
		PHI 4800	Aesthetics & Art Theory (spring term only)	4	REQUIRED
Foreign Language Requirement (2 courses at college level)					
				4	
				4	

Department of Visual Arts & Art History
School of the Arts, Dorothy F. Schmidt College of Arts and Letters

BA in Studio Art

Credits to Graduate: 120 Credits in Major: 70 Upper Division Credits: 45

FAU Residence Credits: 30 "C" minimum in major

Name:		Z	Term of Entry:
Phone:		Email:	

Gr	Sem	Course	Title	Cr	Comments/Substitutions/Other Inst.
Core Program Requirement: Must be completed BEFORE beginning upper level studio art course work					
		ARH 2050	Art History Survey I (required effective Fall 2012)	3	Grade only; Pass/Fail not permitted
		ARH 2051	Art History Survey II (required effective Fall 2012)	3	Grade only; Pass/Fail not permitted
		ART 1201C	Design	3	
		ART 1300C	Drawing I	3	
		ART 2600	Introduction to Digital Art (required effective F2012)	3	Prerequisite: ART 1201
		ART 2330C	Figure Drawing (or equivalent)	4	Prerequisite: ART 1300 Not required for BFA, Graphic Design
		ART 1203C	Three-Dimensional Design	3	

Portfolio Review: All students must submit to portfolio review. Students should submit to portfolio review in the semester after they have completed the core program requirements. Students may be admitted to a BFA program or it may be recommended that a student complete the BA Studio Art.

For submission to BFA Graphic Design: Complete: ART 1201C, ART 1300C, ART 2600C, ART 1203C, GRA 2190C, GRA 2208C

For submission to BFA Studio Art: Complete: ART 1201C, ART 1300C, ART 2600C, ART 1203C, ART 2330C

OK	NO	Semester	PORTFOLIO REVIEW		Max. two attempts allowed for approval

Studio Art Courses: Required 24 Credits, 6 courses Please select 3 different studio arts areas. Take 2 courses in each area. Courses listed below are grouped together by area. Each area is separated by the bold lines.

		ART 2500C	Painting 1	4	Prereq: ART 1201, 1300, 2600
		ART 3522C	Intermediate Painting	4	Prereq: ART 1201, 1300, 2500
		ART 3383C	Narrative Drawing	4	Prereq: ART 1201, 1300, 2600, 2330
		ART 4311C	Advanced Drawing or	4	Prereq: ART 1300, 2330
		ART 3161C	Alternative Media	4	Prereq: ART 1201, 1300, 2205 (2600) 2330
		GRA 2190C	Visual Design Lab I	4	Prereq: ART 1201, 1300, 2600
		GRA 2208C	Typographic Design Lab 1	4	Prereq: ART 1201, 1203, 1300, 2600, GRA 2190
		ART 2400C	Printmaking I	4	Prereq: ART 1201, 1300
		ART 2401C	Printmaking 2	4	Prereq: ART 1201, 1300, 2400, (2600)
		ART 4405C	Topics: Printmaking *	4	Prereq: ART 1201, 1300, 2400
		PGY 2800C	Digital Photography I, Required	4	Prereq: ART 1201
		PGY 4822C	Digital Photography 2, Optional	4	Prereq: ART 1201, PGY 2800
		PGY 3406C	Black & White Photography, Optional	4	Prereq: ART 1201, PGY 2800
		PGY 4440C	Topics: Photography, Optional	4	Prereq: ART 1201, PGY 2800
		ART 2701C	Sculpture 1	4	Prereq: ART 1203
		ART 3710C	Sculpture 2	4	Prereq: ART 1203, 1300, 2330, 2600, 2701
		ART 2751C	Ceramics Beginning Wheel	4	Prereq: ART 1203, 1201, 1300
		ART 2752C	Ceramics Intermediate Wheel or	4	Prereq: ART 1203, 2330, 2751
		ART 3764C	Ceramics Handbuilding	4	Prereq: ART 1203, 1201, 1300
		ART 4761C	Ceramics Intermediate Handbuilding	4	Prereq: ART 1203, 1201, 1300, 3764

Art Elective Requirement: 8 Credits, 2 Courses must be upper level studio art or art history courses

Art History Upper Division Course Requirement: 12 Credits, 3 courses

		ARH	4		4	Prereq: ARH 2050 & ARH2051
		ARH	4		4	Prereq: ARH 2050 & ARH2051
		ARH	4		4	Prereq: ARH 2050 & ARH2051

Senior Seminar for BA 4 credits, 1 course Offered Fall & Spring Terms Only

		ART	4954C	Senior Seminar for BA	4	Students take this course in the last semester of degree course work.
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Foreign Language Requirement (8 Credits/2 Courses of College level foreign language or equivalent)

			1120			
			1121			

(Catalog '14-15)

NOTE: A Minimum of 75% of Upper-Division Credits in the Major must be completed at FAU

Foreign Language Requirement: The BA program requires that students fulfill the University's Foreign Language Graduations Requirement.

Requirement: 45 credits must be in upper division coursework with Final 30 credits taken at FAU.

****Students are required to earn a grade of "C" or higher in all Department of Visual Arts and Art History courses.**

For more information please visit our website at www.fau.edu/VAAH or email art@fau.edu
Request for Authorization form: <http://www.fau.edu/vaah/eforms/authorizationform.php>

To schedule an appointment for academic advising, please log on to the SuccessNetwork
<http://www.fau.edu/successnetwork/>

Revised June 2016

BFA in Graphic Design

Credits to Graduate: 120 Credits in Major: 74 Upper Division Credits: 45
FAU Residence Credits: 30 "C" minimum in major

Name:		Z	Major Declared:
Phone:		E-Mail:	Updated Major Worksheet:

Gr	Sem	Course		Title	Cr	Comments/Substitutions/Other Inst.
Core Program Prerequisites: Must be completed BEFORE beginning the Graphic Design sequence (B avg.)						
		ARH	2050	Art History Survey 1		
		ARH	2051	Art History Survey II	3 3	
		ART	1201C	Design	3	
		ART	1300C	Drawing I	3	
		ART	1203C/ 2330C	Three-Dimensional Design/Figure Drawing	3	
		ART	2600C	Introduction to Digital Art	3	Prerequisite: ART 1201
		GRA	2190C	Visual Design Lab 1/Graphic Design 1	4	Prerequisite: ART1201, 1300, 2600
		GRA	2208C	Typographic Design 1/Graphic Design 2	4	Prerequisite: ART 1201, 1203, 2600, GRA 2190
Portfolio Review (students must pass portfolio review for the BFA degree)						
OK	NO	Semester		PORTFOLIO REVIEW		Max. two attempts allowed for approval
Required Graphic Design Courses: 24 Credits, 6 courses These courses must be taken in sequence. Plan carefully.						
		GRA	3112C	Typographic Design 2	4	Prerequisites: GRA 2190, GRA 2208
		GRA	3193C	Visual Design Lab 2	4	Prerequisites: GRA 2190, GRA 2208
		GRA	4194C	Visual Design Lab 3	4	Prerequisites: GRA 3112C, GRA 3193C
		GRA	4183C	Typographic Design 3	4	Prerequisites: GRA 3112C, GRA 3193C
		GRA	4115C	Visual Design Lab 4	4	Prerequisites: GRA 4194C, GRA 4183C
		GRA	4521C	Interactive Design Lab 1	4	Prerequisites: GRA 2190, GRA 2208
In-concentration Design Elective (4 credits, 1 course)						
		GRA	3102C	Principles of Visual Communication	4	Prerequisite: GRA 2190, 2208, 3112
		GRA	4522C	Interactive Design Lab 2	4	Prerequisite: GRA 3112C, GRA 4521C
		GRA	3174C	Poster Design	4	Prerequisite: GRA 3193C
		GRA	3435C	Technology Intensive	1-4	
		GRA	4932C	Special Topics – Graphic Design	4	
Out of Concentration Studio Art Electives (8 Credits/2 Courses from 2 different disciplines (excluding GRA courses))						
		ART	2400C	Printmaking 1	4	Prerequisites: ART 1201, 1300
		ART	2500C	Painting	4	Prerequisites: ART 1201, 1300
		ART	3383C	Narrative Drawing	4	Prerequisites: ART 1201, 1300, 2330, 2600
		ART		Ceramics	4	Prerequisite: ART 1201, 1300, ART 1203
		PGY		Dig. Photo I, Dig. Photo 2 or Applied Digital Photo	4	Prerequisite: ART 1201
		ART		Alternative Media	4	
		ART		Handmade Books or Art Journaling	4	
		ART	2701C	Sculpture	4	Prerequisite: ART 1203
Art History Courses (Prerequisite: ARH 2050 and 2051) 8 Credits, 2 courses						
		ARH	4724	History of Graphic Design	4	REQUIRED
		ARH	4450	Modern Art	4	Recommended
		ARH			4	
Senior Seminar: 4 credits, 1 course Offered Fall & Spring Terms Only						
		ART	4955C	Senior Seminar	4	To be taken in last semester of degree course work. Offered spring and fall only.

BFA in Studio Art with concentration in Ceramics

Credits to Graduate: 120 Credits in Major: 70 Upper Division Credits: 45

FAU Residence Credits: 30 "C" minimum in major

<http://www.fau.edu/vaah>

Updated: June 2016

Name:		Z	Date:	
Phone		E-Mail:		

Gr	Sem	Course	Title	Cr	Comments/Substitutions/Other Inst.
Core Program Prerequisites (22 cr. Hrs): Must be completed BEFORE beginning the Ceramic sequence					
		ARH 2050	Art History Survey I	3	Grade only; Pass/Fail not permitted
		ARH 2051	Art History Survey II	3	
		ART 1201C	Design	3	
		ART 1300C	Drawing I	3	
		ART 2600C	Introduction to Digital Art	3	Prerequisite: ART 1201
		ART 2330C	Drawing II: Figure Drawing	4	Prerequisite: ART 1300
		ART 1203C	Three-Dimensional Design	3	
Portfolio Review (students must pass portfolio review for the BFA degree)					
OK	NO	Semester	PORTFOLIO REVIEW		Max. two attempts allowed for approval
Ceramics Courses: 20 Credits Required, 5 courses. Some courses must be taken in sequence. Plan carefully.					
			Focus on wheel		
		ART 2751C	Ceramics Beginning Wheel (required)	4	Prerequisites: ART 1203, 1201, 1300
		ART 2752C	Ceramics Intermediate Wheel (required)	4	Prerequisite: ART 1203, 1201, 1300, 2751
		ART 3764C	Ceramics Handbuilding (required)	4	Prerequisites: ART 1203, 1201, 1300
		ART 4782C	Advanced Ceramics (required)	4	Prerequisite: ART 2751, 2752, 3764, 4761
		ART 4785C	Ceramics: Clay & Glazes (required, only offered the spring semester every other year)	4	Prerequisite: ART 2751, 2752, 3764, 4761
		ART 4932C	Topics: Ceramics	4	Prerequisites: ART 1203
			Focus on handbuilding		
		ART 3764C	Ceramics Handbuilding (required)	4	Prerequisites: ART 1203, 1201, 1300
		ART 2751C	Ceramics Beginning Wheel (required)	4	Prerequisites: ART 1203, 1201, 1300
		ART 4761C	Ceramics: Intermediate Handbuilding	4	Prerequisites: ART 2751, 3764
		ART 4782C	Advanced Ceramics (required)	4	Prerequisite: ART 2751, 2752, 3764, 4761
		ART 4785C	Ceramics: Clay & Glazes (required, only offered the spring semester every other year)	4	Prerequisite: ART 2751, 2752, 3764, 4761
		ART 4932C	Topics: Ceramics	4	Prerequisites: ART 1203
Out of Concentration Studio Art Electives (12 Credits/3 Courses from 3 different disciplines)					
		ART 2400C	Printmaking I	4	Prerequisites: ART 1201, 1300
		ART 2500C	Painting 1	4	Prerequisites: ART 1201, 1300.
		ART 2701C	Sculpture 1	4	Prerequisites: ART 1203
		PGY 2800C	Digital Photography I	4	Prerequisite: ART 1201
		ART 4311C/383C	Advanced Drawing OR Narrative Drawing	4	Prerequisite: ART 1300, 2330
		ART		4	
Art History Upper Division Courses (Prerequisite: ARH 2050 & ARH 2051): 12 Credits, 3 courses					
		ARH 4		4	Prerequisites: ARH 2050, 2051
		ARH 4		4	Prerequisites: ARH 2050, 2051
		ARH 4		4	Prerequisites: ARH 2050, 2051
Senior Seminar: 4 credits, 1 course. Offered Fall & Spring Terms Only					
		ART 4955C	Senior Seminar	4	Students take this course in the last semester of degree course work.

BFA in Studio Art with concentration in Painting

Credits to Graduate: 120 Credits in Major: 70 Upper Division Credits: 45

FAU Residence Credits: 30 "C" minimum in major

<http://www.fau.edu/vaah>

Updated: June 2016

Name:		Z	Date:
Phone		E-Mail:	

Gr	Sem	Course		Title	Cr	Comments/Substitutions/Other Inst.
Core Program Prerequisites (22 cr. Hrs): Must be completed BEFORE beginning the Painting sequence						
		ARH	2050	Art History Survey I	3	Grade only; Pass/Fail not permitted
		ARH	2051	Art History Survey II	3	Grade only; Pass/Fail not permitted
		ART	1201C	Design	3	
		ART	1300C	Drawing I	3	
		ART	2600C	Introduction to Digital Art	3	Prerequisite: ART 1201
		ART	2330C	Drawing II: Figure Drawing	4	
		ART	1203C	Three-Dimensional Design	3	Prerequisite: ART 1300
Portfolio Review (students must pass portfolio review for the BFA degree)						
OK	NO	Semester		PORTFOLIO REVIEW		Max. two attempts allowed for approval
Painting Courses: Required 20 Credits, 5 courses						
		ART	2500C	Painting 1 (required)	4	Prerequisites: ART 1201, 1300
		ART	3522C	Intermediate Painting (required)	4	Prerequisite: ART 1201, 1300, 2500
		ART	3531C	Adv. Painting (required, repeatable for credit)	4	Prerequisite: ART 3522 or 2501
		ART	4311C	Advanced Drawing (optional)	4	Prerequisite: ART 1300, 2330
		ART	4506C	Topics: Painting (or can retake Adv. Painting)	4	Prerequisite: ART 3522 or 2501
Out of Concentration Studio Art Electives (12 Credits/3 Courses from 3 different disciplines)						
		ART	2400C	Printmaking I	4	Prerequisites: ART 1201, 1300
		ART	2701C	Sculpture 1	4	Prerequisites: ART 1203
		ART	2751C	Ceramics Beginning. Wheel or Handbuilding	4	Prerequisites: ART 1203
		PGY	2800C	Digital Photography I	4	Prerequisite: ART 1201
		ART	4311C 3383C	Advanced Drawing OR Narrative Drawing	4	Prerequisite: 6 credits Drawing, ARAT 1201
		ART			4	
Art History Upper Division Courses (Prerequisite: ARH 2050 & ARH 2051 +): 12 Credits, 3 courses						
		ARH	4		4	Prerequisite: ARH 2050, 2051
		ARH	4		4	Prerequisite: ARH 2050, 2051
		ARH	4		4	Prerequisite: ARH 2050, 2051
Senior Seminar: 4 credits, 1 course Offered Fall & Spring Terms Only						
		ART	4955C	Senior Seminar	4	Students take this course in the last semester of degree course work.

BFA in Studio Art with concentration in Photography

Credits to Graduate: 120 Credits in Major: 70 Upper Division Credits: 45
FAU Residence Credits: 30 "C" minimum in major

Updated: June 2016

Name:		Z	Date:
Phone		Email:	

Gr	Sem	Course		Title	Cr	Comments/Substitutions/Other Inst.
Core Program Prerequisites (22 cr. Hrs): Must be completed BEFORE beginning the Photography sequence						
		ARH	2050	Art History Survey 1	3	
		ARH	2051	Art History Survey 2	3	
		ART	1201C	Design	3	
		ART	1300C	Drawing I	3	
		ART	2600C	Introduction to Digital Art	3	Prerequisite: ART 1201
		ART	2330C	Drawing II: Figure Drawing (or equivalent)	4	Prerequisite: ART 1300
		ART	1203	Three Dimensional Design	3	
Portfolio Review (students must pass portfolio review for the BFA degree)						
OK	NO	Semester		PORTFOLIO REVIEW		Max. two attempts allowed for approval
Photography Courses: 20 Credits Required, 5 courses						
		PGY	2800C	Digital Photography I (Required)	4	Prerequisites: ART 1201
		PGY	4822C	Digital Photography 2 (Required)	4	Prerequisite: ART 1201, PGY 2800
		PGY	3406C	Black & White Photography	4	Prerequisite: ART 1201, PGY 2800, PGY 4822
		PGY	4440C	Topics: Photography	4	Prerequisite: ART 1201, PGY 2800
		PGY	4420C	Advanced Photography (Required) Repeatable for credit	4	Prerequisite: ART 1201, PGY 2800. PGY 4822
Out of Concentration Studio Art Electives (12 Credits/3 Courses from 3 different disciplines)						
		ART	2400	Printmaking	4	Prerequisite: ART 1201, 1300
		ART	2500	Painting 1	4	Prerequisites: ART 1201, 1300, 2205
		ART	2751	Ceramics Beg. Wheel or Handbuilding	4	Prerequisites: ART 1203, ART 1201, ART 1300
		ART	2701	Sculpture 1	4	Prerequisites: ART 1203, ART 1201, ART 1300
		ART	4311	Advanced Drawing or Narrative Drawing	4	Prerequisite: ART 1300, ART 2330
		GRA	2190	Visual Design Lab 1 or Graphic Design Elective (computer & software courses suggested)	4	ART 1201, ART 1300, ART 2600
					4	
Art History Upper Division Courses (Prerequisite: ARH 2050 & ARH 2051): 12 Credits, 3 courses						
		ARH	4710	History of Photography (required)	4	Prerequisites: ARH 2050, 2051
		ARH	4		4	Prerequisites: ARH 2050, 2051
		ARH	4		4	Prerequisites: ARH 2050, 2051
Senior Seminar: 4 credits, 1 course Offered Fall & Spring Terms Only						
		ART	4955C	Senior Seminar	4	Students take this course in the last semester of degree course work.

BFA in Studio Art with concentration in Printmaking

Credits to Graduate: 120 Credits in Major: 70 Upper Division Credits: 45

FAU Residence Credits: 30 "C" minimum in major

<http://www.fau.edu/vaah>

Updated: June 2016

Name:		Z	Date:
Phone		E-Mail:	

Gr	Sem	Course	Title	Cr	Comments/Substitutions/Other Inst.
Core Program Prerequisites (22 cr. Hrs): Must be completed BEFORE beginning the Printmaking sequence					
		ARH 2050	Art History Survey I	3	Grade only; Pass/Fail not permitted
		ARH 2051	Art History Survey II	3	Grade only; Pass/Fail not permitted
		ART 1201C	Design	3	
		ART 1300C	Drawing I	3	
		ART 2600C	Introduction to Digital Art	3	Prerequisite: ART 1201
		ART 2330C	Drawing II: Figure Drawing	4	Prerequisite: ART 1300
		ART 1203C	Three-Dimensional Design	3	
Portfolio Review (students must pass portfolio review for the BFA degree)					
OK	NO	Semester	PORTFOLIO REVIEW		Max. two attempts allowed for approval
Printmaking Courses: 20 Credits Required, 5 courses					
		ART 2400C	Printmaking I (required)	4	Prerequisites: ART 1201, 1300,
		ART 2401C	Printmaking 2 (required & repeatable)	4	Prerequisite: ART 1201, 1300, 2400
		ART 3402C	Printmaking 3	4	Prerequisite: ART 1201, 1300, 2400
		ART 4405C	Topics Printmaking (may be repeated for credit)	4	Prerequisite: ART 1201, 1300,
		ART 4405C	Topics: Printmaking (optional)	4	Prerequisite: ART 1201, 1300,
Out of Concentration Studio Art Electives (12 Credits/3 Courses from 3 different disciplines)					
		PGY 2800C	Digital Photography I (recommended)	4	Prerequisite: ART 1201
		ART 2500C	Painting 1	4	Prerequisites: ART 1201, 1300.
		ART 2751C	Ceramics Beginning Wheel or Handbuilding	4	Prerequisites: ART 1203
		ART 2701C	Sculpture 1	4	Prerequisites: ART 1203
		ART 4311C 3383C	Advanced Drawing OR Narrative Drawing	4	Prerequisite: 6 credits Drawing, ART 1201
		GRA 2190C	Visual Design Lab 1	4	Prerequisites: ART 1201, 1300
Art History Upper Division Courses (Prerequisite: ARH 2050 & 2051): 12 Credits, 3 courses					
		ARH 4		4	Prerequisite: ARH 2050, 2051
		ARH 4		4	Prerequisite: ARH 2050, 2051
		ARH 4		4	Prerequisite: ARH 2050, 2051
Senior Seminar: 4 credits, 1 course Offered Fall & Spring Terms Only					
		ART 4955C	Senior Seminar	4	Students take this course in the last semester of degree course work.

BFA in Studio Art with concentration in Sculpture

Credits to Graduate: 120 Credits in Major: 70 Upper Division Credits: 45
FAU Residence Credits: 30 "C" minimum in major

[http:// www.fau.edu/vaah](http://www.fau.edu/vaah)

Updated: June 2016

Name:		Z	Date	
Phone			E-Mail:	

Gr	Sem	Course	Title	Cr	Comments/Substitutions/Other Inst.
Core Program Prerequisites (22 cr. Hrs): Must be completed BEFORE beginning the Sculpture sequence					
		ARH 2050	Art History Survey I	3	Grade only; Pass/Fail not permitted
		ARH 2051	Art History Survey II	3	Grade only; Pass/Fail not permitted
		ART 1201C	Design	3	
		ART 1300C	Drawing I	3	
		ART 2600C	Introduction to Digital Art	3	Prerequisite: ART 1201
		ART 2330C	Figure Drawing (or equivalent)	3	Prerequisite: ART 1300
		ART 1203C	Three-Dimensional Design	4	
Portfolio Review (students must pass portfolio review for the BFA degree)					
OK	NO	Semester	PORTFOLIO REVIEW		Max. two attempts allowed for approval
Sculpture Courses: 20 Credits Required, 5 courses Some courses must be taken in sequence. Plan carefully.					
		ART 2701C	Sculpture 1 (required)	4	Prerequisites: ART 1203
		ART 3710C	Sculpture 2 (required)	4	Prerequisite: ART 1203, 2330, 2701
		ART 4712C	Advanced Sculpture (required, may be repeated for credit)	4	Prerequisite: ART 1203, 2701, 4701
		ART 4732C	Topics: Sculpture (optional)	4	Prerequisite: ART 1203, 2330, 2701
		ART		4	
			Sculpture Alternative Electives (Optional)		
		ART 3764C	Ceramics Handbuilding	4	Prerequisites: ART 1203, 1201, 1300
		ART 4115C	Ceramics: Intermediate Handbuilding	4	Prerequisites: ART 1203, 1201, 1300, 3764
		ART 4932C	Special Topics: Ceramics	4	Prerequisites: ART 1203
Out of Concentration Studio Art Electives (12 Credits/3 Courses from 3 different disciplines)					
		ART 2400C	Printmaking I	4	Prerequisites: ART 1201, 1300
		ART 2500C	Painting 1	4	Prerequisites: ART 1201, 1300
		ART 2751C	Ceramics Beginning Wheel or Handbuilding	4	Prerequisites: ART 1203
		PGY 2800C	Digital Photography I	4	Prerequisite: ART 1201
		ART 4311C	Advanced Drawing OR Narrative Drawing	4	Prerequisite: 6 credits Drawing, ART 1201
Art History Upper Division Courses (Prerequisite: ARH 2050 & 2051): 12 Credits, 3 courses					
		ARH 4		4	Prerequisites: ARH 2050, 2051
		ARH 4		4	Prerequisites: ARH 2050, 2051
		ARH 4		4	Prerequisites: ARH 2050, 2051
Senior Seminar: 4 credits, 1 course Offered Fall & Spring Terms Only					
		ART 4955C	Senior Seminar	4	Students take this course in the last semester of degree course work.

Appendix B: Scholarships and Awards

Scholarships for Program Review:

Fall:

Dorst

- \$700
- Given to a full-time art student with junior or senior status based on the strength of a 3-5 image digital portfolio
- This winner will be determined by the scholarships committee and presented to the faculty
- deadline: October 25th

Portfolio Awards (Fall/Spring)

- The money for these awards traditionally comes from the Friedland Grant - \$500 each semester for both Studio Art and Graphic Design
- The respective heads of the portfolio committees decide on a winner and forward that information to us

Lynn E. Rose

- Art History Majors
- 3.5 GPA and undergraduate accomplishments
- This was awarded in the Fall

Spring:

Rothenberger

- Split among Grad, Undergrad, and Design students
- Awarded on the strength of a digital portfolio of 3-5 works
- 8-10,000 in this fund, generally
- Some of this money is split off for the Study Abroad Fellowship and some to the Juried Student show

Art History Rothenberger

- Awarded for outstanding written work by Art History students
- Students are nominated by Art History Faculty

Friedland

- Supports independent projects for undergraduates and graduates
- Their applications and proposals must be made with the cooperation of a faculty advisor
- The projects are presented in the fall
- This year, we have \$8,000 in the Friedland fund, some of which supports the Portfolio Reviews and the remainder of which supports the Juried Student Show
- Last year due 1/25

Women In the Visual Arts

- Decided and funded completely outside of FAU by the Women in the Visual Arts club in Boca Raton
- Department nominates 2-3 candidates

Study Abroad

- Has not been awarded the past two years
- Comes from the Rothenberger
- Due 4/1

Witt

- Supports students in unpaid internships
- \$1700 this year
- Due 4/1

Cosmos and Chronos

- Supports independent projects in Art History undertaken with a faculty supervisor
- Due 2/12

McCoy Ceramics Award

- Ceramics faculty have normally taken care of this award, including the paperwork
- \$2,200 this year

Sylvia Rosen Ceramics Fund

- Not currently available

Delray Art League

- Normally around \$1000
- Decided on the basis of a digital portfolio of 3-5 works – painting concentrations only
- 2/12 due date (but was extended)

Music2Art

- Students submit one work of art
- Decided by the music department – music students in a class will compose something to which art students will respond with visual work
- Due last year 2/26

Juried Student Show:

- Decided by the outside juror for the student show
- Sometime in the Spring, someone will contact you and ask how much money we have for prizes
- Normally between \$800-1,000
- We tell the organizers the amount of money available and do all necessary internal paperwork for distribution

ACA Nominees:

- Regional competition/exhibition
- Information is normally forthcoming in the Spring via email
- Faculty submit nominees, who are then voted upon

Appendix C: F.A.I.R. Conceptual Definitions

Faculty Evaluation Standards
Conceptual Definitions

Rating	Descriptor	Definition
5	<i>Exceptional</i>	To achieve the rating of "Exceptional," the faculty member must demonstrate truly extraordinary performance in the category under consideration during the review period. This rating should be reserved for recognition of achievements that <i>far</i> exceed expectations based on the faculty member's assigned duties and that are demonstrably superior to those that would merit a rating of "Outstanding."
4	<i>Outstanding</i>	To achieve the rating of "Outstanding," the faculty member must demonstrate performance that exceeds expectations in the category under consideration during the review period. This rating should be reserved for recognition of substantive achievements that go above and beyond the faculty member's assigned duties and that are demonstrably superior to those that would merit a rating of "Good."
3	<i>Good</i>	To achieve the rating of "Good," the faculty member must demonstrate meritorious performance in the category under consideration during the review period by fully attaining the high standards of performance expected of the faculty at Florida Atlantic University. This rating serves as a recognition the faculty member's accomplishments have been commendable and that challenging objectives have been met.
2	<i>Needs Improvement</i>	To achieve the rating of "Needs Improvement," the faculty member must demonstrate performance that does not meet expectations in one or more aspects of the category under consideration during the review period. The designation of "Needs Improvement" serves as an indication to the faculty member that future progress in this category is expected and that a performance improvement plan will be developed to clarify standards and set a timetable for remediation.
1	<i>Unsatisfactory</i>	To achieve the rating of "Unsatisfactory," the faculty member must demonstrate performance that either egregiously fails to meet expectations in at least one aspect of the category under consideration or generally fails to meet expectations in several aspects of the category under consideration during the review period. The designation of "Unsatisfactory" serves as a warning to the

faculty member that significant improvement is urgently required, that a performance plan will be developed to clarify standards and set a timetable for remediation, and that sanctions may be imposed if these standards and/or timetable are not met.

Appendix D: Abbreviated Faculty Vitas

CAMILA AFANADOR-LLACH

VISUAL ARTS AND ART HISTORY

3200 COLLEGE AVENUE LA326 - DAVIE, FL 33314

WWW.CAMILAAFANADOR.COM

CAFANADORLLACH@FAU.EDU

(347) 837 7350

EDUCATION

- SEPT 2010 - JUN 2012 **MFA Graphic Design.** Rhode Island School of Design. Providence, RI
- AUG 2005 - AUG 2006 **Multimedia Design.** School of Arts. Universidad Nacional. Bogotá, Colombia
- AUG 1999 - JUN 2004 **BA Industrial Design.** School of Architecture and Design. Pontificia Universidad Javeriana. Bogotá, Colombia

PROFESSIONAL EXPERIENCE

- AUG 2014 - **Assistant Professor, Graphic Design**
Department of Visual Arts and Art History. Florida Atlantic University. Davie, FL
- 2000 - **Independent designer**
Freelance web and graphic designer.
- AUG 2012 - JUL 2014 **Graphic Designer**
kor group. Boston, MA
Concept, design and production of digital and printed material for multiple clients.
- JAN - FEB 2012 **Instructor: Web Design**
Department of Graphic Design. Rhode Island School of Design. Providence, RI
- 2011 - 2012 **Teaching Assistant**
Department of Graphic Design. Rhode Island School of Design. Providence, RI
Working under the guidance of senior teaching staff in multiple design courses providing personal academic support and mentoring for students.
- SPRING 2011 Paper and Book Arts. *Jan Baker, Type 2. Lucy Hitchcock*
- SUMMER 2011 Type + Image Design. *Franz Werner, History of Graphic Design. Douglass Scott, Web Design. John Caserta, Book Design. Ernesto Aparicio* - SUMMER INSTITUTE FOR GRAPHIC DESIGN STUDIES
- FALL 2011 Poster Design. *Nancy Skolos*
- SPRING 2012 Relational Design. *Tom Ockerse*
- AUG 2006 - AUG 2010 **Web and Editorial Designer**
Publications and Media Office. School of Architecture and Design. Universidad de los Andes. Bogotá, Colombia
- JUN - JUL 2008 **Instructor: Layout and Image Edition**
School of Architecture and Design. Universidad de los Andes. Bogotá, Colombia

SEPT 2005 – AUG 2006 **Web Designer**
 Office of the President. Pontificia Universidad Javeriana. Bogotá, Colombia.
Design, code and content management of academic websites.

FEB – JUL 2006 **Lecturer, Digital Media Studio**
 Department of Graphic Design. School of Arts. Universidad Nacional. Bogotá, Colombia.

COURSES TAUGHT AT FAU

FALL 2014	Typographic Design Lab 3 Interactive Design Lab 2
SPRING 2015	Typographic Design Lab 3 Visual Design Lab 2 Grad Studio
FALL 2015	Typographic Design Lab 3 Interactive Design Lab 2

GROUP EXHIBITIONS

NOV 13 – JAN 23, 2016	FAU Biennial 2015 Faculty Art Exhibition <i>Repeated Cities U.S.</i> FAU Schmidt Center Gallery. Boca Raton, FL
OCT 17, 2015	Art Fallout 2015 <i>Florida Maps</i> Girls Club. Fort Lauderdale, FL
MAR 12 – MAY 9 2015	New Faculty Exhibition <i>Repeated Cities, Book Occupies Wall</i> FAU Schmidt Center Gallery. Boca Raton, FL
NOV 21, 2014	AIGA Miami Centennial Celebration (open invitation) Design Your Own Chair Competition Showcase Miami AD School, Miami, FL
MAY 18 – JUN 2 2012	RISD Graduate Thesis Exhibition <i>Migration, Going Home, Type in Arch, Book Occupies Wall</i> Rhode Island Convention Center. Providence, RI
OCT 28 – NOV 13 2011	Graduate Graphic Design Biennial <i>Vice and Virtue Walking Tour, 13/13</i> Sol Koffler Gallery. Rhode Island School of Design. Providence, RI
OCT 19 – 28 2012	RISD Graphic Design Triennial (juried) <i>Book Occupies Wall</i> Woods-Gerry Gallery. Rhode Island School of Design. Providence, RI

PUBLICATIONS

IN PROGRESS **Kinetic Emergence: The Theory and Practice of Motion Design**
Book chapter: *Motion in Graphic Design: A Multidisciplinary Teaching Approach*
Commonground Publishing, expected date Spring 2017

CONFERENCE PRESENTATIONS AND WORKSHOPS

AUG 2015 **TypeCon 2015**
Selected presenter for the Education Forum
From Loop to Narrative: Teaching Kinetic Type
Sheraton Downtown Hotel, Denver, CO

SEPT 2015 **STEM Career and College Conference - Tiger Woods Foundation**
Workshop: *Drawing with Code: Introduction to Coding in the Visual Arts (Processing)*
Florida Atlantic University - Jupiter Campus

NOV 2013 **Art and Science Talks**
Graphic Design as a Career
Providence Youth Center, Providence RI

FALL 2011 / SPRING 2012 **Software and Web Design Workshops**
Illustrator, Photoshop, InDesign, HTML + CSS
Department of Graphic Design, RISD, Providence, RI

AWARDS, GRANTS AND FELLOWSHIPS

FALL 2015 **FAU School of the Arts - Creative/Artistic Grant and Creative Collaborative Grant**
Digital Arts and Social Justice Exhibit
In collaboration with: Stephen Charbonneau (Communications), Wendy Hinshaw, Becka McKay, Lisa Swanstrom (English), Tiffany Rhynard (Theater and Dance), Julie Ward (Visual Arts)

2010 - 2012 **Honors Student**
Rhode Island School of Design

2010 **Graduate Fellowship**
Department of Graphic Design, Rhode Island School of Design

COMMUNITY SERVICE

2016 **Juror, Scholastic Art Awards for Broward County**
Young at Art Museum, Davie, FL

LANGUAGES

English (proficient)
Spanish (native)

AMY S. BRODERICK

Visual Arts & Art History · Florida Atlantic University · Boca Raton · FL 33431
www.amybroderick.com

CURRICULUM VITAE

EDUCATION

- 1998 – 2000 Maryland Institute College of Art, Baltimore, MD
MFA, Hoffberger School of Painting, May 2000
- 1993 – 1997 The College of William and Mary, Williamsburg, VA
BA, Magna Cum Laude, Studio Art, May 1997
Phi Beta Kappa, Alpha of Virginia

PROFESSIONAL EXPERIENCE

- 2007 – Associate Professor of Drawing and Painting
Foundations Program Coordinator
The Department of Visual Arts & Art History
Florida Atlantic University, Boca Raton, FL
- 2004 – 2007 Assistant Professor of Drawing and Painting
Foundations Program Coordinator
The Department of Visual Arts & Art History
Florida Atlantic University, Boca Raton, FL
- 2000 – 2004 Assistant Professor of Art
The Harriet L. Wilkes Honors College
Florida Atlantic University, Jupiter, FL
- 1999 – 2000 Graduate Assistant to Mrs. Grace Hartigan
Hoffberger School of Painting
Maryland Institute College of Art, Baltimore, MD
- Coordinator, Studio Writing Project
Department of Sculptural Studies
Maryland Institute College of Art, Baltimore, MD
- 1998 – 1999 Graduate Teaching Assistant
Department of Foundations
Maryland Institute College of Art, Baltimore, MD

GRANTS, FELLOWSHIPS, AND DISTINCTIONS

- 2016 – 2017 Full Academic Year Research Sabbatical (F.A.U.)
- 2015 Distinction through Discovery Undergraduate Curriculum Grants Program (F.A.U.)
Course Grant Pre-Proposal Approval
Solidifying a Culture of Original Undergraduate Research in ART 3383C: Narrative Drawing
- Distinction through Discovery Undergraduate Curriculum Grants Program (F.A.U.)
Project Grant Award
From Here to Home: Investigating One's Origins to Identify Key Elements of Artistic Voice
- College of Arts & Letters Summer Research Supplement (F.A.U.)
Exotic Species: Hand-Drawn Ornamental Type Unifying Formal Elements of Circus Posters
From the Ringling Museum and Specimens of Florida Invasive Plants and Fishes
- 2014 Distinction through Discovery Undergraduate Curriculum Grants Program (F.A.U.)
Project Grant Pre-Proposal Approval
From Here to Home: Investigating One's Origins to Identify Key Elements of Artistic Voice
- 2013 Emerging Arts Administrators Fellowship
National Council of Arts Administrators (N.C.A.A.)
- Think Tank Catalyst: From Silos to Integration: 21st Century Foundations Curricula
One-day intensive event at the Savannah College of Art and Design
Invited Discussion Group Facilitator
Makers, Breakers, and Instigators: The Role of Studio in Foundations
- 2012 Master Teacher Award (F.A.U.)
- Think Tank 7: Foundations Now
Residency at the School of the Art Institute of Chicago
Master Educator Invitee
- Award for Excellence and Innovation in Undergraduate Teaching (F.A.U.)
- 2011 Master Teacher Award (F.A.U.)
- Faculty Learning Community Participant (F.A.U.)
Teaching High-Ability Students
- 2010 Faculty Learning Community Leader (F.A.U.)
Cultivating and Supporting Original Undergraduate Research
- Creative Capital Foundation Advanced Professional Development Workshop
- 2009 Creative Capital Foundation Professional Development Program Workshop
- 2008 – 2009 Full Academic Year Research Sabbatical (F.A.U.)
- 2008 Creative Capital Foundation Professional Development Program Workshop

- 2007 Honors Faculty Fellowship (F.A.U.)
- 2006 Florida Artist Enhancement Grant
- Florida Individual Artist Fellowship
- Division of Research Scholarly & Creative Activities Grant (F.A.U.)
Colossal Whispers Unfold in the Telling: Expansive Visual Tales of Truth and Mystery
- 2004 South Florida Cultural Consortium Fellowship for Visual and Media Artists
- Faculty Incentive Grant, Lifelong Learning Society (F.A.U.)
- 2002 Drawing Marathon, New York Studio School of Painting and Sculpture
- 1998 – 2000 Maryland Institute Graduate Fellowship
- 1998 – 1999 Virginia Museum of Fine Arts Graduate Fellowship
- 1997 Phi Beta Kappa, Alpha of Virginia
- High Departmental Honors
- Alumni Award for the Study of Art, College of William and Mary
- 1996 Omicron Delta Kappa National Leadership Honor Society
- Mortar Board National College Senior Honor Society
- James Monroe Scholar Summer Fellowship
- Joseph Palin Thorley Memorial Scholarship for the Study of Art
- 1993 James Monroe Scholar, a distinction awarded to the top 100
 Prospective freshmen annually, College of William and Mary

PUBLICATIONS

- 2016 "Educators Showcase: Amy S. Broderick"
Integrative Teaching International News, upcoming
 Curated monthly web-based publication
- 2015 "Fearful Symmetry: A Conversation with 2013 SECAC Artist's Fellowship Winner Carol Prusa"
Southeastern College Art Conference Review, Volume XLV, Number 4
- 2014 "Amy Broderick: Finding Time to Sketch"
The Design Recharge Show: Energizing Your Design Battery, August 13, 2014
 Curated weekly web show and podcast

- 2012 "The Importance of Mentorship and Advocacy"
CAA Podcasts on Topics in Professional Development, 2012
- "Contemporary Learning Communities"
Future Forward: Foundational Ideas, Curriculum and Continuous Improvement
Sponsored by Integrative Teaching International, Volume 3, Number 1
- 2011 "Learning from *Five Themes*: An Interview with William Kentridge"
Southeastern College Art Conference Review, Volume XVI, Number 1
- 2010 "Quiet Abstract Sculpture at Norton Speaks Volumes about Forms"
Review of *Beyond the Figure: Abstract Sculpture in the Norton Collection*
Palm Beach ArtsPaper, August 19, 2010
- "William Kentridge: On Looking, Drawing, and Knowing"
Interview in conjunction with *William Kentridge: Five Themes*
Palm Beach ArtsPaper, June 17, 2010
- 2005 "Painting the Blissful Moment: A Conversation with Carol Prusa"
Southeastern College Art Conference Review, Volume XIV, Number 5
- "Bleicher's *Contemporary Color: Theory & Use*"
FATE in Review: Foundations in Art: Theory and Education, Volume 27, 2005 – 2006
- Process/Progression:*
Selected Work from the MFA Program in Visual Arts at Florida Atlantic University
Exhibition catalog co-author with Carol Prusa and Kara Walker-Tomé

SOLO AND TWO-PERSON EXHIBITIONS

- 2008 *Morpheme* (solo)
Ingham Chapman Gallery, University of New Mexico
Gallup, NM, October 1 – 31
- 2006 *Amy Broderick: New Work* (solo)
Sarratt Gallery, Vanderbilt University
Nashville, TN, September 1 – 28
- 2004 *Materialize* (two-person)
University Gallery, Old Dominion University
Norfolk, VA, May 22 – July 4
- Amy Broderick* (solo)
ConTemporary Gallery, University of West Florida
Pensacola, FL, March 19 – April 16
- 2001 *Amy S. Broderick: Drawing, The Primary Sense* (solo)
Ritter Art Gallery, Florida Atlantic University
Boca Raton, FL, January 12 – February 8

Andy Brown 299 SW 7th Street, 105 (410) 746-9272
Boca Raton FL, 33432 browna@fau.edu
www.andybrownpaintings.com

EDUCATION

Louisiana State University, MFA, Studio Art: Painting and Drawing, Dean's Medal, 2013

Towson University, B.A. Painting Concentration with Departmental Honors, 2005, Magna Cum Laude

REPRESENTATION

Art Shape Mammoth

SELECT ACADEMIC HONORS & AWARDS

FAU Faculty Research Grant, History and Practice of Faux Bois

Dean's Medal Recipient Louisiana State University – One awarded annually to a graduating student within each school for academic excellence.

Louisiana State University Graduate School Supplement Award (Fellowship) – One awarded annually in the School of Art for a promising candidate (2010-2013)

Louisiana State University Graduate School Full Academic Scholarship and Teaching Assistantship (2010 -2013)

Towson University Painting with Honors (2005)

Towson University Dean's List (2001-2005)

SELECT EMPLOYMENT

Florida Atlantic University-August 2014-Present

Instructor of Art and Assoc. Graduate Faculty Member- August 2014-Present

Interim Foundations Head –August 2016-Present

Courses Taught: Drawing I&2, 2D Design, Intro to Digital Art, Beginning to Adv. Painting, Human Figure, Advanced Narrative Drawing and BFA Senior Seminar

Directed Independent Study with undergraduate and graduate students

Digital Documentation Lab Director

Graduate Painting Committees

Louisiana State University

Adjunct Instructor- June 2013-December 2013

Courses Taught: Drawing I, Beginning Painting, 2D design and the Human Figure

Curator of Auxiliary Spaces

Louisiana State University, Baton Rouge, LA

Instructor of Record-August 2011-May 2013

Courses Taught: 2-D Design, Drawing I, and Figure Drawing, and Beginning Painting

Graduate Teaching Assistant-August 2010-May 2013

Assistant in the Design Shop

Assistant in Fab Lab (Laser Cutter and 3D printer)

Wood Shop Tech

Curator of Auxiliary Art Exhibitions-January 2011-December 2013

Organize, install Exhibitions

Created and produced show material

Design Shop Assistant-January 2011-May 2013

Assisted art and architecture students

Broad knowledge of wood shop tools and safety procedures

Shanghai University: Sydney Institute of Language and Commerce, Shanghai, CH
English Instructor-June 2008-2010

Undergraduate instruction four language skills and

IELTS preparation

GRE preparation

Curriculum Development in English Composition

SOLO EXHIBITIONS

2016 "Baltimore, Munich and a Chinese Restaurant", City of North Charleston Cultural Arts, City Hall, Charleston, SC

2013 "Interiors Imagined and Remembered", Glassell Gallery, Baton Rouge, LA

2012 "Interior Spaces", Louisiana College, Pineville, LA

2005 "Landscapes Slightly Removed", Undergraduate Thesis Exhibition, Towson Commons, MD

SELECT EXHIBITIONS, AWARDS AND COLLECTIONS

2016 The Wassaic Project, Artist Residency, December, Wassaic, NY (forthcoming)

Art Serve and the Art Garage, Invitational Exhibition, Delray, FL

The 2nd Alabama National Biennial, Juried Show, Stella-Granata Art Gallery, The University of Alabama, Tuscaloosa, AL

29th Annual Northern Art Competition, Juried Show, Nicolet College, Rhineland WI

Interrupted Exhibition, Juried Show, Coburn Gallery, Ashland University, Ashland, OH

The Guild Forty-Five, Curated Exhibition Featured Artist, FAT Village, Fort Lauderdale, FL

DBA Catalyst Exhibition, Juried Show, Artserve, Fort Lauderdale, FL

Art Boca Raton Contemporary Art Fair, Boca Raton, FL

MASS District Art Walk 20th Anniversary, February, Fort Lauderdale, FL

MASS District Art Walk, January, Fort Lauderdale, FL

2015 5th Annual Armstrong National 2-D Competition Exhibition, Armstrong State University, Savannah, GA

Royal Scottish Academy Open Exhibition 2015, Juried Group Show, Edinburgh, Scotland

Biennial Faculty Exhibition, Schmidt Gallery, Florida Atlantic University, Boca Raton, FL

Visions 2015 Fourth Annual Invitational Exhibition, Sechrest Gallery, High Point University, Highpoint, NC

Fall Art and Design Fest, High Point University, High Point, NC

Summer Heat VI, A juried Exhibition, Rossetti Fine Art, Wilton Manors, FL

Emerging Artists Summer Group Exhibition, Anne Connelly Fine Art, Baton Rouge, LA

Boy's Club, a group exhibition, Studio Henning Haupt, Ft Lauderdale, FL

Corporate Collection of Prime Occupational Medicine, Baton Rouge, LA

2014 Paint, A group juried exhibition, Spring Hill College, Mobile, AL

National Wet Paint Biennial Juried Exhibition, A Juried Show, Chicago, IL

Vermont Studio Center Johnson, Vermont, one month residency in January

6x6x2014, Rochester, NY

2013 Cool + 2 National Juried Group Exhibition-Maryland Fed. of Artists Annapolis, MD

Corporate Collection of Iberia Bank New Orleans, LA

Corporate Collection of Capital One New Orleans, LA

White Light Night Art Hop: Featured Artist Baton Rouge, LA

Culture Candy Organization: Inside the Artist's Studio Baton Rouge, LA

2012 Art Melt Juried Show Forum 35 Louisiana State Museum, Baton Rouge, LA

Circa 1857 Art and Architectural Salvage Group Show, Baton Rouge, LA,

The Greatest Graduate Student Art Exhibition Group Show, Baton Rouge, LA

Faculty Club LSU Ongoing curated group exhibition, Baton Rouge, LA

Foster Gallery Graduate Art Exhibition LSU, Baton Rouge, LA

Even MORE Art Exhibition Elevator Project, Baton Rouge, LA

18 Happenings in 6 Parts (a recreation of Kaprow's performance piece) Baton Rouge, LA

Foster Gallery Graduate Art Exhibition LSU, Baton Rouge, LA

2011 Art Melt Juried Show Forum 35, Louisiana State Museum, Baton Rouge, LA

Boyd Art Show Baton Rouge, LA

Faculty Club LSU Ongoing curated group show, Baton Rouge, LA

2007 House, Toy, Paper Group Show, Untrained boxcar gallery, Santa Fe, NM

2006 Shanghai Finance University Group Exhibition, Shanghai, CH

2005 Three Arts Award, Towson University Juried Exhibition Award, Towson, MD-*One awarded annually to the best in show encompassing all visual art disciplines and media*

Emerging Artist Juried Show, Maryland Federation of Art, Baltimore City, MD

2004 Towson University Juried Show, Painting Award, Towson, MD

Emerging Artist Juried Show, Maryland Federation of Art, Baltimore City, MD

PROFESSIONAL EXPERIENCE

Artists at Work Series Guest Speaker, Boca Raton Museum of Art, February 2016

Boca Raton Artist's Guild Juror, June 2016

Boca Raton Artists' Guild Juror, February 2016

Faculty Research Grant, Faux Bois Techniques, Florida Atlantic University, Boca Raton, FL

Guest Speaker, Florida Atlantic University Painter's Forum, Spring 2015, Boca Raton, FL

Guest Critic, FAU Foundations in Architecture Mid-term Review, Dr. Henning Haupt, Boca Raton, FL

Juror for OSGS Mural Art Call, Spring 2015, Palm Beach, FL

PUBLICATIONS

Broward Palm Beach New Times, DBA Show Catalyst Bridges the Art and Business Worlds, Summer 2016

DBA "Catalyst" Competition Catalog, Fort Lauderdale, FL, Summer 2016

Requited Journal: Issue 11, Featured Artist, Chicago, IL Summer 2014

Fifth Annual Armstrong National 2-D Competition Catalog, Fall 2015

Shanghai Finance University Juried Catalog, Fall 2007, Shanghai, CH

INTERNATIONAL TRAVEL

Germany and the Netherlands (May-June 2015), **St Croix and St Thomas USVI** (September 2012), **Turkey, Egypt and the Czech Republic** (June-July 2009), **China** (August 2006-January 2010), **Spain and France** (December 2002), **Spain** (December 2003), **Italy** (May 2001), **Italy** (June 2000), **Russia and the Ukraine** (May-June 1996), **England and France** (June 1993)

PROFESSIONAL ORGANIZATIONS

College Arts Association

Southern Graphics Council

Foundations in Art: Theory and Education

LANGUAGES

Conversant in Basic Mandarin and Spanish

- Current Professor of Graphic Design
Associate Chair, Department of Visual Arts & Art History–Davie campus
Florida Atlantic University
- Education MFA Graphic Design, University of Notre Dame, 1996
BFA Industrial Design, Kansas City Art Institute, 1988
- Exhibitions *AIGA New Mexico Ornament Auction* {juried}
4 series accepted: data stars, icons, petroglyphs, dog days
GVG Contemporary Gallery
Santa Fe, NM
December 5, 2015
- FAU Biennial Faculty Exhibition*
Waiting
Schmidt Gallery
FAU Boca Raton, FL
November 13, 2015 – January 23, 2016
- 7th All-Media Juried Biennial Exhibition* {regional juried}
Everything's Fine Triptych
Curators: Marisa J. Pascucci & Elizabeth Cerejido
Hollywood Art & Cultural Center
Hollywood, FL
September 19 – November 1, 2015
- Who is Fooling Whom?* {regional invitational}
Everything's Fine Triptych
Curator: Jill Slaughter
Studio 18
Pembroke Pines, FL
January 9 – February 19, 2015
- AIGA Miami Centennial Chair Exhibition & Competition* {open call to artists}
Mosquito Chair
Jurors: AIGA Miami Board + invited guests
Miami Ad School
Miami, FL
November 21, 2015
- Art Fallout 2014* {open call to artists}
Been There, Done That
Girls Club
Fort Lauderdale, FL
October 18, 2014
- ArtPrize 2014* {national juried}
Absolution
Juror: John Ra
Sin Republic
Grand Rapids, Michigan
September 23 – October 11, 2014

- Exhibitions (*cont.*) *TextTextText* {national juried}
Waiting
Juror: Monika Szewczyk, Visual Arts Program Curator, University of Chicago
WomanMade Gallery
Chicago, IL
July 11 – August 21, 2014
- National Juried Exhibition* {national juried}
House of Cards
Juror: Michael Monroe, Director of Curatorial Affairs of Bellevue Arts Museum, WA
Cornell Museum of Art and American Culture
Delray, FL
February 14 – May 11, 2014
- Art Fallout 2013* {open call to artists}
Waiting
Girls Club
Fort Lauderdale, FL
October 5, 2013
- Art Bravo* {regional juried}
Fertility Rites
Jurors: William Braemer, Director, Art Fusion Galleries. Marisa Pascucci,
Curator of 20th Century & Contemporary Art, Boca Museum of Art. Irene Sperber,
Miami Art Zine writer.
Artserve Gallery
Fort Lauderdale, FL
November 7–22, 2013
- 62nd Annual All Florida Juried Exhibition* {florida juried}
House of Cards
Juror: Mark Scala, Chief Curator, Frist Center for the Visual Arts, Nashville, TN
Boca Raton Museum of Art
Boca Raton, FL
May 7–July 14, 2013
- FAU Biennial Faculty Exhibition*
Epitaph
Ritter Gallery
FAU Boca Raton, FL
September 21–November 9, 2013
- ABRACADABRA* {invitational}
Passage 2
Art & Culture Center of Hollywood
Hollywood, FL
Jan. 26 – Feb. 21, 2013
- Art Fallout 2012* {open call}
Epitaph 1
Girls Club
Fort Lauderdale, FL
October 6, 2012

- Exhibitions (cont.) *Confessions of Life and Death* {national invitational}
Absolution
Gallery 217, Nova Southeastern University
Davie, FL
September 11 – October 9, 2012
- Faculty Exhibition*
House of Cards
FAU Schmidt Center Gallery
Boca Raton, FL
September 17, 2011 – November 12, 2011
- Witness to Creativity II* {national juried}
Good
Jurors: not stated
Florida Museum for Women Artists
Deland, FL
July 16 – September 3, 2011
- Small Wonders Art Salon* {invitational}
Shelter
Artformz Project Gallery–Wynwood
Miami, FL
May 8– August 21, 2010
- Faculty Exhibition*
Shelter
FAU Schmidt Center Gallery
Boca Raton, FL
November 14, 2009 – January 23, 2010
- The Measure of a Woman* {invitational}
Beauty=1.618
Second Ave Studio
Ft. Lauderdale, FL
March 8 – 26, 2009
- Unfamiliar Ground* {international juried}
Passage
Juror: Paula Katz
Gallery RFD
Swainsboro, GA
June 14 – July 5, 2008
- The Means by Which We Find Our Way* {international invitational}
www.designproject.co.nz/themeans
participation in colloquial visual language exhibition
Waikato Institute of Technology
Hamilton, New Zealand
November 9 – December 7, 2007

Angela DiCosola, Professor of Art

Department of Visual Arts & Art History
School of the Arts
Dorothy F. Schmidt College of Arts & Letters
777 Glades Road, P.O. Box 3091
Boca Raton, Florida 33431

phone: 561.289.4991 (cell)
email: mdicosol@fau.edu

Education:

1986 M.F.A. (Ceramics) University of Florida, Gainesville, Florida

Academic Employment:

2004 - **Professor of Art** (tenured), Florida Atlantic University
1996 - 03 **Associate Professor of Art** (tenured), Florida Atlantic University.
1991-95 **Assistant Professor of Art**, Florida Atlantic University.

Administrative Appointments:

2012-2013 **Chair**, Strategic Planning Committee, Dorothy F. Schmidt
College of Arts & Letters, Florida Atlantic University,
Boca Raton, FL

2001 - 2008 **Chair**, Department of Visual Arts & Art History, The Dorothy F. Schmidt
College of Arts & Letters, Florida Atlantic University, Boca Raton, FL

Selected Exhibitions:

Solo Exhibitions:

2014 • *Portals, Pathways and Perceptions*, CRETARome, Rome, Italy
2010 • *"Lessons Learned"*, Presidential Inauguration Ceremony, FAU, Boca Raton
Campus, University Center, Boca Raton, FL
2002 • *"Angela DiCosola: Recent Works"*, Foyer Gallery, Sampson Hall, Stetson
University, DeLand, FL
Dan Gunderson, Chair/Director of Galleries

Invitational Curated Exhibitions:

2016 • *Art Boca Raton*, FAU Boca Raton campus
2015 • *Biennial Art & Architecture Faculty Exhibition*, The Dorothy F. Schmidt
Center Gallery, FAU, Boca Raton, FL
• *ClaySpace Revisited*, Art Center South Florida, Studio 102, Miami Beach, FL
- James Herring, curator
2014 • *All-Florida Ceramics Invitational*, South Gallery, Florida State
College, Jacksonville, FL
• *SoFlo: On and Off the Wall*, The Art Gallery, Eissey Campus, Palm
Beach State College, West Palm Beach, FL
2013 • *Biennial Art & Architecture Faculty Exhibition*, The Dorothy F. Schmidt Center
Gallery, FAU, Boca Raton, FL
2012 • *"Seeing is Forgetting the Name of the Thing One Sees"*, Margot Stein Gallery,

Indianapolis, IN

- part of 2004 NCECA exhibition gallery tours

- 2003 • “*Women Playing with Fire*”, East Fine Arts Gallery, School of the Arts, Texas Woman’s University, Denton, TX
- John L. Weinkean, Director
- “*On the Edge*”, Ramsden Morrison Gallery, San Diego, CA
- Chad Halsey, Director
 - exhibition included in 37th Annual NCECA Conference Gallery tour
- 2002 • “*Alabama Clay Conference 17 Invitation Exhibition*”, Hammond Hall Gallery, Alabama Clay Conference, Jacksonville State University, Jacksonville, AL
- Steve Loucks, Curator & Conference Director
 - exhibition in conjunction with the Alabama Clay Conference and JSU Kaleidoscope: A Festival of the Arts
- “*Floating*” – an exhibition of Ceramic Sculpture, The Jayne Gallery, Kansas City, MO
- Curators: Ann Marie Jayne, Robin Zmuda
- 2001 • “*Clay Rocks! – Contemporary Ceramic Works: A Florida Survey*”, Florida Craftsmen Gallery, St. Petersburg, FL
- Curators: Russ Gustafson-Hilton and Michele Tuegel
- “*8 Ceramic Sculptors*”, First Union Bank, Charlotte, NC
- exhibition dates during 35th annual NCECA Conference

National Juried Group Exhibitions:

- 2017 • NCECA Concurrent Group Exhibition (pending)
- 2014 • 4th Annual Workhouse Clay National, Workhouse Arts Center, Lorton, VA
- Richard Notkin, Juror
- *Shapes of Influence: Contemporary Ceramics*, M.G. Nelson Family Gallery, Springfield, IL
- Harris Deller, Juror

Select Collections:

- Marvin and Eileen Reingold, Contemporary Ceramics Collection
- Allan Chasanoff Collection, Mint Museum of Art, Charlotte, NC
- City Hall, City of Orlando, Orlando, FL
- Jerome Shaw, Habatat/Shaw Gallery, private ceramic collection, Pontiac, MI

Select Honors & Publications:

- 2016 • Watershed Summer Residency, Newcastle, ME
- 2015 • Approved research leave to Netherlands and Tanzania
- 2014 • 6-week Residency, CRETA ROME, Rome, Italy
- 2013 • Selected as part of FAU Delegation to Turkey
- 2013-2014 • Awarded Full year Sabbatical
- 2011 • *Ephemeral to Enduring*. 2-week Project Visual Arts BAIR (Banff Artist in Residence) Summer Residency at Banff Centre, Banff, Alberta, Canada
- 2008, 2010, 2013 • Summer Teaching Abroad, Orvieto, Italy, 6-week sessions
- 2006 • Featured Artist, The News-Journal, In the Arts, Oct. 15, 2006

- 2015 NCECA 49th Conference, Providence, RI Attended over 50 workshops, lectures, galleries and museums. Met and scheduled artists for lectures and workshops at FAU for 2015 - 2016 academic year. Coordinated/Supervised and participated in promoting FAU Ceramics MFA/BFA programs to recruit at institutional information table
- 2014 NCECA 48th Conference, Milwaukee, WI. Attended over 50 workshops, lectures, galleries and museums. Met and scheduled artists for lectures and workshops at FAU for 2014 - 2015 academic year. Coordinated/Supervised and participated in promoting FAU Ceramics MFA/BFA programs to recruit at institutional information table
- 2013 NCECA 47th Conference, Houston, TX. Attended over 50 workshops, lectures, galleries and museums. Met and scheduled artists for lectures and workshops at FAU for 2013 - 2014 academic year. Coordinated/Supervised and participated in promoting FAU Ceramics MFA/BFA programs to recruit at institutional information table
- 2012 NCECA 46th Conference, Seattle, WA. Attended over 50 workshops, lectures, galleries and museums. Met and scheduled artists for lectures and workshops at FAU for 2012 - 2013 academic year.
- 2011 National Council on the Education of the Ceramic Arts (NCECA) 45th Conference, "TIDAL FORCES: The Next Wave", Tampa, FL. Attended workshops, lectures, galleries and Museums. Promoted FAU Ceramic MFA/BFA programs to recruit students at the FAU information table. Met and scheduled artists for lectures and workshops at FAU for 2011-2012 academic year.
- 2010 National Council on the Education of the Ceramic Arts (NCECA) 44th Conference, "Independence", Philadelphia, PA. Attended workshops, lectures, galleries and Museums. Promoted FAU Ceramic MFA/BFA programs to recruit students at the FAU information table. Met and scheduled artists for lectures and workshops at FAU for 2011-2012 academic year.
- 2009 National Council on the Education of the Ceramic Arts (NCECA) 44th Conference, "Ceramic Interface: From Dawn to Digital", Phoenix, AZ. Attended workshops, lectures, galleries and Museums. Promoted FAU Ceramic MFA/BFA programs to recruit students at the FAU information table. Met and scheduled artists for lectures and workshops at FAU for 2011-2012 academic year.
- 2008 National Council on the Education of the Ceramic Arts (NCECA) 42th Conference, "CONFLUENCE: *Innovation, Community, Environment*", Pittsburgh, PA. Attended workshops, lectures, galleries and Museums.

lectures and workshops at FAU for 2002-2003 academic year.

- 2001 NCECA 35th Conference, Charlotte, NC. Attended workshops, lectures, galleries and Museums. Promoted FAU Ceramic MFA program and recruited students through manning of FAU information table at the non-profit institutional section of conference. Met and scheduled artists for lectures and workshops at FAU for 2002-2003 academic year.
- 2000 NCECA 34th Conference, Denver, CO. Attended over 25 workshops, lectures, galleries and museums. Met and scheduled artists for lectures and workshops at FAU for 2000 – 2001 academic year.
28th Annual SGC Conference, Studio demonstrations, Ceramic Department, University of Miami, Coral Gables, FL

Emily A. Fenichel
Assistant Professor of Art History
Department of Visual Arts and Art History
Florida Atlantic University
777 Glades Road
Boca Raton, Florida 33431
efenichel@fau.edu

EDUCATION

- Ph.D.**, University of Virginia May 2013
- Dissertation: *"Michelangelo and Marian Theology"*
 - Committee: David Summers (Chair), Paul Barolsky, Francesca Fiorani
- M.A.**, University of Virginia May 2008
- Minor Fields: Modern and East Asian
 - MA Thesis: "Foretelling the Virgin: An Investigation into the Lunettes of the Sistine Chapel"
- Advisor: Dr. David Summers
- B.A.**, French; **B.A.**, Art History, University of Mary Washington May 2006
- Honors in Art History
 - Summa Cum Laude, Phi Beta Kappa
 - Senior Thesis: "Femininity and Maternity: A Re-Evaluation of the Lunettes of the Sistine Chapel"
- Advisor: Dr. Marjorie Och

PUBLICATIONS

Forthcoming:

Peer Reviewed:

"Penance and Proselytizing in Michelangelo's Portrait Medal" 2016
Artibus et Historiae

"Michelangelo's Sibylline Madonnas" 2016
in *Michelangelo in the New Millennium: Conversations about Artistic Practice, Patronage, and Christianity* (Brill)
edited by Dr. Tamara Smithers

Book Reviews:

"Review: *Michelangelo's Christian Mysticism: Spirituality, Poetry, and Art in Sixteenth-Century Italy*, by Sarah Rolfe Prodan" 2016

In Progress:*Michelangelo and Reform: Salvation and the Religious Artist*

This book considers Michelangelo's late period and his changing identity as a religious artist after the *Last Judgment*. Drawing together the artist's poetry, sculpture, and drawing, the book will explore how Michelangelo and his contemporaries dealt with new attitudes towards and criticisms of religious art during the Counter-Reformation. For Michelangelo, this meant reconciling the art and salvation, concepts he saw as competing with or even opposing one another as he neared death. Of particular importance to this project is the artist's relationship to Vittoria Colonna, as well as the revival of meditation during the Counter Reformation, particularly among the Franciscans, Capuchins, and Jesuits.

"Et misericordia eius, a progenie et progenies: the Pietà and the Cardinal"

This article will consider for the first time how the *Pietà* in St. Peter's would have spoken to its religious context, both in the church and in the funerary monument of Michelangelo's patron, Cardinal Lasgraulas.

CONFERENCES

Presenter:

- | | |
|--|---------------------|
| <p>"Beyond the <i>Spirituali</i>: Michelangelo, Vittoria, and Meditation"
 Renaissance Society of America Annual Conference
 Berlin, Germany</p> | <p>March 2015</p> |
| <p>" 'And his mercy is from generations unto generations:'
 The Pietà and the Cardinal"
 Sixteenth Century Society Conference (SCSC)
 New Orleans, LA</p> | <p>October 2014</p> |
| <p>"Michelangelo's Portrait Medal: Self-Fashioning and the Religious Artist"
 Panel: Coins and Medals in the Renaissance IV: Medals Miscellany
 Renaissance Society of America Annual Conference
 New York, New York</p> | <p>March 2014</p> |
| <p>"Sculpture as Prayer: Michelangelo's Rondanini Pietà"
 Panel: <i>Sculpture: Mark and Meaning</i>
 Renaissance Society of America Annual Conference
 San Diego, California</p> | <p>April 2013</p> |
| <p>"Wisdom and Prophecy in Michelangelo's 'Sibylline' Madonnas"
 Panel: <i>Michelangelo Tomorrow: Hearing from Junior Scholars</i>
 Sixteenth Century Society Conference (SCSC)
 Cincinnati, Ohio</p> | <p>October 2012</p> |
| <p>"Prophetic Women: The Sibyls and Michelangelo's 'Sibylline'
 Madonnas"
 33rd Annual Medieval and Renaissance Forum</p> | <p>April 2012</p> |

"Prophecy, Divination, Apocalypse,"
Plymouth State University, New Hampshire

"Dante's Hell: A Journey through Poem and Fresco"
Travels, Journeys and Quests: Movement and Meaning
Graduate Student Conference, University of Virginia
Department of Spanish, Italian, and Portuguese

April 2010

"Doubling the Virgin: Investigations into the
Final Lunette of the Sistine Chapel"
Southeastern Conference of Art Colleges (SECAC)
New Orleans

October 2008

Organizer:

Madonna Revisited
with Tracy Cosgriff
Renaissance Society of America Annual Conference
Boston, MA

March 2016

Art, Poetry, and Devotion in Italy I and II
With Dr. Sarah Rolfe Prodan
Renaissance Society of America Annual Conference
New York, New York

March 2014

Session Chair:

Madonna Revisited
Renaissance Society of America Annual Conference
Boston, MA

March 2016

Art, Poetry, and Devotion in Italy II
Renaissance Society of America Annual Conference
New York, New York

March 2014

INVITED TALKS

"The Metaoptical and the Project of Naturalism"
Spring 2016 Joint SCMS Colloquium on Renaissance
Perspective
Florida Atlantic University

April 2016

"Playing Footsy: Caravaggio and Michelangelo in the
Madonna di Loreto"
Center for Mind, Body, and Culture
Florida Atlantic University

April 2016

- "The Madonnas of the Uffizi" January 2016
 Boca Raton Museum of Art
 Sponsored by: American Friends of the Uffizi
- "Artistic Competition in the Renaissance" November 2015
 Boca Raton Museum of Art
 Sponsored by: American Friends of the Uffizi
- "Michelangelo and Judaism" September 2015
 Boca Raton Museum of Art
 Sponsored by: American Friends of the Uffizi
- "Michelangelo and the Madonna" October 2014
 Painter's Forum
 Florida Atlantic University
- "Michelangelo's Catholic Imagination" November 2013
 Center for the Catholic Intellectual Tradition
 Duquesne University
- "Michelangelo and the Madonna" October 2013
 University of Mary Washington

TEACHING

- Assistant Professor** Fall 2014 – Present
 Florida Atlantic University, Boca Raton
Courses: Art Appreciation, Honors Art Appreciation, Art History Survey 1 and 2, Renaissance Art, Baroque Art, Artists on Art (MFA Seminar), Senior Seminar
- Visiting Assistant Professor** Fall 2013 – Spring 2014
 Duquesne University, Pittsburgh
Courses: Art Appreciation, Art History 101 and 102, Arts and the Human Experience, Michelangelo and His World
- Adjunct Professor** Fall 2010 and Spring 2011
 Germanna Community College
Courses: Art History 101 and 102
- Instructor** Fall 2010
 University of Virginia
Senior Seminar: "Art and Devotion in Renaissance Italy"

Guest Lecturer

"Bartolo di Fredi: the Adoration of the Magi" April 2012
 Lecture to the Darden Foundation
 University of Virginia Art Museum

"Bartolo di Fredi: The Adoration of the Magi" March 2012
 Docent's Talk
 University of Virginia Art Museum

"Leonardo's Annunciation" Spring 2012
 "Leonardo and the Virgin Mary"
 University of Virginia
Course: Leonardo da Vinci (Prof. F. Fiorani)

"The Myth of Leonardo: Early Biographies" Spring 2012
Course: Senior Seminar, Leonardo da Vinci
 (Prof. F. Fiorani)

"Ginevra de' Benci and Female Portraiture" Fall 2011
 "Leonardo and the Virgin Mary"
 "Leonardo and Leda"
 University of Virginia
Course: Leonardo da Vinci (Prof. F. Fiorani)

"The Renaissance Art Market" Fall 2011
 University of Virginia
Course: The Art Market (Student-run Seminar)

"Marian Iconography" Summer 2010
 University of Virginia
Course: "Women in Art" (Leslie Cozzi)

"Michelangelo and Rome" Spring 2009
 University of Virginia
Course: "Art History 102" (Prof. S. Betzer)

Teaching Assistant

University of Virginia, Summer Program in Rome Summer 2009
Course: Renaissance and Baroque Rome (Prof. F. Fiorani)

University of Virginia Fall 2007 – Spring 2009
Courses: Art History 102 (Prof. S. Betzer)
Impressionism and Post Impressionism (Prof. S. Betzer)
American Art II (Prof. C. Higginbotham)
Art History 101 (Prof. J. Dobbins)

DIGITAL HUMANITIES

Graduate Research Assistant

Summer 2010 – Summer 2013

Digital Leonardo Project, University of Virginia
Director: Dr. Francesca Fiorani

- Project digitizes, catalogues, and provides analytic tools for comparing images and text of the many manuscript copies of Leonardo's *Treatise on Painting*
- Utilizes HTML editor and XML cataloguing
- Partnered with Institute for Advanced Technology in the Humanities
- Helped organize the International Conference "The Legacy of Leonardo: International Collaboration and Global Access" in April 2012
- <http://www.treatiseonpainting.org/>

Digital Image Collection Assistant

2008 – 2010

Fiske Kimbell Fine Arts Library

- Catalogue, digitize and provide metadata the library's visual resources collection
- Information and Images uploaded to Artstor

FELLOWSHIPS AND HONORS

Summer Supplement Research Support

2015

FAU College of Arts and Letters

Travel Grant for Scholars Undertaking Transoceanic Travel,

Italian Art Society/Kress Foundation

2015

Nomination, All University Teaching Award

2012

Outstanding Graduate Teaching Assistant, McIntire Dept. of Art

2012

UVa Society of Fellows Dissertation Year Fellowship

2012 – 2013

Huskey Graduate Travel Fellowship

2012

Virginia Museum of Fine Arts Graduate Fellowship

2011 – 2012

Junior Fellow, Society of Fellows, University of Virginia

2010 – 2011

Society of Fellows Summer Research Fellowship

2011

Travel Grant, University of Virginia (Summer Research)

2011

Dupont Fellowship, University of Virginia

2009 – 2010

Davidge Fellowship, University of Virginia

2009 – 2010

Tibor Wlassics Dante Fellowship, University of Virginia

2009

SERVICE

College Level:

Member, College of Arts and Letters Scholarship Committee 2015-2017
Florida Atlantic University

Voting representative for the Art Department 2012 - 2013
University of Virginia Graduate School of Arts and Sciences Grad Council
Member of the Initiatives Committee

Department Level:

Chair, Scholarship and Fellowship Committee 2014-2015
Florida Atlantic University

Member, New Faculty Concerns Committee 2014-2015

Faculty Member, Selection Committee for a Student Curator 2014
Duquesne University

Member, First Year Graduate Committee
Sharon Thieman 2015-2016
Kristina Smatrakaleva 2015-2016
Penelope Fedor 2014-2015

COPYEDITING

Bartolo di Fredi: The Adoration of the Magi, A Masterpiece January 2012
Reconstructed
Exhibition Catalogue
University of Virginia Art Museum
Authors: Prof. F. Fiorani and Dr. Bruce Boucher, Director of the UVa Art Museum

LANGUAGES

French (fluent)
Italian (reading proficiency)

Sharon Lee Hart

Florida Atlantic University, D.F. Schmidt College of Arts & Letters
Department of Visual Arts & Art History, 777 Glades Road, Boca Raton, FL 33431
harts@fau.edu sharonleehart.com 919-923-1338

Education

2007 MFA University of North Carolina at Chapel Hill
2004 BFA Maine College of Art

Employment History

2013-Present Assistant Professor of Art, Florida Atlantic University,
2011-2013 Lecturer, University of Kentucky
2008-2011 Adjunct Faculty, Watkins College of Art, Design & Film
2008-2011 Adjunct Faculty, Lipscomb University
2007-2008 Adjunct Faculty, Wake Forest University
2008 Instructor, The Center for Documentary Studies at Duke University
2007 Visiting Lecturer, The University of North Carolina at Chapel Hill
2006-2007 Instructor, The University of North Carolina at Chapel Hill

Select Grants/Awards/Residencies

2017 Artist Residency, The Studios of Key West, FL
2016 Artist Residency, Rancho Linda Vista, Oracle, AZ
2016 Denbo Fellowship and Residency, Pyramid Atlantic Art Center, Silver Spring, MD
2016 College Advisory Board Faculty Research Award, Florida Atlantic University
2015 Artist Residency, Art and Art History Museum, Maitland, FL
2015 Best in Show, International Photography Competition, Florida Museum of Photographic Arts, Tampa, FL
2015 Pollux Award, International Professional Photographer of the Year, Juried by Chema Madoz
2014 Gold Award and Silver Award, San Francisco International Photography Exhibition, selected by Paula Tognarelli, Executive Director, Griffin Museum of Photography
2014 Photolucida Critical Mass, Finalist
2014 Joyce Elaine Grant Solo Show Award, selected by April Watson Curator of The Nelson-Atkins Museum of Art
2014 College Advisory Board Faculty Research Award, Florida Atlantic University
2012 Presidential Scholarship, Anderson Ranch, Snowmass, CO
2012 PhotoPhilanthropy Activist Award, Second Prize, Professional Category
2012 Picture Black Friday, Second Place
2011 Arts in the Airport Grant, The Tennessee Arts Commission
2010 Professional Development Support Grant, The Tennessee Arts Commission
2010 Review Santa Fe, Center, Selected by David Bram, Katherine Ware, and Denise Wolff
2009 Artist Residency and Scholarship, Ox-Bow, Saugatuck, MI
2008 The Carter Foundation Scholarship, Maine Media Workshops, Rockport Maine
2007 Graduate Teaching Fellowship, University of North Carolina at Chapel Hill Travel Award
2007 Opportunity Fund Award, The Graduate School at the University of North Carolina
2006 Graduate Teaching Fellowship, University of North Carolina at Chapel Hill

Solo Exhibitions

- 2017 According to the Sky, Martine Chaisson Gallery, New Orleans, LA
- 2017 According to the Sky, Art and History Museums, Maitland, FL
- 2016 According to the Sky, Texas Woman's University School of Art, Denton Texas
- 2014 Sanctuary, VAM Art Gallery, South Texas College, McAllen, TX
- 2014 Sanctuary, Forward Thinking Museum, Virtual Museum
- 2012 Sanctuary, The Charles C. Thomas Gallery at Maine College of Art, Portland, ME
- 2012 Sanctuary, Nashville International Airport, Nashville, TN
- 2010 Sanctuary, Tinney Contemporary, Nashville, TN

Select Group Exhibitions

- 2017 Photobook, Griffin Museum of Photography, Winchester, MA
- 2016 transphysics: istwa, landscapes, paisajes, curated by William Cordova, Art and Culture Center, Hollywood, FL
- 2016 7th Annual Photobook Exhibition, Juried by Paula Tognarelli, Executive Director & Curator, Griffin Museum of Photography and Karen Davis Curator, Davis Orton Gallery Hudson, NY
- 2016 4th Annual Artists' Book Exhibition, WoCA Projects, Juried by Morgan Gieringer, Special Collections, University of North Texas Willis Library, Anne Keefe, Publications Coordinator, Meadows Museum, and Lauren Cross, Director/Curator, WoCA Projects, Fort Worth, TX
- 2016 Transitional Landscapes, The Center for Fine Art Photography, Juried by Natasha Egan, Executive Director of the Museum of Contemporary Photography, Fort Collins, CO
- 2016 4th Biennial of Fine Art and Documentary Photography, Berlin, Germany
- 2015 Photo Miami, Spectrum Miami Art Fair, Art Basel, Miami FL
- 2015 Biennial Faculty Exhibit, Schmidt Center Gallery, Boca Raton, FL
- 2015 Beyond Cameras/Click Triangle Photography Festival, curated by elin o'Hara slavick, Horace Williams House Gallery, Chapel Hill, NC
- 2015 International Photography Exhibition, Florida Museum of Photographic Arts, Tampa, FL
- 2015 Joyce Elaine Grant Annual Juried Exhibition, juried by April Watson Curator of Photography, The Nelson-Atkins Museum of Art, Texas Woman's University, Denton, TX
- 2015 Florida Contemporary, The Baker Museum, Naples, FL
- 2015 New Faculty Exhibition, Schmidt Center Gallery, Florida Atlantic University, FL
- 2014 San Francisco International Photography Exhibition, juried by Paula Tognarelli, Executive Director and Curator, Griffin Museum of Photography, Studio 17 Gallery, CA
- 2014 The 29th Tallahassee International Exhibition, juried by FSU Professors Carrie Ann Baade and John Mann, FSU Museum of Fine Arts, Tallahassee FL
- 2014 63rd Annual All Florida Juried Competition and Exhibition, juried by Trong Gia Nguyen, Boca Museum of Art, Boca Raton, FL
- 2014 Of Memory, Bone and Myth, juried by Maggie Taylor, The Rourke Art Museum, Moorhead, MN
- 2014 33rd Annual Juried Photography, juried by Jennifer Schlesinger Hanson, director of Verve Gallery of Photography, Mills Pond House Gallery, Saint James, NY
- 2014 Sky: A National Juried Exhibition, juried by DeWitt Cheng, critic and Elizabeth Ferrer, Director of Contemporary Art, BRIC Arts, Brooklyn, Bedford Gallery, Walnut Creek, CA
- 2014 Uncooped, National Museum of Animals & Society, Los Angeles, CA
- 2013 Photography at the Edge, Juried by Tricia Hoffman, Newspace Executive Director, Newspace Center for Photography, Portland, Oregon
- 2013 Alumni Exhibition: Sharon Lee Hart and Ashley Oates, Allcott Gallery, University of North Carolina at Chapel Hill, Chapel Hill, NC
- 2012 Salon, Castell Photography Gallery, Asheville, NC

- 2012 Paducah Photo, Juried by Ellen Simak, Chief Curator Hunter Museum of American Art, KY
- 2011 Call and Response , Koehnline Museum of Art, Des Plaines, IL
- 2011 48th Annual Juried Competition, juried by Alison de Lima Greene, Curator of Contemporary Art & Special Projects at the Museum of Fine Arts, Houston, Masur Museum, Monroe, LA
- 2010 Portfolio Showcase Volume 4, juried by Katherine Ware, Curator of Photography New Mexico Museum of Art, online exhibition at The Center For Fine Art Photography
- 2010 Winter Walls, Tinney Contemporary, Nashville, TN
- 2009 Crossroads, MOCA GA, Atlanta, GA
- 2009 Stop, Look, Listen-New Works by Sharon Hart & Jason Lascu (Two person exhibition), Tinney Contemporary, Nashville, TN
- 2008 "Why is a raven like a writing desk?" Flanders Art Gallery at 311, Raleigh, NC
- 2008 WCA National Juried Exhibition, juried by Maura Reilly, Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, Arlington Museum of Art, Arlington, Texas
- 2007 Reveal (2 person exhibition), Flanders Art Gallery at 311, Raleigh, NC
- 2007 Featured Artist, Flanders Art Gallery, Raleigh, NC
- 2007 Galeria Galou Exhibition, ARWI, International Art Fair, San Juan, Puerto Rico
- 2007 Instructor Exhibit, The Arts Center, Carrboro, NC
- 2007 The 13th Annual International Women's Exhibition, juried by Carrie Springer Assistant Curator- Department of Print and Special Collections - Whitney Museum, Soho20 Chelsea, NY, NY
- 2007 New Currents in Contemporary Art, Ackland Art Museum, Chapel Hill, NC
- 2007 The Kinsey Institute's Juried Art Show, The Kinsey Institute Gallery, Bloomington, IN
- 2007 49th International Award Exhibition, juried by Norman Bryson, San Diego Art Institute, Museum of the Living Artist, San Diego, CA
- 2007 Krappy Kamera IX Exhibition, juried by Miles Barth, Curator of Photography at the International Center of Photography, Soho Photo, New York, New York
- 2005 Smithsonian Magazine: Through Our Eyes, National Museum of American History, DC
- 2005 In Focus: Photography Techniques and Trends, Target Gallery, Alexandria, VA
- 2005 International Photography Exhibition, juried by Connie Imboden, Fraser Gallery, Bethesda, MD

Collections and Archives

The Nelson-Atkins Museum of Art, Kansas City, MO
 Jaffe Center for Book Arts, Boca Raton, FL
 University of Iowa Hospitals and Clinics, Permanent Collection, Iowa City, IA
 Tennessee Arts Commission, Permanent Collection, Nashville, TN
 Fine Arts Collection, Kinsey Institute, Indiana University, Bloomington, IN
 National Museum of Women in the Arts, Archives on Women Artists
 Work held in private collections in the United States, Canada, and Hong Kong.

Select Bibliography

- 2016 Emma Kisiel, Muybridge's Horse, Interview/ Featured Artist/Portfolio
- 2016 Deedra Bake, Light Leaked, Interview/ Featured Artist/Portfolio
- 2016 Linda Alterwitz, Lenscratch, Featured Artist/Portfolio: Art and Science week
- 2015 Jon Feinstein, Humble Arts Foundation Blog, Revisiting "Picture Black Friday" Photographers Who Stopped Shopping To Capture Its Insanity
- 2015 Ellyn Kail, Feature Shoot, "Poignant Portraits and Stories of Farm Animals Who Have Been Rescued from Abusive Situations", February 20, 2015
- 2014 Jan Engoren, The Sun Sentinel, "Boynton artist selected for 63rd annual All Florida Exhibition", August 20, 2014

- 2014 Jordan G. Teicher, Slate Magazine, Behold, "Touching, Beautiful Portraits of Rescued Farm Animals", April 2014
- 2014 Wendy George, Huffington Post, "These Are The Faces Of Animals That Almost Didn't Make It (Sanctuary: Portraits of Rescued Farm Animals)", January 25, 2014
- 2012 South x Southeast Photomagazine, Book Review, Volume IV/Issue 3, November/December 2012
- 2011 Castell Gallery Vignettes Joe Nolan, Critics Pick, "Sanctuary", Nashville Scene, Volume 29/Number 48, January 2011
- 2010 Michelle Jones, The Tennessean, "Rescued Farm Animals Steal Photographer's Heart, Imagination", December 19, 2010
- 2010 Carol Fitzgerald, managing editor of The Oxford American, "Animal Farm", Southern Girl Blog
- 2009 Emily Bartlett Hines, Critics Pick, "Stop Look Listen", Nashville Scene, February 4, 2009
- 2008 Tom Patterson, "Show Instead of Tell", Winston Salem Journal, January 20, 2008
- 2007 Michele Natal, "Critics Picks-Art", News & Observer, May 11, 2007

Select Publications and Catalogs

- 2016 According to the Sky, Exhibition Catalog, Texas Woman's University
- 2015 MANIFEST: International Photography Annual Book
- 2014 The Matter of Light, Diffusion Magazine- Unconventional Photography Annual, juried by Blue Mitchell and Katherine Ware, Curator of Photography at the New Mexico Museum of Art
- 2014 Catalog for The 29th Tallahassee International Exhibition, juried by FSU Professors Carrie Ann Baade and John Mann, FSU Museum of Fine Arts, Tallahassee FL
- 2014 Catalog, Uncooped, Forward by Carol Adams, National Museum of Animals & Society, LA, CA,
- 2014 The HAND magazine (featured artist), Issue 3, January
- 2012 Sanctuary: Portraits of Rescued Farm Animals by Sharon Lee Hart (monograph), Charta Books
- 2012 Chickpea Magazine, Issue #5, Photo Essay, pages 68-73, Fall 2012
- 2012 Adbusters, Calendar, 2012
- 2011 Man as Object, Reversing the Gaze catalog, selected by juror Tanya Augsborg, Ph.D., November
- 2011 The Psychology of the Human-Animal Bond edited by Christopher Blazina, Güler Boyra, David Shen-Miller, 5 photographs and project description, published July 2011
- 2011 The Sun Magazine, Issue 424
- 2010 The Sun Magazine, Issue 419, November
- 2010 Portfolio Showcase Volume 4: The Center For Fine Art Photography Book
- 2010 Cerise Press: A Journal of Literature, Arts, and Culture, Summer
- 2009 The Sun Magazine, Issue 408, December

Invited Lectures/ Workshops:

- 2015 According to the Sky, Faculty Showcase, Florida Atlantic University
- 2014 Photography Now: Teaching and Making, Southeastern College Art Conference, Sarasota, FL
- 2014 Photography Image Transfer Workshop, Florida Atlantic University
- 2014 Visiting Artist Lecture, South Texas College, McAllen, TX, 2014
- 2013 Sanctuary, Artist Talk, The Art Museum at The University of Kentucky, Lexington, KY
- 2012 Sanctuary, Book Talk, Southern Festival of Books, Nashville, TN
- 2012 Sanctuary, Artist Talk, Lexington Art League (KY Biennial) Lexington, KY
- 2012 Reveal, Artist Talk, Lexington Art League (Body, Figure, Nude) Lexington, KY
- 2011 Sanctuary, Artist Talk, Tinney Contemporary, Nashville, TN



DAVID HOCHSTADTER Curriculum Vitae

UNIVERSITY/COLLEGE TEACHING:

Florida Atlantic University, Boca Raton, USA

Visiting Instructor from South Africa in Visual Arts and Art History Department
Visual Design, Typography 1, 2, 3, Interactive and Web Design

Digital Media Arts College, Boca Raton, USA

Adjunct Professor in Drawing

Broward College Downtown, Fort Lauderdale, USA

Adjunct Professor in Adobe Illustrator Creative Cloud 2015

August 2014 to Dec 2016

Design School of Southern Africa, Durban, South Africa

Part-time Lecturer in Graphic Design

Teaching:

Graphic Design

Commercial Art - training in Adobe Illustrator, Photoshop, Indesign CS5

Production Theory

Feb 2013 to Dec 2013

CTI Education Group, Durban North, South Africa

Head of Graphic Design Department

Start-up Graphic Design Bachelor of Arts Three Year Program

Worked together with Midrand Graduate Institute and responsible for curriculum development, hiring faculty, and growing student intake over 5 years

Teaching:

Pre-degree Classes

Storyboarding

Graphic Design Levels 1, 2 and 3

Colour Theory

Typography Level 1 and 2

Drawing Level 1, 2, and 3

History Level 1, 2 and 3

Advertising level 3

Feb 2008 to Dec 2012

Durban University of Technology, South Africa

Part-Time Lecturer of Graphic Design

Teaching:

4th-year B-tech Honours Program, 3rd-year Professional

Design Practice, 3rd-year History, and 1st-year Graphic Design

Feb 2006 to Dec 2007

The Art Institute of Ft. Lauderdale, Florida USA

Full-time Instructor of Graphic Design

Aug 2000 to May 2005

Florida Atlantic University, Boca Raton, USA

Adjunct professor of Graphic Design

Jan 1998 to May 2002

M.L. Sultan Technikon, Durban, South Africa

Lecturer of Graphic Design

Sept 1995 to Dec 1997

The Center for Fine Art, Animation, and Design, Durban, South Africa

Lecturer of Graphic Design and Illustration

Sep 1995 to Dec 1997

EDUCATION:

Master of Fine Arts Degree - School of Visual Arts - New York USA Visual Essay Program - Illustration as the Visual Journalist	1993 to 1995
Bachelor of Fine Arts Degree - Washington University - St.Louis USA	1987 to 1991
Rudolph College of Graphic Design - Johannesburg, South Africa	1986
Natal Technikon Fine Arts Foundation Program - Durban, South Africa	1985

Academic Administration:

2008 to 2012	CTI Education (Computer Training Institute, South Africa) Head of Department – Organise Yearly Planners and Timetables Facilitate grading procedures with lecturers and Academic Co-ordinator Worked on budget and purchase of computers and software to set up labs Compile art material for kits, and recommend book lists for modules Work with sales team and facilitate orientation days Evaluate and resolve student academic performance and give feedback to parents
2003	The Art Institute of Ft.Lauderdale Facilitate client/student projects "Artemis Design Group," and setting up of internships
2000	The Art Institute of Fort Lauderdale Open Day, facilitate with students and parents towards their understanding of design curriculum and registration process

Curriculum Development and Internal/External Moderation:

2008 to 2012	CTI Education Review Graphic Design History and Drawing curriculum - re-write content for study guides Organise Internal and External Moderation with Industry Professionals - all year levels
2006 to 2007	Durban University of Technology 4th year Honours Program Supervisor; and B-Tech development 3rd year Professional Design Practices Design History 1,2 and 3, and Theory Practices
2000	The Art Institute of Fort Lauderdale Conceptual Thinking (Steven Heller readings and critical analysis), and the Visual Essay
1998	ML Sultan Technikon - The Visual Essay, and Photo Journalism

Curated Student Exhibitions and Portfolio Reviews:

2015	Florida Atlantic University -Theatre Arts Gallery - MFA Fine Art Graduate Exhibition - Worked with graduate students to set up Year-End show
2008 to 2012	CTI Education - BA Degree student portfolios and selection for Year-End Shows
2006 to 2007	Durban University of Technology - Honours Degree students and B-Tech student portfolio reviews
2000 to 2004	The Art Institute of Ft.Lauderdale - Group Faculty Evaluations of student work before graduation and final portfolio day
1997	Natal Technikon Fine Arts Student Exhibition , Durban, South Africa - selected works

Faculty Exhibitions:

2014	Florida Atlantic University Faculty Exhibition , Boca Raton, Florida, drawings
2002	The Art Institute Faculty Exhibition , Florida, USA - selected works
1999	Broward Community College Faculty Exhibition , Florida, USA - selected works
1999	The Art Institute Faculty Exhibition, Florida, USA - selected works

Student Exhibitions:

1995 **School of Visual Arts Gallery**, New York, USA - MFA Visual Essay Thesis Exhibit
 1994 **The Art Directors Club**, New York, USA - Zimbabwe Makishi Dolls
 1989 **Steinberg Gallery Exhibition**, Washington University, Saint Louis, M.O. USA - illustrations
 1988 **Saint Louis Union Station Exhibit**, Flying Sculptures, Saint Louis, M.O. USA - sculpture

Commercial Gallery Exhibitions:

2007 **Kizo Gallery** Live Art Exhibition Gateway - Umhlanga, South Africa - collection Durban paintings
 2003 **Umhlanga Gallery** Exhibit Durban, South Africa - Zimbabwe African Eden paintings
 2001 **Broward Library**, Florida, USA - Save The Cheetah Exhibit - oil paintings
 1995 **Kwa Muhle Museum**, Durban, South Africa - Rickshaw Paintings
 1993 **The South African Consulate General Exhibition**, New York - Bushman/Sancyle
 1993 **Stoney Point Center**, The Southern African Education Program Exhibit, New York, USA - selected works
 1993 **The Volkskas Atelier Exhibition**, Durban, South Africa - Jackson Hlungwane watercolor painting
 1992 **The Vaughn Cultural Center**, Saint Louis, M.O., USA - African illustrations and paintings
 1992 **Two Post-African Artists Exhibit**, Saint Louis, M.O., USA - Cross-Cultural Southern African paintings
 1986 **The Johannesburg Art Foundation Exhibit**, Johannesburg, South Africa - Figure Paintings

Special projects:

1998 Museum design for Phezulu Safari Park, Valley of a Thousand Hills, South Africa
 1997 Artwork and logo design of 60-ft. leisure sailing vessel, yacht 'Tuff Diamond', Durban, South Africa
 1997 Artwork and logo design of 41-ft. sailing racer, yacht 'Kiga Phezulu', Durban, South Africa
 1996 Pavillion Art Expo - painting exhibition of selected artists in the Westville, Durban, South Africa
 1995 Art Directors Club - gallery assistant. Assisted Jack Endelwelt in the hanging of multiple shows, New York
 1988 St. Louis Artists' Coalition. Host and gallery assistant for exhibition of African-American art

Collections and Purchased Paintings

2012 Giraffes on Phezulu Safari Park 30x40, Oils on Canvas, Leo Kroone R5000
 2007 Title: Ocean Quest - painting of catamaran in Zanzibar, 30x40, Oils on canvas, Johan Van Tonder R4000
 2006 Title: Durban Yachts - painting of yachts in bay, 18x24, Oils on canvas, Steve from JHB R600
 2005 Title: Tratorria Da Vinci - painting of restaurant interior, 18x24, Oils on canvas, Steve Baleta
 2005 Title: Guinea Fowls in Sedgefield - painting of garden in sedgefield, 18x24, Oils on canvas, Leah Baleta
 2003 Title: Lions Head - seascape at Rondevlei, 18x24, oils on canvas, Adel Baleta
 2002 Title: Christies House on Ft. Lauderdale canal, 18x24, oils on canvas, Christie \$500
 2002 Title: Goggles - cheetah painting, 18x24, oils on canvas, Ed Rondelli, Fort Lauderdale, Florida USA
 2000 Title: Swamp Fever - 10x 3, watercolour, Reneske Pretorius, South African Consulate Gallery, New York USA

Painted Murals:

1997 Umhlanga Sands Hair Salon. Designed wall space/mural. Umhlanga Rocks, South Africa
 1996 Phezulu African Dance Mural. Valley of a Thousand Hills, South Africa
 Assagay Safari Park. 70-ft. mural on crocodile enclosure. Valley of a Thousand Hills, South Africa
 1988 Jefferson Printers/Group Project, St. Louis, Missouri, USA

Conferences Attended:

2003 "Design in Politics," speaker Steven Heller, Wolfsonian Museum, Miami, Florida, USA
 2000 "The Designer as Author Conference", organised by Steven Heller - New York

Published Papers:

2000 "The Education of an Illustrator, Visual Essay Project"
 written by Steven Heller and Marshall Arisman
 Published by Allworth Press
 1994 "Drawing Room," edited by Robert Weaver "I have lived under Apartheid most of my life"
 Visual Arts Press, New York

Editorial Projects

1997 I-just Magazine - Visual Essays - Orange Juice Design

1996
1987

Crime and Conflict Magazine - Durban University - Art direction
The Scene Magazine - Washington University - Layout and Design

Advertising Company work

2006
2000
1990
1988
1986

SATB Insurance Brokerage Advertising and Graphics - Durban, South Africa
Brasstacks Advertising - Advertising and Graphics- Fort Lauderdale Florida
Media Graphics - Package Design and Advertising, Durban, South Africa
Images and Ideas - Advertising and Production, Saint Louis Missouri
Etberg Design - Advertising and Illustration

Professional Memberships:

2003
2002
1995
1993
1993

National Association of Photoshop Professionals
American Institute of Graphic Arts
College Art Association
Graphic Artist Guild
The Society of Illustrators

Awards and Honours:

1995
1988

Paula Rhodes Award for Excellence – School of Visual Arts
Washington University Scholarship Award

References:

Steven Heller
Co-chair of MFA The Designer as Author Program
School of Visual Arts, New York
sheller@sva.edu

Tammy Knipp
Professor in Graphic Design
Florida Atlantic University
tknipp@fau.edu

Roger Collins
Principle at CTI Education, Durban North South Africa
roger@atlascampus.co.za

Email: dhochstadter@fau.edu
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Boca Raton, Florida 33432

Linda K Johnson

CV Brief

updated 11/17/2016

CONTACT INFORMATION

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Boca Raton, FL 33431
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ljohnson@fau.edu
LindaKJohnsonBookDesigner.com

EDUCATION

MASTER OF FINE ARTS. Visual Communication Design
Virginia Commonwealth University, Communication Arts & Design Department
Richmond Virginia, 1995.

BACHELOR OF FINE ARTS. Graphic Communication
University of Houston, Houston, Texas. 1980.

EMPLOYMENT

Florida Atlantic University (FAU), 1997–Present
Boca Raton, Florida

Associate Dean, Dorothy F. Schmidt College of Arts and Letters, 2012–Present

Chair, Visual Arts and Art History Department, 2008–2012

Professor of Art, Graphic Design, 2007–Present

(Associate Professor, 2000–2007; Assistant Professor, 1997–2000)

ASSISTANT PROFESSOR, Purdue University, 1995–1997
Visual and Performing Arts Department.

SELECTED EXHIBITIONS

National and International

2016 **Artists' Book Competition and Biennial Exhibition**
University of North Texas, Denton, Texas; Jan.–April 2016.
** Purchased Award*

2015 **Beyond Words: Contemporary Book Arts**
Foothills Art Center, Golden, Colorado; Jan. – March 2015.

2014 **National Museum of Women in the Arts**
National Museum of Women in the Arts, Washington DC; Oct. 2013 – Dec. 2014
Selected works from permanent collection on display in second floor main gallery.

2014 **BookOpolis 2014: Printmade Artists' Books**
Asheville BookWorks, Asheville, North Carolina Sept. 19–Nov. 30, 2014

2013-2015 **The Art of the Book: Canadian Book Arts and Bookbinding exhibition**
Canadian Bookbinders and Book Artist Guild, various venues across Canada.

2013 **Fifth International Artists' Book Exhibition**
Szent István Király Múzeum, Hungary, May 18 – October 31, 2013

2013 **Book Arts as Art Form**
University of Mary Washington, Fredericksburg, VA, January 25–March 1, 2013

2012 **Artists' Book Cornucopia III**
Abecedarian Gallery, Denver, Colorado April 20–June 2, 2012

2011 **Uncommon Threads**
23 Sandy Gallery, Portland, OR, September 23–October 29, 2011

2010-2011 **The Art of the Book**
Canadian Bookbinders and Book Artist Guild, Various venues across Canada.

2010 **The Story is The Thing**
ACT Writers Centre, Gorman House Arts Centre, Braddon, Australia
May 27–June 6, 2010

2010 **Pop Up Now! A National Juried Exhibition of Movable Books**
23 Sandy Gallery, Portland, OR, September 22–October 30, 2010
** Juror's Choice Award*

- 2010 **Sequenced Fibers: Books on Fabric**
University of Nebraska at Omaha Art Gallery, Omaha, NE, October 1–29, 2010
- 2010 **Beyond Text & Image: The Book as Art**
Stanlar Gallery, Washington & Lee University, Lexington, VA, Feb 25–April 2, 2010
- 2008-2009 **The Art of the Book: Canadian Book Arts and Bookbinding exhibition**
Canadian Bookbinders and Book Artist Guild, Various venues across Canada.
- 2009 **Artists' Books 2009**
Cuesta College, San Luis Obispo, CA, June 15–July 16, 2009
- 2009 **Pressing South**
University of North Carolina Wilmington Gallery, Feb. 19–Mar. 27, 2009
- 2008 **Modest in Scale Exhibition**
Abecedarian Gallery, Denver, Colorado Sept. 19–Nov. 8, 2008
- 2008 **San Diego Book Arts, Second National Juried Exhibition**
University of California, San Diego, California Sept. 20–Oct. 31, 2008
- 2008 **Multiples**
East End Applied Arts, Aurora, Colorado May 9–June 28, 2008
- 2008 **Beyond Reading: Books as Art**
Suffolk Museum, Suffolk, Virginia April 25–June 6, 2008
- 2008 **Secrets and Lies: A National Juried Exhibition of Contemporary Artist Books**
23 Sandy Gallery, Portland, Oregon March 20–April 27, 2008.
- 2008 **Sit Down and Read: A Juried Show of Contemporary Artists' Books**
The K Gallery at Rhythmix Cultural Works, Alameda, CA March 7–April 27, 2008
- 2007 **Babylon Lexicon, an Exhibition of Artists' Books**
NOCCA Riverfront, Goldring Riverview Gallery, New Orleans, LA Nov.–Dec. 2007
- 2006-2007 **The Book as Art: Twenty Years of Artists' Books**
National Museum of Women in the Arts, Washington DC; Nov. 2006–June 2007
- 2006-2007 **Works with Paper: Artists' Books**
University Art Gallery, University of the South, Sewanee, TN Dec. 2006–Feb 2007
- 2006 **4th International Artists' Book Exhibition**
King St. Stephen Museum, Székesfehérvár, Hungary. May–September. 2006
- 2006 **Reader's Art 6: Changing the Wind**
Susan Hensel Gallery, Minneapolis, MN; March–April 2006
- 2005 **Image as text as image**
Noosa Regional Gallery, Queensland, Australia. September–October. 2005
- 2005 **Bright Hill 4th North American Juried book Arts Competition**
The Word & Image Gallery, Bright Hill Center, Treadwell, New York; Oct 2005
- 2005 **The Elements: Creative Energy**
The Hunterdon Museum of Art, Clinton, New Jersey; Aug. 14–Oct 16, 2005
- 2005 **Intensive Spirit**
Eleanor Bliss Center for the Arts at the Depot, Steamboat Springs Art Council
Steamboat Springs, CO; April 29–June 21, 2005
- 2005 **Meeting in the Middle**
University College Northampton Gallery, Northampton, United Kingdom, May 2005
- 2004-2005 **Stand and Deliver**
Brookfield CT April 2004; San Diego, CA Sept–Oct. 2004;
Boca Raton, FL. Jan. 2005; Denver, CO. June 2005; Chicago IL, Sept. 2005
- 2004 **Imagine That**
La Jolla Fiber Arts, La Jolla, CA. October–November 2004

COLLECTIONS

WORK IS INCLUDED IN

Linda K Johnson

The National Museum of Women in the Arts, Washington, D.C.
Tate Britain, London, England
Scottish National Gallery of Modern Art, Edinburgh, Scotland
King St. Stephen Museum, Székesfehérvár, Hungary
New York Public Library, Print Collection, New York, NY
Yale University, Art of the Book Collection, New Haven, Connecticut
Harvard University, Houghton Library Special Collections, Cambridge, Massachusetts
Rhode Island School of Design (RISD), Special Collections, Providence, Rhode Island
Rochester Institute of Technology (RIT), Special Collections, Rochester, NY
Sackner Archive of Concrete and Visual Poetry, Miami Beach, Florida
Art Institute of Chicago, Joan Flasch Artists' Book Collection, Chicago, Illinois
Art on Paper, New York, NY
Bienes Center for the Literary Arts, Broward County Main Library, Ft Lauderdale, Florida
Brown University, John Hay Library, Providence, Rhode Island
California State University, Special Collections, Hayward, California
Cleveland Institute of Art, Artists' Book Collection, Cleveland, Ohio
Emory University, Atlanta, Georgia
Florida Atlantic University, Arthur and Mata Jaffe Collection, Boca Raton, Florida
Hollins University, Roanoke, Virginia
Indiana University, Lilly Library, Bloomington, Indiana
Louisiana State University, Special Collections, Louisiana
Mills College, Special Collections, Oakland, California
Newark Public Library, Newark, New Jersey
Oberlin College, Special Collections, Oberlin, Ohio
Ohio University, Vernon R. Alden Library, Athens, Ohio
Oregon Book Arts Guild Permanent Collection, Portland, Oregon
Otis College of Art and Design, Los Angeles, California
Reed College, Special Collections, Portland, Oregon
Skidmore College, Lucy Scribner Library, Saratoga Springs, New York
Syracuse University, Bird Library, Syracuse, New York
Temple University, Special Collections, Philadelphia, Pennsylvania
Texas Tech University, Southwest Collection, Lubbock, Texas
Topeka Public Library, Topeka, Kansas
University of Alberta Canada, Peel Library, Alberta Canada
University of California Los Angeles (UCLA), Los Angeles, California
University of California Santa Barbara, Santa Barbara, California
University of California Irvine, Rare Books Collections, Irvine, California
University of Central Florida, Special Collections, Orlando, Florida
University of Colorado, Rare Books Collections, Boulder, Colorado
University of Delaware, Special Collections, Newark, Delaware
University of Denver, Penrose Library Special Collections, Denver, Colorado
University of North Carolina, Special Collections, Greensboro, North Carolina
University of North Texas, Special Collections, Denton, Texas
University of Miami, Rare Books Collections, Coral Gables, Florida
University of Michigan, Special Collections, Ann Arbor, Michigan
University of Pennsylvania, Special Collections, Philadelphia, Pennsylvania
University of Utah, Marriott Library, Rare Books Division, Salt Lake City, Utah
University of Virginia, Special Collections, Charlottesville, Virginia
University of Washington, Rare Books Collections, Seattle, Washington
Vassar College, Poughkeepsie, New York
Virginia Commonwealth University, Rare Books Collections, Richmond, Virginia
Washington University, Special Collections, St. Louis, Missouri
Wellesley College, Clapp Library, Wellesley, Massachusetts
Wheaton College, Special Collections, Wheaton, Illinois
Women's Studio Workshop, Rosendale, New York

EDUCATION

- 1996: M.F.A., IMDA (Image Making & Digital Arts), University of Maryland Baltimore County, Baltimore, MD
- 1987: M.F.A., Sculpture, 3-D Installation, Washington University, School of Art, St. Louis, MO
- 1985: Graduate Studies, Computer Imaging, Rochester Institute of Technology, Rochester, NY
- 1980: B.A., Graphic Design, Truman State University, Kirksville, MO

EMPLOYMENT

- 2002-Present: Associate Professor of Graphic Design/Fine Arts, Department of Visual Arts & Art History, Dorothy F. Schmidt, College of Arts & Letters, Florida Atlantic University, Boca Raton, FL
- 1994-1996: Adjunct Professor, Department of Art, University of Maryland Baltimore County, Baltimore, MD
- 1987-1993: Instructor of Art, Department of Fine Arts, Harrisburg Area Community College, Harrisburg, PA
- 1980-1985: Advertising Manager/Senior Art Director, Penn Daniels Inc. Quincy, IL

HONORS / AWARDS

- 2012: Award of Excellence (Symbol Design: E³ -- Equalize Environmental Energy), UCDA (University & College Designers Association) 42nd. Annual Design Competition, Montreal, Quebec, Canada
- 2011: Academic Service Learning Award, Center for Teaching and Learning, Florida Atlantic University, Boca Raton, FL
- 2010: Represented in the 2010/2011, Edition of Cambridge Who's Who
- 2009: Art Proposal Ranked The Preliminary List of Selected Artists, ISEA 2009, 15th. International Symposium on Electronic Art
- 2005: Researcher of the Year Award, Florida Atlantic University, Boca Raton, FL
- 2004: Scholarly & Creative Activities Award, Florida Atlantic University, Boca Raton, FL
- 2003: Nomination: Rockefeller Foundation New Media Fellowship
- 2001: Florida Individual Artist Fellowship Award, Florida Department of State, Division of Cultural Affairs, Tallahassee, FL

INTERNATIONAL JURIED EXHIBITIONS

- 2007: SIGGRAPH 2007, 34th. International Conference, San Diego, CA, Fine Arts Gallery (Video/Kinetic Sculpture Installation), August 5-9, 2007
- 2001: SIGGRAPH 2001, 28th. International Conference, Los Angeles, CA, Fine Arts Gallery (Video/Kinetic Sculpture Installation), August 12-17, 2001
- 2001: ACM1: "Beyond Cyberspace" (Association for Computing Machinery), International Exhibition Conference on Electronic Imaging, San Jose Convention Center, CA, (Video/Kinetic Installation), March 10-13, 2001
- 1998: Sixth International Annual New York, Digital Salon Exhibition, School of Visual Arts Museum, New York, NY (Video/Kinetic Sculpture Installation), November 9-28, 1998
- 1998: Cyber Arts '98, (Prix "Ars Electronica '98" International Festival), International Exhibition/Conference on Electronic Imaging O.K. Center for Contemporary Arts, Linz, Austria, (Video/Kinetic Sculpture Installation), September 7-20, 1998

NATIONAL JURIED EXHIBITIONS

2000: SECAC/MACAA, (Honored Artist, Fellowship Award), Belknap & Covi Galleries, University of Louisville, KY
(Video/Kinetic Sculpture Installation), October 16-20, 2000

2000: "TRANS (T1.26.00)" Bruce Gallery of Art, Edinboro University, PA, (Video/Kinetic Sculpture Installation)
January 26 - February 18, 2000

REGIONAL JURIED EXHIBITIONS

2015: "Cultural Council of Palm Beach County",
Lake Worth, FL, (Installation), May 17 - August 29, 2015

2012: "Inaugural Exhibition," Palm Beach County Cultural, Palm Beach South Florida Cultural Consortium Fellowship
West Palm Beach, FL, (Installation), December 21-March 24, 2012

2000: "Nu Art So FL," 2000, South Florida Cultural Consortium, Visual & Media Artists Fellowship Exhibition
Schmidt Center Gallery, Boca Raton, FL, (Video/Kinetic Sculpture Installation), May 5-June 18, 2000

SOLO EXHIBITION

2015: Alt_Space,
New Smyrna Beach, FL, (Installation), January 3-February 14, 2015

ARTIST TALK

2016: The Phoenix at Delray, Delray Beach, FL,
Mind to Mind Communication: The Art of Mental Telepathy, May 20, 2016

NATIONAL & INTERNATIONAL CONFERENCE PRESENTATIONS

2016: SECAC (Southeastern College Art Conference), Roanoke, VA
Paper: *Eye-Tracking for Social Change*

2014: MACAA (Mid America College Art Association), National Conference, San Antonio, FL
Paper: *Enhancing Undergraduate Research*

2014: SECAC (Southeastern College Art Conference), Sarasota, FL
Paper: *Installation Art: Fine Arts-Digital Media, Social Issues*

2011: FATE (Foundations in Art / Theory and Education), St. Louis, MO
Paper: *Foundations for Art & Technology Programs*

2010: UCDA (University & College Designers Association), National Design Education Summit, Lawrence, KS
Paper: *Visual Syntheses of Design Education*

2008: SECAC (Southeastern College Art Conference), New Orleans, LA
Paper: *Visual Analytics*

2008: 2nd. International Conference on Design, Principles & Practices, Miami, FL
Paper: *Artist/Designer as Researcher*

2007: SECAC (Southeastern College Art Conference), Charleston, West Virginia
Paper: *Defining Studio Practice-Academic Research*

2007: Hawaii International Conference on Arts & Humanities, Honolulu, Hawaii
Chaired Session: *Education & The Arts*; Paper: *Challenging Credibility--Design Education*

2006: SECAC (Southeastern College Art Conference), Vanderbilt University, Nashville, TN
Paper: *Maturation-The Design Student*

PUBLISHED PAPERS

- 2003: International Conference Journal (Referee of full paper)
 Publication: *Information Visualization V '03*
 Publisher: IEEE Computer Society, Los Alamitos, CA '03
 Paper: "Creative Performance: Does the Computer Retard Artistic Development?"
 ISBN 0-7695-1988-1, pp. 621-625
- 2001: International Conference Journal (Referee of full paper)
 Publication: *Analecta Husserliana*
 Sponsor: Phenomenology, Fine Arts and Aesthetics Conference, Harvard Divinity School,
 Harvard University, Cambridge, MA
 Publisher: Kluwer Academic Publishers, United Kingdom
 Paper: "Virtual Environments: Psychosocial Happenings and The Theater of Life"
 ISBN 0-7923-7032-5, pp. 85-102

TEXT BOOKS PEER JUROR

- 2011: *Graphic Design Textbook*, Publisher: Pearson
- 2006: *Typographic Workbook: A Primer to History, Techniques, & Artistry*, Publisher: John Wiley & Sons
- 2004: *Designing Brand Experience*, Publisher: Thomson, Delmar Learning

INTERNATIONAL PEER JUROR

- 2015: WMSCI 2015 – The 6th. International Multi-Conference
- 2015: iV2015 19th. 2015 International Conference
- 2011: 2nd. International Symposium on Intergrating Research, Education, and Problem Solving
- 2011: IMCIC (International Multi-Confernece on Complexity, Informatics and Cybernetics)
 14th. International Conference
- 2010: IV10, International Conference, Information Visualization, University of London
- 2010: IMCIC (International Multi-Confernece on Complexity, Informatics and Cybernetics)
 13th. International Conference
- 2009: IV09, International Conference, Information Visualization, University of London
- 2009: IMCIC (International Multi-Confernece on Complexity, Informatics and Cybernetics)
 12th. International Conference
- 2008: SIGGRAPH 35th. International Conference
- 2008: IV08, International Conference, Information Visualization, University of London
- 2008: IMCIC (International Multi-Confernece on Complexity, Informatics and Cybernetics)
 11th. International Conference
- 2007: IMCIC (International Multi-Confernece on Complexity, Informatics and Cybernetics)
 10th. International Conference
- 2006: IMCIC (International Multi-Confernece on Complexity, Informatics and Cybernetics)
 (KGCM) Knowledge Generation, Communication & Management, 9th. International Conference
- 2006: IV06, International Conference, Information Visualization, University of London

COREY K LAMB

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EDUCATION

Indiana University- Bloomington, M.F.A. Candidate	2014-2016
Stephen F. Austin State University, M.A. Graduate Studies	2012-2014
The School of the Art Institute of Chicago (SAIC), Post-Bac. Studies	2007
Stephen F. Austin State University, B.F.A. Cum Laude Painting	2001-2006

PROFESSIONAL APPOINTMENTS

Florida Atlantic University, Assistant Professor, Painting	2016-PRESENT
Indiana University- Bloomington, A.I., Digital Drawing	2015-2016
Indiana University- Bloomington, A.I., Painting I	2014-2015
Stephen F. Austin State University, T.A., Foundations, Drawing I	2013-2014
Crosby High School, Instructor of Traditional and Digital Media	2010-2012

EXHIBITIONS

SOLO

<i>No One Will Remember This</i> , Grunewald Gallery, Bloomington, IN	2016
<i>Cold Comfort</i> , Ingham Chapman Gallery, Gallup, NM	2016
<i>Matriculated</i> , BFA Thesis Exhibition, SFASU, Nacogdoches, TX	2006

GROUP

<i>Tuning Inception</i> , Harrison Center for the Arts, Indianapolis, IN	Jan 2017
<i>Loose Canon</i> , The Painting Center, New York City, NY	2016
<i>Odd Birds are the Prettiest Birds</i> , Fueller Gallery, Bloomington, IN	2016
<i>Misconnections</i> , The Painting Center, New York City, NY	2015
<i>Disjointed Realities</i> , Blueline Gallery, Bloomington, IN	2015
<i>Dark Days</i> , Galerie Wolfsen, Aalborg, Denmark	2015

Group Exhibition, Galerie Wolfsen, Aalborg, Denmark	2014
Art Herning, Galerie Wolfsen, Aalborg, Denmark	2014
<i>Identity Crisis</i> , Fueller Gallery , Bloomington, IN	2014
Spring Exhibit, SFASU, (2nd Place) Juror: Jerome Witkin, Nacogdoches, TX	2014
Spring Exhibit, SFASU, Nacogdoches, TX	2013
<i>Making Faces</i> , Group Exhibition, SFASU (Best of Show)	2012
SXSW, Live Performance, A.A.G. Austin, TX	2009
Austin Art Garage Collective , Austin, TX	2007
Spring Exhibit, Art Alliance, SFASU, Nacogdoches, TX	2006
Spring Exhibit, Art Alliance, SFASU, Nacogdoches, TX	2005

AWARDS AND HONORS

Full Tuition Waiver, Indiana University-Bloomington	2014
Rookie of the Year, Crosby High School	2011
Distinguished Scholar's Scholarship, SAIC	2007
Brian LaBarabera Memorial Scholarship, SFASU	2005

curriculum vitae

Eric Landes

Associate Professor | Graphic Design

Florida Atlantic University

3500 College Ave., LA322

Davie, FL 33314

p: (352) 222-0287

elandes1@fau.edu

Education:

2000 MFA | Indiana University | Bloomington, IN

1990 BFA | Otis Art Institute of Parsons School of Design | Los Angeles, CA

Employment:

Current Associate Professor | Graphic Design | Florida Atlantic University | Davie, FL

2007 – 2009 Visiting Assistant Professor | Graphic Design | Saint Cloud State University
Saint Cloud, MN

2006 – 2007 Adjunct Professor | Photography | Goshen College | Goshen, IN

2005 – 2006 Visiting Assistant Professor | Fine Art | Emory&Henry College | Emory, VA

2001 – 2005 Assistant Professor | Fine Art | University of Missouri | Columbia, MO

2000 – 2001 Visiting Assistant Professor | Fine Art | Indiana University | Bloomington, IN

Refereed Exhibitions:

International

10/2014 *The Dark Side* | 1650 Gallery | Los Angeles, CA | Andrew Overtoom, Independent
Filmmaker – Juror

06/2014 *Home* | Orange County Center for Contemporary Art | Santa Ana, CA | Richard
Turner, Professor Emeritus, Chapman University – Juror

02/2014 *Snow and Ice* | 1650 Gallery | Los Angeles, CA | Andrew Overtoom, Independent
Filmmaker – Juror

02/2013 *Spirit of Place* | Maine Media Workshops | Rockport, ME | Elizabeth Greenburg
Dean and Vice-President of Academic Affairs for Maine Media Workshops and
College – Juror

09/2011 *Night Visions IV* | Coconino Center for the Arts | Flagstaff, AZ | Joe Cornette,
Chris Luginbuhl, Alan Peterson, Paula Rice – Jurors

National

06/2014 *After Dark III 2014* | Greg Moon Gallery | Taos, NM | Paul Figueroa, Gus Foster,
Greg Moon – Jurors

12/2013 *Annual Juried Exhibition* | Upstream Gallery | Hastings-on
Hudson, NY | Louis Perlman, Ned Harris – Jurors

11/2013 *Read All Over* | Oceana Gallery | Pacifica, CA | Paul Gibson – Juror

03/2012 *Wide Open 3* | Brooklyn Waterfront Artist's Collective | Brooklyn, NY | National
Juried Exhibition | Charlotta Kotik, Curator Emerata of Contemporary Art,
Brooklyn Museum of Art – Juror

07/2011 *Metro Montage XI* | Marietta/Cobb Museum of Art | Marietta, GA | National Juried
Exhibition Jessica Pepe, Pace Gallery, NY – juror

01/2011 *Urban View – Rural Sights* | MPLS Photography Center, Minneapolis, MN |
National Juried Group Exhibition | David Travis, Chair, Dept. of Photography,
School of the Art Institute of Chicago – juror

Regional/Local

02/2014 *Live Amateurs* | MINT Gallery | Atlanta, GA | Regional | Craig Drennen – Juror

11/2012 *New Art South Florida* | Schmidt Gallery – Florida Atlantic University | Boca
Raton, FL | SFCC Fellowship exhibition (Exhibition opportunity associated with
competitive grant award)

Exhibitions - Non-juried

- 11/2015 *2015 FAU Faculty Biennial Exhibition* | Schmidt Gallery, Florida Atlantic University | Group Exhibition
- 01/2014 *Snap To Grid* | Los Angeles Center for Digital Art | Open call exhibition of digital art | Rex Bruce, Gallery Director, Curator
- 11/2013 *2013 FAU Faculty Biennial Exhibition* | Schmidt Gallery, Florida Atlantic University | Group Exhibition
- 11/2011 *2011 Fau Faculty Biennial Exhibition* | Schmidt Gallery, Florida Atlantic University | Group Exhibition

Reviews

Cultural Quarterly Online | Featured Artist | Winter 2014 | Interview, Photos

Exhibition Catalogues

New Art South Florida (South Florida Cultural Consortium Fellowship exhibition)
University Galleries Florida Atlantic University, Eds. | Images
Reproduced unnumbered pages | © SCP Graphics, 2012.

Urban Views - Rural Sights Exhibition Book 2011
Mpls Photography Center, Eds. | Images reproduced Pp. 36-37 | © Hoboken: Conveyor Arts, 2011

Lectures And Scholarship

- 04/2014 *The Bold and The Beautiful* | Pecha Kucha Miami | Micro Lecture on the origins and legacy of punk typography
- 01/2012 *Cut And Paste: Typography, Violence, And The Punk Rock Aesthetic* | Schmidt Gallery, Florida Atlantic University | Lecture | In Association With The Exhibit *Raymond Pettibon: The Punk Years 1978-1986*
- 11/2011 *Practice And Research: Work By Emerging Educators, Part 2* | Session Chair Secac 2011: Text+Texture | Southeastern College Art Conference | Savannah, GA

Other Publications

Collins, Walter R. , Ed. "Fine Arts of the South Bend Region 1840 – 2000". South Bend Wolfson Press, Indiana University South Bend. 2014 p. 190

Artist Raymond Pettibon's Punk Beginnings are Showcased in a New FAU Exhibit
Erica K. Landau | Broward Palm Beach New Times, November 11, 2010 | Arts Review

Committee/Service Work

2016	Department Chair – VAAH
2015	Associate Chair – Broward Graduate Coordinator – Graphic Design Graphic Design Portfolio Review – Chair Department Review Service Committee – Chair Graduate Graphic Design Committee – Member A&S Faculty Assembly – Member
2014-15	Graduate Coordinator – Graphic Design Graphic Design Portfolio Review – Chair Department Review Service Committee – Chair Graduate Graphic Design Committee – Member A&S Faculty Assembly – Member
2013-14	Graduate Coordinator – Graphic Design Graphic Design Portfolio Review – Member Department Review Service Committee – Chair Foundations Faculty Search Committee – Member Graphic Design Faculty Search Committee – Member Graduate Graphic Design Committee – Member A&S Faculty Assembly – Member
2012-13	Graphic Design Portfolio Review – Chair Department Review Service Committee – Chair Photography Faculty Search Committee – Member Graduate Graphic Design Committee – Member A&S Faculty Assembly – Member
2011-12	Graphic Design Portfolio Review – Chair Department Review Service Committee – Member/Chair A&S Faculty Assembly – Member Graduate Graphic Design Committee – Member

2010-11 University Faculty Senate – Broward Representative
 A&S Faculty Assembly – Member
 Graphic Design Curriculum Committee – Chair
 Department Review Service Committee – Member
 Graduate Graphic Design Committee – Member

2009-10 2nd Street Gallery Committee – Member
 Ad Hoc P&T Committee – Member
 Member A&S Faculty Assembly – Member

Curriculum Vitae - Brian E. McConnell

Updated November 15, 2016.

PERSONAL

Current Employer and Rank: Florida Atlantic University, Boca Raton, Florida;
Associate Professor with Tenure, Dept. of Visual Arts and Art History;
Director of the Classical Studies Program.

E-mail: mcconnel@fau.edu.

Office Address: D.F. Schmidt College of Arts & Letters, Florida Atlantic University, 777
Glades Road, Boca Raton, FL 33431, U.S.A.; telephone 001-561-297-3870.

HIGHER EDUCATION

Institutional:

Brown University, Ph.D. in Classical Archaeology, Dept. of Classics, June 1985;
Dartmouth College, A.B. in Classical Archaeology, Dept. of Classics, June 1980.

Certification, licensure: Register of Professional Archaeologists, since 2002.

EXPERIENCE

Academic institutions:

Florida Atlantic University, Associate Professor, Department of Visual Arts and Art
History, 2008 - present, Department Chair, January 2014 - August 2015,
Interim Department Chair August 2012 - December 2013, Assistant Professor
2003-2008, on sabbatical leave Fall 2009 - Spring 2010; Director of the
Classical Studies Program, 2011 - present.

The University of Dayton School of International Business, Foreign Study Program,
Instructor, 2003 (Summer term).

Mediterranean Center for the Arts and Sciences, s.r.l. (Siracusa, Italy), Instructor, 2003,
summer 2010.

The University of Dayton, Visiting Assistant Professor, 2001 - 2002.

Emory University, Visiting Assistant Professor, 1998 - 1999.

Middlebury College, Visiting Assistant Professor, 1994 - 1995.

The University of Michigan, Ann Arbor, Visiting Assistant Professor, 1993 - 1994.

Tufts University, Visiting Assistant Professor, 1991 - 1992.

Brown University, Visiting Assistant Professor, 1990, 1992.

Connecticut College, Visiting Assistant Professor, 1987 - 1988, 1990, 1991.

Non-academic:

Collaborating Archaeologist, *Soprintendenza per i Beni Culturali ed Ambientali*,
Agrigento, Sicily, 1985-87, 1988-1990, 1992, 2002.

Collaborating Archaeologist and Architectural Specialist, *Soprintendenza per i Beni Culturali ed Ambientali*, Catania, Sicily, 1993 - 2012; continuing research affiliation to present.

Consulting Archaeologist (under individual sub-contracts from the United States Navy) for projects at U.S. military installations in Italy and Greece through TAMS Consultants, Inc. (New York, NY), TEC, Inc. (Charlottesville, VA), Parsons Engineering Science, Inc. (Austin, TX), and TetraTech, Inc. (Arlington, VA) 1995 - 1997, 2002, 2004, 2010, 2013, 2015 - 2016.

United States Navy, Trainer in Cultural Heritage and Natural Resource Management Seminars at Naples and Sigonella (Catania), Italy, 1998, 2001, 2004, 2010 (consultant).

PUBLICATIONS

Books and monographs published:

(book)

McConnell, B.E. 2015. *Wall Illustrations of the so-called 'Caratabia grottoes' (Mineo, Catania), Supplement 22 to Kokalos, Studi pubblicati dall'Istituto di Storia Antica dell'Università di Palermo*. Pisa-Roma: Franco Serra Editore; peer reviewed.

(book)

McConnell, B.E. 2014b. *Agli Albori del Viaggio Moderno, Il Grand Tour di Thomas Cole e Samuel James Ainsley per la Sicilia nel 1842*. Catania: Domenico Sanfilippo Editore; post publication peer review.

(major monograph chapter)

McConnell, B.E., "Monumental Architecture in the area of the Grotto," pp. 310-362 in *Il Santuario dei Palici, Un centro di culto nella Valle del Margi*, Collana d'Area, Quaderno n. 11, a cura di Laura Maniscalco, Regione Siciliana, Area Soprintendenza per i beni culturali e ambientali di Catania, Assessorato Regionale BB.CC.AA. e P.I., Regione Siciliana, Palermo, 2008 (2.5); review by R. Ross Holloway in *American Journal of Archaeology* 113 (2009), pp. 667 - 668; review by I. Edlund-Berry in *Bryn Mawr Classical Review* 2010.03.26.

(Translation from Italian into English)

Panvini, R., *The Archaic Greek Ship at Gela (and preliminary exploration of a second Greek shipwreck)* for Salvatore Sciascia Editore, Assessorato Regionale BB.CC.AA. e P.I., Palermo, 2001.

(multi-author didactic site report)

McConnell, B.E., M.G. Branciforti and D. Midolo, *Pietralunga*, XXIII Distretto Scolastico Paterno, Assessorato Regionale BB.CC.AA. e P.I., Attivita` 95/96; peer reviewed.

(multi-author site report)

McConnell, B.E. [et al.], *La Muculufa II, Excavation and Survey 1988-1991, The Castelluccian Village and Other Areas, Publications d'Histoire de l'Art et d'Archeologie de l'Univ. Catholique de Louvain*, LXXV, 1995; peer reviewed.

Juried or refereed journal articles and exhibitions:

McConnell, B.E., "Costruzioni monumentali del periodo arcaico a Morgantina e Palikè," in *Morgantina Duemilaquindici, La ricerca archeologica sessant'anni dall'avvio degli scavi*, a cura di L. Maniscalco, Regione Siciliana, Assessorato dei beni culturali e dell'identità siciliana, Dipartimento dei beni culturali e dell'identità siciliana, Palermo, 2015, pp. 219 - 230; post-publication peer review.

McConnell, B.E., "Scheda Tecnica", pp. 135 - 136 in L. Maniscalco, "La misura del tempo a Morgantina, Un orologio solare dal *Thesmophorion* di San Francesco Bisconti," in *Morgantina Duemilaquindici, La ricerca archeologica a sessant'anni dall'avvio degli scavi*, a cura di L. Maniscalco, Regione Siciliana, Assessorato dei beni culturali e dell'identità siciliana, Dipartimento dei beni culturali e dell'identità siciliana, Palermo, 2015, pp. 219 - 230; post-publication peer review.

McConnell, B.E. with L. Maniscalco and F. La Fico Guzzo, "Il sistema idrico del Santuario dei Palici (Rocchicella-Mineo)/Hydrological Systems at the Sanctuary of the Divine Palikoi (Rocchicella-Mineo) *Geologia dell'Ambiente*, Supplemento al n. 2/2015, pp. 24-33; peer reviewed.

McConnell, B.E., "Thomas Cole e Samuel James Ainsley a Girgenti, 27 maggio - 2 giugno 1842," pp. 273 - 282 in *Katà korufèn fáos. Studi in onore di Graziella Fiorentini*, 2014, vol. I-II, pp. 616 with figures (X, 2013 - XI, 2014), Pisa-Roma, 2014: Fabrizio Serra editore; post-publication peer review.

McConnell, B.E. with C. M. Belfiore *et alii*, "Western production of Ionian cups of type B2": a preliminary archaeometric study to identify workshops in eastern Sicily," *Periodico di Mineralogia*, 79 (2010), pp. 57-80; peer reviewed.

McConnell, B.E., "Preavviso / Notice", introduction to *Maria Antonietta Marino, Mimesis e Poiesis*, catalog of artwork presented by the Comune di Catania, Assessorato alla Cultura, 2010, pp. 7 - 10.

- McConnell, B.E., "Monte Castellaccio di Paternò. Le fasi di età arcaica," pp. 122-123 in *La Sicilia in Età Arcaica. Dalle apoikiai a 480 a.C., Contributi dalle recenti indagini archeologiche*, a cura di Rosalba Panvini e Lavinia Sole, Centro Regionale per l'inventario, la catalogazione e la documentazione, Assessorato Regionale BB.CC.AA. e P.I., Regione Siciliana, Palermo, 2009; post-publication peer review.
- "Terracotta architectural fragments from ancient Palikè (Rocchicella di Mineo, Sicily) and places nearby," pp. 426-432 in *Deliciae Fictiles III, Architectural Terracottas in Ancient Italy: New Discoveries and Interpretations, Proceedings of the international conference held at the American Academy in Rome, November 7-8, 2002*, edited by I. Edlund-Berry, et al., Oxbow Books, Oxford, 2006; peer reviewed.
- McConnell, B.E., L. Maniscalco, "The Sanctuary of the Divine Palikoi (Rocchicella di Mineo, Sicily): Fieldwork from 1995 to 2001," *American Journal of Archaeology*, 107 (2003), 145-180; peer reviewed.
- McConnell, B.E., "Resti preistorici a Dosso Tamburaro (Militello in val di Catania) e l'età del rame nella Sicilia orientale," in *Archeologia del Mediterraneo, Studi in onore di Ernesto De Miro*, eds. G. Fiorentini, M. Caltabiano, and A. Calderone, Roma, 2003, pp. 489-498; peer reviewed.
- McConnell, B.E., "Insediamenti dell'Altipiano Ibleo e l'Architettura dell'Eta` del Rame in Sicilia," in *Atti della XXXV Riunione Scientifica dell'Istituto Italiano di Preistoria e Protostoria Italiana, Le Comunità della Preistoria Italiana, Studi e Ricerche sul Neolitico e le Eta` dei Metalli*, Castello di Lipari, Chiesa di S. Caterina, 2-7 Giugno 2000, pages 225-238; peer reviewed.
- "Primi scavi sul pianoro di Dosso Tamburaro (Militello in Val di Catania)," with contributions on the geological context by F. Vento, P. Ryberg, and J. Duncan, pp. 343-376 in the proceedings of the conference *I Congresso Internazionale di Preistoria e Protostoria Siciliane, Corleone, 17-20 Luglio 1997, Volume A*, a cura di Giovanni Grotta, et al., *Seminario di Scienze Antropologiche*, XIX-XX, Firenze, 1999/2000/2001; peer reviewed.
- McConnell, B.E. e L. Pappalardo, "I colori della preistoria siciliana: i pigmenti rossi e bruni nella ceramica," *Bollettino dell'Accademia Gioenia delle Scienze Naturali*, 33 (2000), pp. 399-414; peer reviewed.
- McConnell, B.E., "Cityscape in the Roman World," in *Interpretatio Rerum*, ed. S.S. Lukesh, *Archaeologia Transatlantica* XVII (1999), pp. 57-71; peer reviewed.

McConnell, B.E. and B.W. Bevan, "Spatial Analysis of a Castelluccian Settlement in Early Bronze Age Sicily," in *Social Dynamics of the Prehistoric Central Mediterranean*, edited by R.H. Tykot, J. Morter, and J.E. Robb, *Specialist Studies on the Mediterranean*, 3, Accordia Research Institute, University of London, 1999, pp. 195-204; peer reviewed.

McConnell, B.E., "Il primo eneolitico in Sicilia," in *Criteri di Nomenclatura e di Terminologia inerente alla definizione delle forme vascolari del Neolitico/Eneolitico e del Bronzo/Ferro*, *Atti del Congresso di Lido di Camaiore*, 26-29 Marzo 1998, a cura di Daniela Cocchi Genick, pp. 233-240; post-publication peer review.

McConnell, B.E., "Scavi e ricerche tra Monte Castellaccio e Poggio Cocola (Paternò) tra il 1994 e il 1997," *Kokalos* XLIII-XLIV (1997-98), tomo II 1, pp. 115-129; peer reviewed.

McConnell, B.E., "Una città antica, cippi di confine e fondi ecclesiastici nel territorio di Paternò," *Lèmbasi, Archivio Storico, Museo San Nicolò, Militello in Val di Catania*, II.3 (1996), pp. 89-132; peer reviewed.

McConnell, B.E., "The Early Bronze Age Village of La Muculufa and Prehistoric Hut Architecture in Sicily," *American Journal of Archaeology*, 96 (1992), pp. 23-44; peer reviewed.

Castellana, G. and B.E. McConnell, "A Rural Settlement of Imperial Roman and Byzantine Date in Contrada Saraceno near Agrigento, Sicily," *American Journal of Archaeology*, 94 (1990), pp. 25-44; peer reviewed.

McConnell, B.E. e G. Morico, "La Muculufa (Butera, Caltanissetta), stazione siciliana dell'Eta` del Bronzo Antico, Prima Parte, La Muculufa: un anfratto per sepoltura del Bronzo Antico," in *Archivio per l'Antropologia e la Etnologia*, 120 (1990), pp. 115-126, peer reviewed.

McConnell, B.E., "Indagini preistoriche nel territorio di Ribera (AG): Le tombe dell'eta` del rame in Contrada Castello ed a Cozzo Mastrogiovanni," *Sicilia Archeologica*, Vol. 21, Fasc. 66-68 (1988), pp. 101-112; peer reviewed.

Other works, publications (chapters in books) and abstracts:

McConnell, B.E., review *Der Gela-Survey: 3000 Jahre Siedlungsgeschichte in Sizilien* by Johannes Bergemann (edited). 3 volumes: Part 1: Text, Pp. 228, with fold-out map insert, Part 2: Site Catalog Pp. 286, Part 3: Pp. 48 Supplementary figures and 246 Plates. Biering & Brinkmann, Munich 2010, *American Journal of Archaeology*, 119.4 (2015), on-line open access edition; peer reviewed.

Academic Employment

Florida Atlantic University, Boca Raton, Florida, *Professor*, 2009-current
 Florida Atlantic University, Boca Raton, Florida, *Assoc. Prof.*, 2004-2009
 Florida Atlantic University, Boca Raton, Florida, *Asst. Prof.*, 1999-2004
 (teach all levels of undergraduate and graduate painting, drawing, studio)

Education Drake University, Des Moines, Iowa, 1985, *Master of Fine Arts* Major: Painting, Minor: Drawing
 University of Illinois Medical Center, Urbana, Illinois, 1980, *Bachelor of Science* Major: Biocommunication Arts

Gallery Representation

Lisa Brintz Gallery – Palm Beach
 Jenkins Johnson Gallery, San Francisco - New York City
 Bluerider, Taipei, Taiwan
 Jennifer Kostuik Gallery, Vancouver
 Le Salon Vert, Geneva, Switzerland

Selected Honors

- 2016 Residency at Berengo Foundation (glass furnace), Murano, Italy
- 2016 *Bridge* (60" dome) acquired by the Museum of Arts and Design – New York City for its permanent collection
- 2015 Nominated and selected for American Academy of Arts and Letters Invitational New York City, (received purchase award for museum collection)
- 2015 Vermont Studio Program, Invited Visiting Artist/Lecturer
- 2014 State of Florida Individual Artist Fellowship
- 2014 Southeastern College Art Conference Artist Fellowship Award
- 2014 Nominated for MacArthur Fellowship award
- 2013 Art Omi International Artist Residency (summer 2013)
- 2013 Vermont Studio Program, Invited Visiting Artist/Lecturer
- 2013 Brush Creek Artist Residency, Wyoming
- 2012 Ubertalli Award for Outstanding Artist, Palm Beach County (\$2500)
- 2012 Kohler Artist in Industry residency (4 month residency, funded)
- 2012 Nominated for Anonymous was a Woman award
- 2011 Scholar of the Year at the Professor rank, Florida Atlantic Univ. (\$5000.00)
- 2010 Nominated for American Artist Fellowship
- 2010 Art In State Buildings Program – public art purchase for the Wellness Center, University of Florida - Gainesville
- 2008 South Florida Cultural Consortium Fellowship for Visual and Media Artists, Regional Juried Application (\$7,500.00)
- 2008 Florida State Artist Grant, State-wide juried application (\$5000.00)
- 2008 Juried into New American Painters quarterly magazine recognizing artists of the southeast by the senior curator of the Miami Art Museum
- 2007 Howard Foundation Fellowship, Brown Univ., National project award (\$25,000)
- 2007 Included in: *Miami Contemporary Artists*, ed., Paul Clemence and Julie Davidow, Foreword by Elisa Turner, Schiffer Publishing Ltd., 2007
- 2007 Art In State Buildings Program – public art contract for the Nanotechnology Building, University of Florida - Gainesville
- 2005 Art In State Buildings Program – public art contract for College of Nursing Building, Florida Atlantic University
- 2002-3 *Corporeal* - Triennial Exhibition of German and American Artists curated by and exhibited at the American Museum of Arts and Design, NYC and the Museum of Angewandte Kunst – Frankfurt

Recent/upcoming One Person Exhibitions

- 2017 *solo show*, Le Salon Vert, Geneva, Switzerland
- 2017 *solo show*, Sarasota Art Center, Sarasota, Florida
- 2016 *several person show*, Lisa Brintz Gallery, Palm Beach, Florida
- 2016 *solo show*, Bluerider Art, Taipei, Taiwan
- 2016 *LIT*, Cornell Museum of Art, Delray Beach, Florida
- 2015 University of North Carolina, Asheville

- 2015 *Unfathomable*, Alan Avery Gallery, Atlanta, Georgia
- 2015 *Overflow*, Kostuik Gallery, Vancouver
- 2014 *Silver Universe*, Bluerider, Taipei, Taiwan
- 2014 *Entangled*, Sarasota Art Center, Florida
- 2014 *Fearful Symmetry*, Zadok Gallery, Miami
- 2013 *Liminal Worlds*, York College, Pennsylvania (Fall 2013)
- 2013 *Emergent*, University of Wyoming Museum of Art, Laramie, Wyoming (Spring 2013)
- 2012 *Emergent Worlds*, Urban Institute of Contemporary Art, Grand Rapids, MI
- 2012 *Optic Nerve*, Kohler Art Center, Kohler, Wisconsin
- 2012 *Non-equilibrium*, University of Arkansas, Fayetteville
- 2011 *Domus*, Bernice Steinbaum Gallery, Miami, Florida
- 2010 *Emergence*, Coleman Burke Gallery, Chelsea, NYC
- 2010 *Cosmic Fabric*, EO Art Lab, Connecticut
- 2009 *Successive Approximations*, Univ. of Maine Museum of Art, Bangor, Maine
- 2009 *Entanglement*, Bernice Steinbaum Gallery, Miami, Florida
- 2009 *Silver Linings*, Polk Museum of Art, Lakeland, Florida
- 2008 *Spooky Action*, Finestra Artspace, Michigan Ave- Chicago
- 2007-8 *Threshold*, Steinbaum Gallery, Miami
- 2007 *Coherent Structures* - Museum of Contemporary Art, Jacksonville, Florida
- 2006 *Eyebiters*, Bernice Steinbaum Gallery, Miami
- 2006 *New Work, Carol Prusa*, Stetson University, Florida
- 2006 *To Be Us - New Work, Carol Prusa*, Lakatamia Municipalia, Nicosia Cyprus
- 2005 *Silverpoint Painting, Carol Prusa*, Arkansas Arts Center, Little Rock Arkansas
- 2005 *Recent Work, Carol Prusa*, Steinbaum Gallery, Miami, Florida

Recent Curated Exhibitions

- 2018 *Silver Lining; Contemporary Works in Silverpoint*, Lauren Rogers Museum of Art (upcoming)
- 2017 *Glasstress*, Boca Raton Museum of Art, Boca Raton, Florida (upcoming)
- 2017 *Lines of Distinction: Contemporary Metalpoint*, California Museum of Art (upcoming)
- 2016 *All Florida Invitational*, Boca Raton Museum of Art, Florida
- 2016 *Destinesia*, Stephen Romano Gallery, Brooklyn, New York
- 2016 *Worlds*, The Bascomb Museum of Art, North Carolina
- 2016 *Friends*, J. Johnson Gallery, Jacksonville, Florida
- 2015 *Metalpoint*, Morris Graves Museum
- 2015 *Illuminations*, Miami Biennale, Miami, Florida (Adriana Herrera, curator)
- 2015 *Invitational Exhibition*, American Academy, New York City
- 2015 *Miscellaneous*, Le Salon Vert, Geneva, Switzerland
- 2015 *Crossing the Lines*, Garrison Art Center, Garrison, New York
- 2015 *Art in the Natural World and Cultured Settings*, Miami (curated by Bernice Steinbaum)
- 2015 *Encyclopedia of Fernal Affairs*, originating in San Francisco and traveling to Asia, Vargas Contemp. Museum, Manila, Philippines (included a book of the 26 artists)
- 2014 *Collectors and their Collections*, Jewish Museum, Miami
- 2014 *Endangered Visions*, Manila, Phillipines
- 2014 *Kohler 40th Anniversary Artist in Industry exhibition*, Kohler Art Center, Wisconsin
- 2014 *Selected Artists from South Florida*, Frost Museum of Art, FIU, Miami, Florida
- 2013 *Selected Artists*, Hunter Museum of American Art, Chattanooga, Tennessee
- 2013 *Gram Selects*, Grand Rapids Art Museum, Grand Rapids, MI
- 2013 *Standing on the Bones*, University of Tennessee Downtown Gallery, Knoxville, TN
- 2012 *Empire of Things*, Spencer Museum of Art, University of Kansas
- 2012 *Modern and Contemporary Art from the Telfair*, Jepson Center's Steward Gallery, Telfair Art Museum, Savannah, Georgia
- 2012 *Winter Salon*, Jenkins Johnson Gallery, San Francisco
- 2012 *The Abstract Universe*, Maloney Art Gallery, Morristown, New Jersey
- 2012 *Woman to Woman*, Bakehouse Art Center, Miami
- 2011 *Full Fathom Five*, Jenkins-Johnson Gallery, Chelsea, New York
- 2011 *Seeing is Knowing: The Universe*, Carleton College, Northfield, Minnesota
- 2011 *Believe it or Not*, Dunedin Fine Art Center, Florida
- 2011 *Green House*, Bernice Steinbaum Gallery, Miami

- 2011 *Silver Linings*, Chautauqua Art Center, Chautauqua, New York
- 2011 *Silver; Points of Departure*, Tinney Contemporary, Nashville, Tennessee
- 2011 Exhibit featuring works from Renowned Private Collections, curated by Gean Moreno
Ritz Carlton Residences, Singer Island, Florida
- 2010 *Art Miami*, Basel-Miami, Miami, Florida
- 2010 *Between Here and There: Contemporary Art from the Permanent Collection*,
Miami Art Museum, Miami. Curated by Peter Boswell, Senior curator.
- 2010 *Metaphysical Materiality*, Tinney Contemporary Gallery, Nashville. Essay by Peter Frank
- 2010 *Redefining Drawing*, Kostuik Gallery, Vancouver – For *Drawn 2010* Vancouver,
- 2010 *Metaphysical Materiality*, Georgia State University, Atlanta
- 2010 *Luminous Lines*, Scripts College, California. Curated by Margaret Mathews-Berenson
- 2010 *Florida Contemporary Artists*, Naples Museum of Art, Naples, Florida
- 2009 *Starry Messenger: Galileo's Vision in the 21st Century Art*,
Louisiana Museum of Art and Science, Baton Rouge
- 2009 *Whitespaces*, Mordes Collection, West Palm Beach, Florida
- 2009 *Set to Manuel*, Girl's Club Collection /Bishop-Good, Ft. Lauderdale
- 2009 *Recent Acquisitions*, Miami Art Museum, Miami
- 2009 Five-person exhibition, Kentler International Drawing Space, New York
Curated by Margaret Mathews-Berenson and Susan Schwalb
- 2009 Five-person exhibition, Connecticut College, New London, CT
- 2009 Silverpoint Artist Exhibition, Evansville Art Museum, Indiana
- 2009 *With You I Want To Live*, Museum of Art – Ft. Lauderdale, Florida
- 2009 *Painters not Painting*, Rutgers Art Gallery, Camden, New Jersey
- 2008 *Grey*, Miller-Block Gallery, Boston, Massachusetts
- 2008 *Drawn to Detail*, DeCordova Museum, Lincoln, Mass. (outside Boston)
- 2008 Consortium Fellowship exhibition – Ft. Lauderdale Art Museum
- 2008 *Shades of Grey (four-person exhibition)*
Mark Scala, Curator, Frist Center for the Arts, Nashville, Tennessee
- 2008 *Aesthetics and Values 2008, Florida International University Library, Miami*,
- 2007 *Homegrown Southeast 2007*
Southeastern Center for Contemporary Art, Winston-Salem, NC
- 2006 *The Luster of Silver: Contemporary Metalpoint Drawings*
Curated by Anne Gochenour, Telfair Museum of Art, Savannah, Georgia
- 2006 *Think Warm: Miami Draws for You*, Tomio Koyama Gallery
Shinkawa 1-31-6-1F, Chuo – ku, Tokyo, Japan, Jan. 21 - Feb. 10

Public Collections

Museum of Arts and Design, New York City
Emaar Hospitality - Dubai
Hunter Museum of American Art
Perez Art Museum – Miami
University of Wyoming Museum of Art
Kohler Art Center – Wisconsin,
Kohler Company – Wisconsin
Univ. of Kansas – Spencer Museum of Art
Univ. of Florida – Public Art, Wellness Ctr
Univ. of Florida – Public, Nanotechnology
Evansville Mus. of Art and Science, IN

Polk Museum of Art – Lakeland, Florida
Miami Art Museum
U.S. Embassy, Nicaragua
Daum Museum of Contemp. Art, Sedalia,
Telfair Museum, Savannah, Georgia
Florida Atlantic Univ. –Public Art
Arkansas Arts Center, Little Rock, Arkansas
Bienes Center for the Literary Art, Broward
County Library, FL
Appalachian State Univ, Boone, NC
Univ. of Oregon Special Collections, Eugene

Invited Lectures

2016 Cornell Art Museum, Delray Beach, FL
2015 Kansas State University, Manhattan
2015 Vanderbilt University, Nashville
2014 Xue Xue Institute, Taipei, Taiwan
2014 Carnegie-Mellon University, Pittsburgh
2013 Memphis College of Art, Memphis, TN
2013 York College of Pennsylvania
2013 University of Wyoming

2013 Vermont Studio Program
2012 University of Cape Town, South Africa
2012 University of Arkansas, Fayetteville
2010 Univ. of Florida Marston Lectureship
2009 Painting Symposium, Rutgers, NJ
2008 Nova Southeastern University
2008 NYC Studio Program – Parsons
2007 Mus. of Contemp. Art, Jacksonville

thomastollar

thomastollar.com

Education:

2012 - 2015 **PhD.**
University of Sunderland, UK.

2009 - 2012 **MFA.**
West Virginia University.
Jingdezhen Ceramic Institute, CN.

2009 **Post-Bacc.**
Penn State University, PA.

2004 - 2008 **BA.E**
West Liberty University, WV. (magnum cum laude)
Bogazici University, Istanbul, TT.

Teaching Experience/Courses/Processes:

2016 - 2017 Florida Atlantic University (Assistant Prof.)
Ceramics
(wheel throwing, glaze calc.)

2015 - 2016 Central Michigan University (Fixed Term Faculty)
Ceramics
(wheel throwing, hand-building, slip casting -
mold making, glaze calc.)
Sculpture
(3-D design, wood fabrication, metal fabrication)
Drawing
(various mark-making media, techniques, subjects)
Cont. Issues in Art.
(lecture/discussion based class)

2013 - 2015 University of Sunderland (Instructor)
Intro. to Ceramics
(throwing, hand-building, glaze calc.)

2009 - 2012 West Virginia University (Teaching Fellow)
Intro. to Ceramics
(throwing, slip-casting - mold making,
hand-building, glaze calc.)
2-D Design
Drawing I

Selected Exhibitions:

2016	Nutting Gallery	West Liberty, WV. <i>Coming Home</i> (3 person)
	Rochester Cont. Art Center	Rochester, NY. <i>Big Show Small Art</i> (juried)
	Thornhill Gallery	Kansas City, MO. <i>National Tea Bowl</i> (juried)
	Officine Saffi Gallery	Milan, ITA. <i>Faenza Finalists</i> (invitation)
	NGC	Sunderland, UK. <i>168 Hours</i> (solo)
2015	Cluj Art Museum	Cluj-Napoca, Rom. <i>Ceramics Biennale</i> (juried)
	Officine Saffi Gallery	Milan, ITA. <i>Faenza Prize</i> (juried)
	CMU Art Gallery	Mt. Pleasant, MI. <i>Faculty Show</i> (invitation)
	UoS Design Centre	Sunderland, UK. <i>Archiving the Everyday</i> (solo)
	Business Design Centre	London, UK. <i>New Designers</i> . (invitation)
	Customs House	South Shields, UK. <i>Drawing?</i> (invitation)
	Gallery Ilsang	Seoul, KOR. <i>International Exchanges</i> . (juried)
	Museo Internazionale	Faenza, ITA. <i>Faenza Prize</i> . (juried)
	Mednarodni Triennale	Ljubljana, SVN. <i>Unicum Triennial</i> (juried)
2014	Cupola Gallery	Sheffield, UK. <i>Connections</i> . (juried)
	National Glass Centre	Sunderland, UK. <i>New Possibilities</i> . (invitation)
	Bede's World.	Jarrow, UK. <i>Intangible</i> . (invitation)
	National Glass Centre	Sunderland, UK. <i>New Works</i> . (invitation)
	Washington Arts Centre	Washington, UK. <i>Paper/Scissors/Stone</i> . (juried)
2013	National Glass Centre	Sunderland, UK. <i>Double, Double Vision</i> . (juried)
	Edinburgh Complex	Sunderland, UK. <i>Presidents Show</i> . (invitation)
	National Glass Centre	Sunderland, UK. <i>Beginning Again</i> . (solo)
	Gallery North	Newcastle, UK. <i>Block Researchers</i> . (invitation)
2012	Hall Gallery at NGC	Sunderland, UK. <i>Researchers</i> . (invitation)
	National Glass Centre	Sunderland, UK. <i>Glass and Ceramics</i> . (open)
	S. D. Fransisco Gallery	Layton, NJ. <i>Summer Exhibition</i> . (invitation)
	Kentuck Knob	Dunbar, PA. <i>WVU Sculpture</i> . (juried)
2011	Laura Mesaros Gallery	Morgantown, WV. <i>Metonymic</i> . (solo)
	Air Gallery	Pittsburgh, PA. <i>WVU at Air</i> . (Invitation)
	Haystack Mtn. School	Deer Isle, MA. <i>Assistants Show</i> (invitation)
	Zen Clay	WVU, NCECA <i>Shared Journeys II</i> . (invitation)
2010	Mesaros Gallery	Morgantown, WV. <i>Ego vs. Anti Ego</i> . (invitation)
	Fast Forward Gallery	Pittsburgh, PA. <i>Cheese Sandwich</i> . (invitation)
	The Pub	Morgantown, WV. <i>Another Exhibition</i> (invitation)
2009	Paul Mesaros Gallery	Morgantown, WV. <i>Summer Expo</i> (invitation)
	Jingdezhen Ceramic Inst	Jingdezhen, CN. <i>Semester Ender</i> . (invitation)
2008	Gallery One	Jingdezhen, CN. <i>Inter - national</i> . (Invitation)

Professional Experience:

- 2016 **Resident Artist - Gallery Officine Saffi** (Milan, ITA.)
- 2015 **Sorrell Workshop Leader** (Sunderland, UK)
- 2013 **Peters Valley Summer Ceramic Assistant** (Layton, NJ.)
(assisted artists, readied and fired kilns, glazes/slips)
- 2009 - 2012 **Mesaros Gallery - Assistant** (Morgantown, WV.)
(readied space, hung, pack, unpack work)
- 2011 **Assistant Ceramic Tech** (Morgantown, WV.)
(materials, kiln care/building, studio upkeep/organization)
- Studio Assistant**
(Kevin Snipes workshop, Haystack, MA.)
- Summer Work Study**
(Heather Mae Ericson workshop, Peters Valley, NJ.)
- Studio Assistant**
(Lu Pinchang. NCECA Shared Journey II, WVU)
- 2010 **Summer Resident** Rochester Folk Art Guild (Rochester, NY.)
- Studio Assistant**
(Pre-NCECA Workshop, WVU)
- 2009 **Resident Artist Moravian Tile Works** (Doylestown, PA.)
- 2006 - 2008 **Assistant Ceramic Tech.** (West Liberty, WV.)
- 2007 - 2008 **Nutting Gallery - Assistant** (West Liberty, WV.)
- 2004 **Dynamics Creations Screen Printing** (Washington, PA.)

Grants/Awards:

- 2015 **Faenza Prize** (Museo Internazionale delle Ceramiche. Faenza ITA.)
Recognition Award (Mednarodni International Triennale. Ljubljana, SVN.)
- 2014 **Futures Fund Scholarship** - UoS. Sunderland, UK.
- 2009 - 2012 **Graduate Teaching Fellowship** - WVU. Morgantown, WV.
- 2011 **Thesis Exhibition Award** - WVU.
- 2010 **Allison Deem Grant for the Arts.**
- 2009 **W. Gropius Master Scholarship** - Huntington Museum of Art, WV.
International Travel Grant - WVU - Jingdezhen, CN.
- 2007 - 2008 **Studio Assistant Scholarship** - WL University.
Distinguished Student Grant - WL Uni.
Student Travel Grant. - WL University - Istanbul.

Lectures:

2016	<i>Extra - Ordinary</i>	Central Michigan Uni. Mt. Pleasant, MI.
2015	<i>ICF - PhD research</i>	Aberystwyth University. Wales, UK.
	<i>NCECA - PhD Experience</i>	Rhode Island Convention Center. Providence, RI.
2014	<i>Reflexivity in Practice</i>	Stuart Hall. Sunderland UK.
	<i>American Ceramics (1950-present)</i>	Thomas Crowie Lecture Hall. Sunderland, UK.
2013	<i>Site Situated Ceramics</i>	David Goldman Theatre. Sunderland, UK.
	<i>Invited Lecturer</i>	Thomas Crowie Lecture Hall. Sunderland, UK.
2012	<i>Understanding Research</i>	Friends of the NGC. Sunderland, UK.
	<i>Research Overview</i>	AHRC Presentations. Newcastle, UK.
2011	<i>Assistant Presentations</i>	Peters Valley. Layton, NJ
	<i>Easy Slipcasting</i>	Invited Workshop. West Liberty University, WV.
	<i>Assistant Presentations</i>	Haystack Mtn. School of Crafts. Deer Isle, MA.
2010	<i>Guest Speaker</i>	<i>The Clay Show</i> . Nutting Gallery, WV.
	<i>NCECA Graduate Presentation</i>	Philadelphia Convention Center. PA
2009	<i>Making Art</i>	Guest Speaker. Wheeling Park High, WV.
	<i>Friday Night Lectures</i>	The Sculpture Workshop. Jingdezhen, CN.

Conferences:

2008 - 2016	<i>NCECA</i>	Pittsburgh, PA. (2008) - Kansas City, MO (2016)
2015	<i>ICF (international Ceramics Fest.)</i>	Aberystwyth, Wales.
2014	<i>Post Industrial Landscape</i>	Site for Creative Practice. Newcastle, UK.
	<i>Research in Art Practice</i>	James Elkins. Edinburgh University, UK.
	<i>Ceramic Familiarity</i>	Andrew Livingstone. U. of Sunderland, UK.
2012	<i>Understanding the Field</i>	AHRC Research Program. Newcastle, UK.
2011	<i>NCECA Shared Journeys II</i>	WVU. Morgantown, WV.
	<i>25th NC. Potters Council</i>	Asheboro NC.

Collections:

National Glass Centre	Sunderland, UK.
National Museum of Slovenia	Ljubljana, SVN.
Museo Faenza	Faenza, ITA.
Gallery Ilsang	Seoul, KOR.
Customs House	South Shields, UK.
Cupola Gallery	Sheffield, UK.
UoS. Offices of the President.	Sunderland, UK.
Paul N. Elbin Library.	West Liberty, WV.
West Virginia University.	West Virginia, WV.
West Liberty Fine Arts Dept.	West Liberty, WV.

Julie Anne Ward

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Education

2014 MFA, Electronic Media, University of Cincinnati, DAAP Design, Architecture, Art, & Planning, Cincinnati, OH
2010 MFA, Sculpture, The Ohio State University, Columbus, OH
1998 BFA, Sculpture, Georgia Southern University, Statesboro, GA

Solo Exhibitions

2015 *The Art I Make when I am not Making Art*, New Mexico Highlands University, Las Vegas, NM
2012 *Implied Movement*, Rochester Institute of Technology, Dean's Gallery, Rochester, NY
2011 *Salvage*, Scottish Sculpture Workshop, Lumsden-Huntly, UK
2008 *New Works*, Fort Hayes State Council of the Arts Gallery, Fort Hayes, KS
Pins and Needles, Bare Hands Installation Gallery, Birmingham, AL
2006 *Iron Thread*, University of Georgia, Thompson Gallery, Athens, GA

Group Exhibitions

2016 *26th International Sculpture Conference*, Carry Furnaces, Pittsburg, PA (*forthcoming*)
Art Boca Raton, Boca Art Fair, Boca Raton, FL
Then and Now, Alabama Power Gallery, Alabama Power Building, Birmingham, AL
Jay Christly Incorporated Collaboration, Schmidt Center Gallery, Florida Atlantic University, Boca Raton, FL
Digital Fabrication Exhibition, South Gallery, Florida State College, Jacksonville, FL
2015 *Art Basel Miami*, X Contemporary Art Fair, Wynwood, Miami, FL
Faculty Biannual, Schmidt Center Gallery, Florida Atlantic University, Boca Raton, FL
Uncharted, Millsap Gallery, Millsap College, Jackson, MS
Iron Invitational Exhibition, Spires Gallery, Brevard, NC
Art on the Green: Sculpture Garden Exhibit, Kemp Center for the Arts, Wichita Falls, TX
2015 NCCCIAP Exhibition, National Conference on Contemporary Cast Iron Art & Practices, Sloss Furnaces Landmark Gallery, Birmingham, AL
Fisch Haus XX Women's Invitational Exhibition, Fisch Haus, Wichita, KS
Iron Tribe, New Mexico Highlands University, Las Vegas, NM
New Faculty Exhibition, Schmidt Center Gallery, Florida Atlantic University, Boca Raton, FL
2014 *Wood and Granite*, Barn III Gallery, Salem, NY
Handmade in China, Clay Street Press, Cincinnati, OH
Iron Maidens, Artists for Art Gallery, Scranton, PA
Lush, Contemporary Art Center, Cincinnati, OH
2013 *One Person One Horse*, Mufei Gallery, Jingdenzhen, CN
Iron Maidens, 2013 International Sculpture Symposium, Florida International University, Frost Museum, Miami, FL
Autumedia2013, Semantics, Cincinnati, OH
Recycled Landscapes, 840 Gallery, University of Cincinnati, Cincinnati, OH
Future Cast, Cohen Gallery, NYSCC @ Alfred University, Alfred, NY
Basic Needs, Semantics, Cincinnati, OH
All Fall Down, Reed Gallery, University of Cincinnati, Cincinnati, OH
Iron Maidens, WCU Fine Art Museum, Western Carolina University, Cullowhee, NC
Coast to Coast by Post An Exploration in Sculpture, Visual Art Gallery, University of Wyoming, Laramie, WY
2012 *Get Turned On*, 840 Gallery, University of Cincinnati, Cincinnati, OH
Post (Blank) It, 840 Gallery, University of Cincinnati, Cincinnati, OH
Iron Maidens, Saint John's University, St Cloud Minnesota, MN
10th Annual North Bennington Outdoor Sculpture Exhibition, North Bennington Art Park, Bennington, VT
US/UK @ SAW, Thomas Hunter Project Space, Hunter College, NY
US/UK Olympic Iron Exhibition, Salem Courthouse, Salem, NY
2011 *Iron Maidens*, The Catherine G. Murphy Gallery, St. Catherine University, St. Paul, MN
9th Annual North Bennington Outdoor Sculpture Exhibition, North Bennington Art Park, Bennington, VT
Iron Maidens, Denbigh Library Wales, UK
Annual Exhibition 2011, Aberdeen Artists Society, Aberdeen Art Gallery, Aberdeen, Scotland, UK
2010 *Fire and Iron Exhibition*, Fire and Iron Gallery, Surrey, UK

- Visiting Artist/Lecturers Exhibition*, Hopkins Hall Corridor, The Ohio State University, Columbus, OH
Mortise Collars Tenon, Atrium Exhibition Gallery, Union College, Schenectady, NY
Porch Pieces Exhibition, Barn II Gallery, Salem, NY
Salem Art Works Collaborative Exhibit: Mortise Collars Tenon, Barn II Gallery, Salem, NY
- 2010 *2010 Master of Fine Arts Exhibition: Me and You and Everyone We Know*, The Ohio State University Urban Arts Space, Columbus, OH
Iron Maidens, 6th International Conference of Cast Iron Art, Kidwelly, UK
All Aboard, Sculpture Exhibition, Hattiesburg Train Depot, Hattiesburg, MS
- 2009 *Small Works Exhibition*, Roy G Biv, Columbus, OH
Art Squatters, The Students of The Ohio State University, Modern Finance Building, Columbus, OH
Iron Maidens, Llantarnam Grange Arts Centre, Cwmbran, UK
Mostly Metal, Space One Eleven, Birmingham, AL
Mini Shiny Tiny, The Clay Space, Columbus, OH
- 2009 *Sloss Alumni Show*, Power House Gallery, National Conference on Cast Iron Art, Birmingham, AL
Do, Skylab Gallery, Columbus, OH
17th Annual Fergus Scholarship Awards Exhibition, Hopkins Hall Gallery + Corridor, The Ohio State University, Columbus, OH
Department of Art Graduate Students (Class of 2010), Hopkins Hall Gallery + Corridor, The Ohio State University, Columbus, OH
- 2008 *Contemporary Cast Iron II*, National Ornamental Metal Museum, Memphis, TN
Franconia, 12 Years of Casting Sculpture, Stillwater Public Library Gallery, Stillwater, MN
Iron Tribe, Western Cast Iron Conference, Traveling Exhibition, Denver, CO
Flytrap Venus, Vulcan Materials Gallery, Alabama School of Fine Arts, Birmingham, AL
The Saw Blade Show, The Paper Warehouse, Hattiesburg, MS
- 2007 *Mobile Sculpture Invitational*, Eastern Shore Art Center, Mobile, AL
Birmingham Biannual, Amanda Schedler Fine Arts, Birmingham, AL
Sloss New Works, Power House Gallery, Southeastern Cast Iron Conference, Birmingham, AL
Iron Tribe "07, Fine Arts Gallery of New Mexico Highlands University, Las Vegas, NM
Sculpture Eyedrum Outdoors 2007, Juried, Eyedrum, Atlanta, GA
- 2006 *Assemblation*, Eyedrum, Atlanta, GA
Exodus, Power House Gallery, Sloss Furnaces, Birmingham, AL
Down East Sculpture, East Carolina University, Greenville, NC
Distance, Bare Hands Gallery, Birmingham, AL
Spectular, Florida State University, Tallahassee, FL
The Sculpture of Pat Steadman and His Students, Gallery 303, Foy Fine Arts Center, Georgia Southern University, Statesboro, GA
- 2005 *Fresh Blood*, Mason Muerer Fine Art, Atlanta, GA
Birmingham's Best Young Artist's, Amanda Schedler Fine Art, Birmingham, AL
FE, University of California, Grove Gallery, San Diego, CA
2005 Samuel B Barker Memorial Outdoor Sculpture Competition Show, University of Alabama-Birmingham Visual Arts Gallery, Birmingham, AL
Iron Tribe "05, Fine Arts Gallery of New Mexico Highlands University, Las Vegas, NM
Metaliform, Diablo Valley College Art Gallery, Oakland, CA
- 2004 *Iron and...*, University of Montevallo Fine Arts Gallery, Montevallo, AL
Hot, Space One Eleven Gallery, Birmingham, AL
Invitational Cast Iron Sculpture, Jacksonville State University, Jacksonville, AL
- 2003 *Sloss Furnaces Metal Arts Exhibition*, Space One Eleven Gallery, Birmingham, AL
Supernova, Eyedrum, Atlanta, GA
Sloss Alumni/Alumnae Exhibition, Circle Gallery, Birmingham, AL
Iron Tribe 03', Fine Arts Gallery of New Mexico Highlands University, Las Vegas, NM
- 2002 *Independent Georgia Film and Art Exhibition*, Raw Gallery, Atlanta, GA
International Cast Iron Conference on Contemporary Art Juried Exhibition, Johnson Atelier Grounds for Sculpture, Mercerville, NJ
Breadth, Eyedrum, Atlanta, GA
Full Well, Space One Eleven Gallery, Birmingham, AL
Sloss Metal Arts Exhibition, Alabama Artist Gallery, Montgomery Federal Building, Montgomery, AL
- 2001 *Krog*, Tim Barret Designs, Inc., Atlanta, GA
Irony, Arnold Gallery, Shorter College, Rome, GA
- 2000 *Georgia Southern University Alumni Show*, Foy Fine Arts Gallery, GSU, Statesboro, GA
Unison, B Complex Gallery, Atlanta, GA
4th Annual Krog Creative Show, Tim Barret Designs, Inc., Atlanta, GA

Bibliography

- 2015 Lana Sweeten-Shults, "Kemp features female artists", Time Record News, May 2015
Lana Sweeten-Shults, "Art on the Green breaks new ground", Time Record News, May, 2015
2013 Steven Rosen, "Viewing Cincinnati Artists after a Los Angeles Trip", *CityBeat.com*, September, 2013
Barbara Cavalier, Fe-smart, LLC Co-founder, fe-smart.com/2013/04/26/properties-of-iron-strengths-of-women/
2011 Annual Exhibition 2011 Catalogue, Aberdeen Artists Society, Aberdeen Art Gallery, Aberdeen, Scotland, UK
2009 Iron Maidens, "Exhibition Catalogue," Llantamam Grange Arts Centre, Cwmbran, UK, May 2009, 14
2008 Erin Clyburn, "Iron Maiden," *Lipstick Magazine*, June 2008, 46-48
2005 Lock and Key Productions, *Extreme Makeover: Home Edition*, Episode #1320 The Harris Family, "How'd They Do That."
2005 Samuel B. Barker Memorial Outdoor Sculpture Competition, "Exhibition Catalogue," University of Alabama, Birmingham, AL, 2005-2006, 10-11
2005 Majella Chube Hamilton, "Teaching the Art of Metal," *Southern Living*, April, 2005
2004 Barrett Hathcock, "Ironheart," *The Avenues*, Fall 2004, 14-15

Grants and Awards

- 2016 Japan Curriculum Development Grant, South Florida Partnership for Japanese Studies and the Dorothy F. Schmidt College of Arts and Letters, Boca Raton, FL
2016 Collaborative Faculty Creative and Artistic Project Grant, Dorothy F. Schmit College of Arts and Letters, Florida Atlantic University, Boca Raton, FL
2016 Creative Artistic Grant, Dorothy F. Schmit College of Arts and Letters, Florida Atlantic University, Boca Raton, FL
2015 Japan Foundation Travel Award, Dorothy F. Schmit College of Arts and Letters, Florida Atlantic University, Boca Raton, FL
2015 Sculpture Area Technology Integration Grant, Florida Atlantic University, Boca Raton, FL
2013 Mary and William Bonansinga Scholarship, School of Art, University of Cincinnati, OH
2013 Rockwood Production Grant, School of Art, University of Cincinnati, Cincinnati, OH
2013 Wolfstein Travel Research Grant, School of Art, University of Cincinnati, Cincinnati, OH
2010 Nominee, Lillian Elliott Award For Excellence in Fiber Art
2010 Fergus Travel Grant, College of Arts, The Ohio State University, Columbus, OH
2009 17th Annual Fergus Family Memorial Scholarship, College of Arts, The Ohio State University, Columbus, OH
2005 Finalist, Samuel B. Barker Outdoor Sculpture Competition, University of Alabama/UAB, Birmingham, AL
2004 H.H. Harris Foundation Scholarship, American Foundries Society

International Residencies

- 2016 salem2salem, Salem, GR (forthcoming)
2013 The Pottery Workshop, Jingdezhen, CN
2011 Scottish Sculpture Workshop, Lumsden-Huntly, UK

Artist in Residence

- 2009 Salem Art Works, Salem, NY
2009 Beldin Brick Factory, Sugar Creek, OH
2008-2001 Sloss Metal Arts, Sloss Furnaces National Historic Landmark, Birmingham, AL

Professional Symposia

- 2012 US/UK International Cast Iron Symposium 2012, Salem Art Works, Salem, NY
2008 GAS Global Artist Symposium 2008, Denver/Vail, Colorado
2007 US/UK International Cast Iron Symposium, Salem Art Works, Salem, NY
2006/2003 Keen Foundry Invitational Symposium 2006, Houston, TX

Conference Panels and Internships

- 2014 Tenth International Congress of Qualitative Inquiry-Panelist, The Art of Words, Champaign-Urbana, IL
2009 National Conference on Cast Iron Art, Panel Chair, "What's Next," Sloss Furnaces, Birmingham, AL
2006 Crossroads Cincinnati 2006- Panelist, Sculpture and Technology, International Sculpture Conference, Cincinnati, OH
2005 Southern Conference on Cast Iron Art, Demonstrator, Inclusion Molds, Sloss Furnaces, Birmingham, AL
2003 Arts and Industry Internship, John Michael Kohler Art Center, Kohler, WI

Performances

- 2014 The Last Independent Trucker, Contemporary Art Center, Cincinnati, OH
2010 "KHU" (Part 2 of the Ancient Evenings Series) A Film by Matthew Barney, Furnace Crew, Detroit, MI
2003 Lever Car, Southern Conference on Cast Iron Art, Sloss Furnaces, Birmingham, AL
2000 Iron Pour with Live Internet Broadcast, Artist in Residence International, Atlanta, GA

Collections

- 2014 "CNC Tessellation Forms," Provost Office Collection, Florida Atlantic University, Boca Raton, FL
2014 "Blue and White Forms," Private Collection, Cincinnati, OH
2006 "Coming of Age" and "Bronze Floor Quilt," Linc Point Adult Center, United Cerebral Palsy, Birmingham, AL

2005 "Rust" Harris Family, ABC's Extreme Makeover Home Edition, Birmingham, AL
2002 "Children's Vessel," Hand and Hand Center, United Cerebral Palsy, Birmingham, AL
1998 "Double Hockey Sticks," Foy Fine Arts Center, Georgia Southern University, Statesboro, GA (Two Year Display)

Commissions

2007 Five Mile Creek Sculpture, Five Mile Creek Park, Fultondale, AL
2003 7 Foot -Tree Surround, Paragon Engineering, Birmingham, AL
2002 Pinhotti Trailhead Archway, Talladega National Forest, Aniston, AL
2002 Independent Georgia Film and Art Awards, Village Vidiot, Atlanta, GA
2001 Museum Building Maquette, Tubman African American Museum, Macon, GA

Administrative Experience

2012 Steering Committee, National Conference on Cast Iron Art, Sloss Furnaces, Birmingham, AL
-Iron Furnace Director
2010-2012 Foundry Director, Salem Art Works, Salem, NY
-Developed curriculum for Invitational Intercollegiate Iron Pour and all foundry classes, managed all iron interns/emerging artists, and development of yearly budget
2008-2001 Education Coordinator, Sloss Furnaces National Historic Landmark, Birmingham, AL
-Developed curriculum for casting classes
2007-2001 Steering Committee, Southern Conference on Cast Iron Art, Sloss Furnaces, Birmingham, AL

Technical Expertise

New Media/Digital: 3D Studio Max, Maya, Vicon IQ, Rhino, ZPrint, CatalystEX, Adobe Audition CS6, Adobe Premier Pro CS6, After Effects CS6
2013-2014 Rapid Prototyping Center, DAAP-College of Design, Architecture, Art, and Planning, University of Cincinnati, OH
-Operation of 3D System z650 Plaster Printer, uPrintSE ABS Extrusion Printer, designer of builds
Metalworking: TIG welding for stainless steel and bronze, MIG welding for stainless steel, steel, and bronze, plasma and oxy-acetylene cutting
2008 Vulcane Industrial Arts, Cincinnati, OH
-TIG welding and metal chasing for artist/sculptor Roxy Paine
Foundry: Concept to Completion
2008-2001 Sloss Metal Arts, Sloss Furnaces National Historic Landmark, Birmingham, AL
2010-2012 Foundry Director, Salem Art Works, Salem, NY
-Wood Pattern Making, Rubber Mold Making, TIG/MIG welding, Ceramic Shell Kiln, Resin Bonded Sand Kiln, Building of Bronze, AL, and Iron Furnaces
-Resin Bonded Sand Molding, Ceramic Shell Molding, Furnace Operation, Power Hammer Operation, Fork Lift
2001-1999 Inferno Art Foundry, Head of Rubber Molding Department, Atlanta, GA
Woodworking: Mastery of wood pattern making, tool use and maintenance, joinery, jig design, lamination, steaming, bending, and finishing
Ceramics: Proficiency in mold making and slip casting, anagama kiln firing
Material Handling: Gallery installation, handling, and design
2013 Graduate Associate, Reed and Myers Gallery Assistant, University of Cincinnati, Cincinnati, OH
2005-2008 Sloss Metal Arts Power House Gallery, Birmingham, AL
Miscellaneous: Industrial sewing, theater set construction, production assistant

Appendix E: Annual Evaluation Guidelines

The Department of Visual Arts & Art History Guidelines for Annual Report and Evaluation (Approved by the Department February 4, 2011):

Process and Procedures of Annual Report and Evaluation:

Each faculty member's annual evaluation will be based on performance in the areas of instruction, research, and service according to the criteria for these three areas enumerated in this document and in the guidelines for promotion and tenure. Annual assignments in the Department of Visual Arts & Art History should reflect the need for faculty to have the opportunity to perform successfully in each of these three areas. Faculty members must organize, assemble, and submit their annual report materials in accordance with college and university guidelines. Annual report materials must be forwarded to the Chair promptly and in their final form. Evaluations will take into account the difficulty of a faculty member's assignment, while also reflecting the criteria for evaluation listed in this document. Each evaluation will be conducted objectively and in relation to these guidelines. Faculty performance will never be assessed by way of comparing the performance of one faculty member to another. The standards of the department reflect not only the best practices of comparable academic institutions, but also those established by relevant national professional organizations. Attention to these criteria and standards is constant, and review and potential revision are performed regularly.

Criteria for Evaluation:

The department affirms the importance of professional commitments to teaching, creative and scholarly activity, and service. It assumes that its faculty will strive for excellence in each category, while recognizing that only rarely will an individual attain equal distinction in all three. Overall excellence may be characterized by different degrees of achievement in each area of professional activity according to the guidelines established by the university for each academic rank. The department affirms that, while a baseline of accomplishment in each area must be achieved, overall excellence may be defined in a variety of ways, and there are multiple pathways to annual excellence, as well as to promotion. Faculty should include information in the annual report that provides context for each year's individual professional accomplishments, while also illustrating the larger trajectory of multi-year projects and works in progress. Information may also be provided that gives additional detail about applications submitted, and this will be taken into account when evaluating the faculty member's professional activity. Faculty members have the option to include in the annual report one or more narratives that provide succinct and meaningful context and clarification of the year's professional activities. These optional narratives are encouraged for tenure-track Assistant Professors, for whom these statements could form the basis of the narrative documents that are necessary during the processes of third year review and tenure and promotion.

Relationship between Annual Review and Promotion and Tenure:

The department recognizes the importance of annual assignment, report, and evaluation in the assessment of each faculty member's professional activity. While these documents focus on annual progress, the department acknowledges that multi-year reviews reflect both the annual progress and cumulative progress of a candidate. Tenure and promotion

evaluations are not merely based on an average of the assessments from a candidate's annual reviews. The promotion decision legitimately may consider the degree to which the candidate's research, scholarship, and creative activities are a cumulative series of projects rather than a set of unrelated products. It may consider efforts toward and rates of improvement in instructional performance. It may consider how each year's accomplishments are related to the previous year's activities. It may consider demonstrable progress made on multi-year projects. Promotion decisions may look at patterns of activity that are not evaluated annually. Evaluation for promotion and tenure is not based on a simple numerical averaging of annual reports, but reflects progress over many years. Therefore, annual reviews in the Department of Visual Arts & Art History will be considered in terms of both the yearly and the cumulative pattern of a candidate's accomplishments.

INSTRUCTION:

CRITERIA AND STANDARDS OF ACHIEVEMENT:

A teaching portfolio should reflect continued development of content and methodology in one's own area of expertise as well as fostering initiatives that advance and disseminate pedagogies. Student Perception of Teaching scores are accepted as an important means of evaluating the candidate's teaching abilities. These scores should be considered in the context of departmental and college means, as well as the appropriateness of standard SPOT score categories to the specifics of the individual course under consideration. These scores should also be considered in the context of whether each course is lower-division, upper-division, or graduate; whether or not each course is required; and whether each course is a new preparation for the candidate. The multi-year trajectory of a candidate's SPOT scores will also be considered. Peer reviews of teaching, conducted by senior colleagues, are also important measures of a candidate's teaching effectiveness. A candidate whose record indicates difficulty in teaching must document the steps that have been taken to address these difficulties, and the record must reflect, through student evaluations, peer evaluations and teaching enhancement activities, that improvement has occurred.

ACTIVITIES AND INDICATORS OF EXCELLENCE:

The indicators of a faculty member's excellence in teaching may include, but are not limited to:

- Knowledge of subject matter, from both its traditional and contemporary perspectives
- Quality of course material as evidenced in syllabi, handouts, and other relevant materials
- Ability to communicate subject matter in ways that engage and motivate students
- Ability to mentor students effectively
- Guest lectures in other courses
- Integration of relevant and credible guest lectures in one's own courses

- Development and/or significant revision of courses and/or curricula
- Collaborative interdisciplinary projects related to instruction or pedagogy
- Successful grant funding for teaching proposals and/or other pedagogical activities
- Teaching awards and/or other honors
- Internship and directed independent study supervision
- Membership on thesis and dissertation committees
- Teaching enhancement activities
- Successful integration of teaching and research or teaching and service in ways that benefit students

EXCELLENT: *Outstanding*

A rating of Excellent reflects an outstanding level of achievement in assigned instruction as evidenced by extraordinary instructional outcomes or a combination of strong instructional outcomes and extraordinary commitment to formal instructional improvement. The faculty member performs well beyond the expectations of the assignment, including mentoring of undergraduate and/or graduate students through directed independent study, thesis, and other research projects.

ABOVE SATISFACTORY: *(Very Good) Exceptional*

A rating of Above Satisfactory reflects demonstrable achievement in assigned instruction as evidenced by strong instructional outcomes or a combination of good instructional outcomes and strong commitment to formal instructional improvement. The faculty member performs above the expectations of the assignment, including some mentoring of undergraduate and/or graduate students.

SATISFACTORY: *(Satisfactory) Good*

A rating of Satisfactory reflects adequate achievement in assigned instruction as evidenced by good instructional outcomes or a combination of some problematic instructional outcomes and strong commitment to formal instructional improvement. The faculty member meets but does not exceed the expectations of the assignment.

BELOW SATISFACTORY: *(Marginally Satisfactory) Needs Improvement*

A rating of Below Satisfactory reflects weak performance in assigned instruction. The faculty member does not meet the expectations of the assignment.

RESEARCH:

CRITERIA AND STANDARDS OF ACHIEVEMENT:

Studio Art:

Studio artists are expected to establish and develop a professional identity through exhibition and/or publication of their work in credible regional, national and/or international venues. These venues will be defined by the rigor of the vetting process and the scope of the audience, as opposed to mere geographical location, and venues in proximity to the university may also be considered national or international venues. Candidates for tenure and/or promotion are encouraged to engage in a range of activities in support of the dissemination of their scholarly and creative activity. These may include prolific productivity, growth and evolution of the work, exploration of new structures and ideas, indications that the work is responsive to current discourse, and development of continued and sustained projects over extended periods of time. Completed and continuing work is relevant in the assessment of a candidate's record. The question of an appropriate number of exhibitions/publications is difficult and dependent on the nature of the work, as well as the significance of each individual exhibition/publication venue. The department acknowledges the shifting landscape of contemporary visual arts, and the department affirms the fact that the nature of creative activity and scholarly excellence will change across time and context.

Art History:

Art historians are expected initially to establish and develop a professional identity and then to maintain an active role in their field through scholarly activity resulting in publication and/or other forms of research at regional, national and/or international levels. These levels will be defined by the rigor of the vetting process and the scope of the audience, as opposed to mere geographical location, and venues in proximity to the university may also be considered national or international venues. Candidates for tenure and/or promotion are encouraged to engage in a range of activities that support the dissemination of their work and engagement with historical issues and/or current discourse. The development not only of discrete projects of limited duration but also sustained projects over extended periods of time is encouraged. Completed and continuing work is relevant in the assessment of a candidate's record. Questions of scale and quantity in the evaluation of publications are dependent on the nature of the work, as well as the significance of each individual publication venue. The department acknowledges, given the multi-faceted character and disciplinary inter-relations of art history, as well as the shifting landscape particularly of contemporary visual arts, that the nature of creative activity and scholarly approach will change across time and context.

ACTIVITIES AND INDICATORS OF EXCELLENCE IN STUDIO ART:

Each faculty member is expected to create a coherent agenda of creative research encompassing activities that include but are not limited to:

- Active record of exhibitions, including peer-reviewed exhibitions (curated, juried, and invited), public or private commissions and client-based practice, professional competitions, and/or web-based peer-reviewed projects

- Quality of creative work as determined by respected indicators, including prestige of publication venues and/or awards and professional reputation of curators and/or reviewers
- Critical review of the faculty member's creative work in credible publications and/or by prominent critics
- Articles and/or reviews authored by the faculty member and published in peer-reviewed publications
- Articles and/or other publications relating to pedagogy
- Publication and/or professional projects that resemble those traditionally associated with the field of art history (as listed below)
- Presentation of a juried paper at a professional conference
- Invited public lecture and/or workshop at a museum, college, university, or other credible venue
- Chairing a session at a professional conference
- Organizing a professional panel discussion and/or public symposium
- Serving on the editorial board of a professional journal
- Creative work awards, residencies, fellowships, and/or successful grant funding for creative research proposals
- Curatorial and/or editorial projects that result in exhibitions and/or publications
- Invitations to serve as an exhibition consultant or curator
- Participation in workshops and/or courses to enhance professional knowledge

ACTIVITIES AND INDICATORS OF EXCELLENCE IN ART HISTORY:

Each faculty member is expected to create a coherent agenda of research and scholarly activity encompassing activities that include but are not limited to:

- Publication of scholarly books as an author or co-author (role to be defined clearly by faculty member at the time of evaluation) with reputable presses and with the quality of the work evaluated by editorial boards or reviewers in the field
- Publication of scholarly work in peer-reviewed and nationally or internationally distributed journals
- Publication as a contributor to a volume of collected scholarship
- Publication of scholarly reviews either of existing publications or scholarly themes

- Presentation of creative work as determined by respected indicators, including relevance and/or prestige of venue and/or awards and other professional recognition
- Articles and/or other publications relating to pedagogy in peer-reviewed publications or other credible venues
- Publication of chapters in edited collections, textbooks, catalogues (with museum catalogues, especially for major exhibitions, having more importance than a gallery catalogue or other, more ephemeral publication)
- Publication of entries in major reference books in the field, for example, dictionary and encyclopedia entries in art or architecture, or other teaching-related publications of demonstrable originality and value to the discipline
- Publication in credible, on-line or other electronic publications of scholarly work that would fit the categories outlined above according to the same standards for peer review
- Critical review and/or response to the faculty member's books and/or creative work in credible publications and/or by prominent scholars or critics
- Engagement in and completion of a research project focused on art work and/or other materials of cultural heritage or archival work at museums, libraries and other repositories of the same
- Professional consulting in the area of one's discipline that results in similar publication and/or research outcome to independent research
- Presentation of a juried paper at a professional conference
- Invited public lecture and/or workshop at a museum, college, university, or other credible venue
- Chairing a session at a professional conference
- Organizing a professional panel discussion and/or public symposium
- Work as an editor and/or on the editorial board of a scholarly publication in the field of art history
- Awards, residencies, fellowships, and/or successful grant funding for research proposals
- Invitations to serve as an exhibition consultant or curator
- Participation in workshops and/or courses to enhance professional knowledge
- Invited or other regular testimony before legislative bodies, grant review panels or other organizations, when these activities relate directly to the candidate's scholarly area

Research in progress will warrant consideration for all candidates, especially in the case of extended, multi-year projects, including the presentation of manuscripts according to established college and university guidelines. Candidates for promotion and tenure and faculty in their regular, annual evaluation should state clearly any particular circumstances regarding the completion and/or distribution of a multi-year project or publication. In some situations, market forces impact a candidate's research agenda. Candidates should explain these circumstances where appropriate, and committees should take these market forces into consideration during their assessment of the application. The department also recognizes the changing nature of the arts and of academe, which continue to emphasize concrete publications, while relying increasingly on electronic venues for the dissemination and preservation of knowledge.

EXCELLENT: *Outstanding*

A rating of Excellent reflects an outstanding level of achievement in assigned research. The faculty member's research activities are intensely relevant, active, and rigorous, as demonstrated through a combination of accomplishments. These activities demonstrate that the research has been vetted through peer-review and that the research is reaching and engaging an audience beyond the local and regional level.

ABOVE SATISFACTORY: *(Very Good) Exceptional*

A rating of Above Satisfactory reflects demonstrable level of achievement in assigned research. The faculty member's research activities are somewhat relevant, active, and rigorous, as demonstrated through a combination of accomplishments. These activities demonstrate that the research has been vetted through peer-review and that the research is reaching and engaging an audience at the local and regional level.

SATISFACTORY: *(Satisfactory) Good*

A rating of Satisfactory reflects some achievement in assigned research. The faculty member's research activities may be ongoing, though there may be little evidence that the research has been vetted through peer-review and/or that the research is reaching and engaging an audience.

BELOW SATISFACTORY: *(Marginally Satisfactory) Needs Improvement*

A rating of Below Satisfactory reflects a lack of production in the research area. The faculty member does not meet the expectations of the assignment.

SERVICE:

CRITERIA FOR EVALUATION:

Service to the university and its students is an integral part of professional activity. Professional and public service are also measures of professional excellence. Affiliation with and activity in professional organizations and other networks of academicians and professionals is integral to professional growth.

ACTIVITIES AND INDICATORS OF EXCELLENCE:

Service activities may include, but are not limited to:

- Student advising, supervision of student organizations and/or student-organized exhibitions and/or publications
- Significant contributions to department, college, and university committees
- Assigned administrative responsibilities, to the extent that they are relevant for consideration under current college and university guidelines
- Active participation in professional organizations, including service on committees
- Election or appointment to office within a professional organization
- Service within the community, including city, county, or state committees or boards concerning activities related directly to the candidate's scholarly area
- Invitation to serve as an exhibition judge or juror

EXCELLENT: *Outstanding*

A rating of Excellent reflects an outstanding level of achievement in assigned service and/or extraordinary commitment in service to the department, institution, profession, and community. The faculty member performs well beyond the expectations of the assignment, taking initiative and/or providing leadership in the completion of service activities.

ABOVE SATISFACTORY: *(Very Good) Exceptional*

A rating of Above Satisfactory reflects demonstrable level of achievement in assigned service and/or commitment to service to the department, institution, profession, and community. The faculty member performs above the expectations of the assignment.

SATISFACTORY: *(Satisfactory) Good*

A rating of Satisfactory reflects adequate performance in assigned service and/or minimal commitment to the role of service to the department, institution, profession, and community. The faculty member meets but does not exceed the expectations of the assignment.

BELOW SATISFACTORY: *(Marginally Satisfactory) Needs Improvement*

A rating of Below Satisfactory reflects weak performance in assigned service and/or no commitment to the role of service to the department, institution, profession, and community. The faculty member does not meet the expectations of the assignment.

Mentoring and Improvement Plans:

Assistant Professors are encouraged to work closely with their faculty mentor(s) and the Chair to establish a clear, cohesive, and rigorous professional agenda, including instruction, research, and service activities and goals. A planning process that addresses both annual and multi-year progress is encouraged. Annual and multi-year professional activity plans and reports may be used to guide discussion of annual assignment, report,

and evaluation. Faculty members who are evaluated as having performed at the level of satisfactory or lower in any area during any year are encouraged to work with their faculty mentor(s) and the Chair to construct an improvement plan. This plan is an optional and non-binding course of action that will assist the faculty member in meeting departmental and institutional standards of excellence in the area(s) of concerns. This improvement plan is encouraged for Assistant Professors and is an option for faculty members at all levels.