

Dossier for Promotion to
Associate Professor
and Tenure

Tiffany Carbonneau, M.F.A., B.F.A., Bs. ED.
Assistant Professor of Fine Arts
Indiana University Southeast

September 5th, 2016

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1 Authorization Statement

September 3rd, 2016

Reviewers of this Dossier for Promotion and Tenure,

With this dossier and supplementary materials, I hereby apply for tenure and promotion to Associate Professor at Indiana University Southeast. To the best of my knowledge, this dossier and the supplementary materials constitute an accurate and fairly complete account of my teaching, research, and service.

Sincerely,

A handwritten signature in black ink, appearing to read "Tiffany Carbonneau". The signature is written in a cursive style with a long horizontal stroke at the beginning.

Tiffany Carbonneau
Assistant Professor, Fine Arts
School of Arts and Letters
Indiana University Southeast

2 Curriculum Vitae

Assistant Professor of Fine Art, Digital Art and Interactive Media Program Head, Indiana University Southeast, New Albany, Indiana, current

National Endowment for the Arts Our Town Grant project support, \$80,000 public commission exhibiting a site specific architectural projection nightly for one year in Oregon City, Oregon, 2013-2015

Efroymsen Contemporary Arts Fellow, award of \$20,000 for equipment and research, Central Indiana Community Foundation, The Indianapolis Foundation, and Legacy Fund, 2011

EDUCATION

Master of Fine Arts, Ohio University, 2010

Bachelor of Fine Arts, Northern Arizona University, 2005

Bachelor of Science, Art Education, Northern Arizona University, 2005

Study Abroad (one semester), University of Ghana, Ghana, West Africa, 2002

AWARDS and HONORS

- *IU Faculty Short Tern Exchange – Hamburg University, \$5,000 to support travel and research in Hamburg, Germany, supported by Indiana University and Hamburg University, 2015*
- *Research Support Fund, Indiana University Southeast, \$2,600, 2015*
- *Regional Creative Initiative Grant, Indiana University Southeast, \$2,500, 2015*
- *Summer Faculty Research Fellowship, Indiana University Southeast, \$8,000, 2015*
- *Creative Capital Grant Semi-finalist, Creative Capital Foundation, New York, New York 2014*
- *Presidential Merit Award, for outstanding research, teaching and service, Bellarmine University, 2014*
- *Faculty Development Fellowship, funding travel and research in Panama (Panama Canal and Panama City) and the Port of New Orleans, Bellarmine University, 2013*
- *Bellarmino Academic Affairs Faculty Scholarly Travel Support Grant, funded travel to Cape Town, South Africa (for *Infecting the City* Public Art Festival), Bellarmine University, 2012-2013*
- *Bellarmino College of Arts and Sciences Faculty Scholarly Travel Support Grant, funded material costs for *Vessel* (solo exhibition at McGrath Gallery, Bellarmine University) and travel to Cape Town, South Africa (for *Infecting the City* Public Art Festival), Bellarmine University, Louisville, Kentucky, 2012-2013*
- *Creative Capital Grant Semi-finalist, Creative Capital Foundation, New York, New York 2011*
- *Faculty Scholarly Travel Support Grant, funded travel to Miami, Florida (for installation of twenty story projection) Ivory Tower, concurrent Art Basel exhibition, Bellarmine University, Louisville, Kentucky, 2011*
- *Creative Capital Professional Development Program grant (in association with Art Without Walls), 21c Museum, Louisville, Kentucky, 2010*
- *MFA Full Tuition Waiver, College of Fine Arts, Ohio University, 2007 – 2010*
- *MFA Teaching Assistantship, College of Fine Arts, Ohio University, 2007-2010*

- *Professional Activity Support Scholarship*, College of Fine Arts, Ohio University, 2009
- *Don Bendel Ceramics Scholarship*, Northern Arizona University, 2004
- *Best of Show in Ceramics*, Juried Exhibition, Beasley Gallery, Northern Arizona University, 2004

COLLABORATIVE PUBLIC ART / ARCHITECTURAL COMMISSIONS

- *A Place in Time*, site specific architectural projection (collaboration with Susanna Crum), exhibited during IN Light IN Festival, supported by Central Indiana Community Foundation, Indianapolis, Indiana, 2016
- *A Running Loop*, site specific architectural projection (collaboration with Susanna Crum), exhibited at Churchill Downs Opening Night, supported by The Louisville Fund for the Arts, Louisville, Kentucky, 2016
- *Inside and Outside*, site specific architectural projection (collaboration with Susanna Crum), exhibited during B. Kind Festival at the Grand Opening for 1619 Center for Art and Activism, supported by B. Kind Charter for Compassion, Louisville, Kentucky, 2016
- *Spectrum Art Fair*, site specific architectural projection (collaboration with Brian Harper), supported by Spectrum Art Fair, Miami, Florida, 2015
- *ReSurfaced*, site specific architectural projection (collaboration with Brian Harper), supported by Louisville Commission for Public Art and Indiana University Southeast Regional Creative Initiative Grant, Louisville, Kentucky, 2015
- *Art San Diego*, site specific architectural projection (collaboration with Brian Harper), supported by San Diego Art Institute and ArtSD, San Diego, California, 2015

SOLO PUBLIC ART / ARCHITECTURAL COMMISSIONS

- (forthcoming) *Indiana Bicentennial*, site specific architectural projection, Indiana State Museum, supported by the Indiana State Museum and The Indiana Arts Commission, Indianapolis, Indiana, 2016
- *Oscillating Currents*, site specific architectural projection, Hamburg University Campus Student Center, supported by The University of Hamburg, The Hamburg University Department of Cultural Anthropology, and Indiana University, Hamburg, Germany, 2015
- *Between Here and There: Richmond*, Architectural Projection, Inlight Richmond, supported by 1708 Gallery, Richmond, Virginia, 2014
- *Systemic Vacancies*, Architectural Projection, Free State Film and Art Festival, supported by Lawrence Art Center, Lawrence, Kansas, 2014
- *Illuminate Oregon City Elevator*, one year outdoor architectural projection, supported by The National Endowment for the Arts, The Clackamas Arts Alliance, and Main Street Oregon City, Oregon City, Oregon, 2013-2015
- *New Albany Now*, two year outdoor architectural projection, New Albany Public Art Project: Bicentennial Series, supported by the Carnegie Museum for Art and History, New Albany, Indiana, 2013-2015
- *Move Light Festival*, Architectural Projection, supported by Lux Pro Monument Foundation, Lodz, Poland, 2012
- *Infecting the City*, Architectural Projection, Public Art Festival, supported by The Africa Centre, Cape Town, South Africa, 2013
- *Fountain Art Fair (Armory week)*, Architectural Projection, supported by Big Deal Arts, 69th Regiment Armory, New York, New York, 2012
- *Lumen: International Video Art and Performance Festival*, presented by the Council on the Arts and Humanities for Staten Island, New York, New York, 2011
- *Asterisk at the Bridge*, as part of Ingenuity Festival 2010, Cleveland, Ohio, 2010

- *Inlight Richmond 2009*, in conjunction with 1708 Gallery, Richmond, Virginia, 2009

SOLO and TWO PERSON GALLERY EXHIBITIONS

- *Of Place*, Carnegie Museum for Art and History, New Albany, Indiana, 2013 (two person exhibition)
- *Channels*, Galleria Imaginarium, Lodz, Poland, 2012 (two person exhibition)
- *Vessel*, McGrath Gallery, Bellarmine University, Louisville, Kentucky, 2012 (solo exhibition)
- *Here and Now*, The Urban Institute for Contemporary Art, Grand Rapids, Michigan 2012 (solo exhibition)
- *The River Floweth On*, collaborative exhibition with Shawn Skabelund, Greiner Art Gallery, Hanover College, Madison, Indiana, 2012 (two person exhibition)
- *Distanced and Faltered*, The Bingham Estate, Glenview, Kentucky, 2011
- *Margins*, Land of Tomorrow, Louisville, Kentucky, 2010 (solo exhibition)
- *Transmittance: Reconsidering Landscape*, Barr Gallery, Indiana University Southeast, New Albany, Indiana, 2010 (solo exhibition)
- *Between Frame and Focus: MFA Thesis Exhibition*, Majestic Gallery, Nelsonville, Ohio, 2010 (solo exhibition)
- *Deconstruction / Reconstruction: Paintings and Installation by Meredith Carr and Tiffany Carbonneau*, Majestic Gallery, Nelsonville, Ohio, 2009 (two person exhibition)

GROUP EXHIBITIONS

- *Coupled*, New Harmony Gallery of Contemporary Art at The University of Southern Indiana, New Harmony, Indiana, 2016
- *Throwing Light, Catching Shadows*, Cressman Center for Visual Arts at The University of Louisville, Louisville, Kentucky, 2015
- *Photography Since the Millennium*, Carnegie Museum for Art and History, New Albany, Indiana, 2015
- *Digital Muddy Expanded Media Festival*, Southern Illinois University Carbondale, Online, 2015
- *Indiana University Southeast Fine Art Faculty Exhibition*, Barr Gallery, New Albany, Indiana 2014
- *The Speed Museum Big Hush*, Copper and Kings, Louisville, Kentucky 2014
- *Complimentary*, The Green Building Gallery, curated by Daniel Pfalzgraf, Louisville, Kentucky 2013
- *Currents 2011: Santa Fe International New Media Festival*, Santa Fe, New Mexico, 2011
- *Beacons: An Exhibition of Luminous Art*, The Urban Institute of Contemporary Art, Grand Rapids, Michigan, 2011
- *Z Channel*, Zephyr Gallery, Louisville, Kentucky, 2011
- *Toronto Urban Film Festival*, screened on Toronto Transit System monitors and at The Drake Hotel, Toronto, Canada, 2010
- *Letters*, The LoDi Project, Raleigh, North Carolina, 2010
- *Merge 2010*, Sandusky Cultural Center, Sandusky, Ohio, 2010
- *Artaxis: an Evolving Independent Network of Artists*, Cheltenham Art Center, Cheltenham, Pennsylvania, 2010
- *Merge*, Fawick Gallery, Baldwin Wallace College, Berea, Ohio, 2009
- *Terminal Degree*, Asterisk Gallery, Cleveland, Ohio, 2009
- *Simulcast*, The Aesthetic Technologies Lab, Ohio University, Athens, Ohio, 2009
- *A World So Full*, Seigfred Gallery, Ohio University, Athens, Ohio, 2008
- *Resident Exhibition*, The International Ceramics Studio, Kecskemet, Hungary, 2008
- *Composite: new works by Ohio University Faculty and graduate students*, NCECA concurrent exhibition, Borelli Edwards Gallery, Pittsburgh, Pennsylvania, 2008

- *Dualis*, Grand Arts Center, Tracy, California, 2008
- *(pre) sumptuous*, Trisolini Gallery, Ohio University Baker Center, Athens, Ohio, 2008
- *NCECA Clay National*, Kentucky Museum of Art and Craft, Louisville, Kentucky, 2008
- *Texas Biennial*, Bolm Studios, Austin, Texas, 2008
- *125th Austin Independent School District Anniversary Teacher Art Show*, The Hideout, Austin, Texas, 2007
- *Suitcase Boogie Ceramic Art Invitational*, Dreambox, Jupiter Hotel, Portland, Oregon, 2006
- *Water*, Office of the Dean of Arts and Letters, Northern Arizona University, 2005
- *Tiffany Carbonneau: Tapped Out*, Bachelor of Fine Arts Exhibition, Beasley Gallery, Northern, Arizona University, Flagstaff, Arizona, 2005
- *Primary Colors: A Survey of Contemporary Craft in Red, Yellow and Blue National Competition*, Artisans Center of Virginia, Waynesboro, Virginia, 2004
- *Fine Art Student Juried Exhibition* Beasley Gallery, Northern Arizona University, Flagstaff, Arizona, Fall, 2004
- *Fine Art Student Juried Exhibition* Beasley Gallery, Northern Arizona University, Flagstaff, Arizona, Spring, 2004
- *Feminist Art: The Vagina Monologues*, Cline Library, Northern Arizona University, Flagstaff, Arizona, 2003
- *Fine Art Student Juried Exhibition*, Beasley Gallery, Northern Arizona University, Flagstaff, Arizona, 2003
- *Northern Arizona University Student Printmakers exhibition*, Café Espresso, Flagstaff, Arizona, 2003

TEACHING EXPERIENCE

Assistant Professor of Fine Art, Digital Art and Interactive Media Head, Indiana University Southeast, New Albany, Indiana, 2014 – current

Courses Taught:

BFA Digital Art and Interactive Media

Directed, advanced study and production of a body of work leading to B.F.A. exhibition. Students meet independently with instructor and in group critiques to maintain a dialogue and provide technical advice.

Advanced Multimedia

A broad range of aesthetic and conceptual issues related to digital material and electronic interactivity. Students are encouraged to develop art projects using digital multimedia, video, hypertext, or the incorporation of object-based media. Dialogue of timely issues through readings, screenings, websites, and gallery visits.

Introduction to Video Art

Exploration of the medium of video as an aesthetic expression. Time and sound are elements incorporated into visual composition's traditional concerns. Emphasis on technical command of video camera and digital editing procedures in conjunction with development of a visual sensitivity. Readings and a research project are required.

Digital Art: Survey and Practice

Beginning class on digital media's role in the world of art production and reception. Class emphasizes learning to use digital media to produce original, creative artwork. Topics include digital imaging, communicative art, and interactivity.

Computer Art and Design

Course introduces the Macintosh computer environment and software that supports imaging art and design.

Special Topics: Contemporary Practices

This course is a study of contemporary art methods and processes in the context of individual concept development. Throughout the semester emphasis will be placed discovering/expanding your personal inclinations in art through processes of ideation/conceptual development and the application of inclinations in assigned art projects that are non-media specific and are concept driven.

Assistant Professor of Art, Sculpture and Expanded Media and Digital Art, Bellarmine University, Louisville, Kentucky, 2011 – 2014

Courses Taught:

Video Art

Video Art explores video as a medium of aesthetic expression. The course introduces digital editing techniques and concepts related to content, design and unique characteristics of time-based media.

Sculpture: Time and Context

This course is a continued exploration of the tools, techniques, and concepts of three-dimensional arts as it relates to the themes of time and context. Through assignments emphasizing physical and conceptual relationships and art media with characteristics of time and movement, serial, sequential, and narrative ordering, projected image, sound and image relations, as well as media installation and performance, students will learn concepts of art and design in three dimensional space and time.

Digital Imaging

Color Imaging introduces students to the digital darkroom. The course offers an overview of digital photography and imaging software used to enhance, manipulate and montage photographs. Students will explore a variety of ways to express visual ideas through digital media.

Digital Foundations

Through this course students will explore a variety of ways to express visual ideas through digital media, with an emphasis on Adobe Photoshop. Course topics will cover raster and vector drawing tools, retouching and compositing photographs, and developing an understanding of file formats, resolution, digital color and other basic skills for artists working digitally. Assignments are designed to encourage creative and conceptual problem solving.

Art Concepts

This course is an exploration of ideas and concepts that foster and inspire contemporary and historic artwork and the artwork of individual students. Through assignments emphasizing conceptual growth, students will develop an understanding of the importance of research in the creative process.

Three-Dimensional Studies

This is a foundation studio course and should be taken in the spring of the freshman year. It is an introduction to problems related to the study of volume, mass, shape, surface, and other aspects of three-dimensional design. An integral part of this course includes the study of various materials, tools and sculpture techniques.

Drawing I and II (stacked)

These courses are basic to all other studio courses for the fine arts major. They are an introduction to basic drawing concepts and techniques, including formal concerns such as contour and gesture drawing with an emphasis on line quality, value, and placement. Various media such as charcoal, crayon, pen and ink, and colored pencils or pastel give the student exposure to a range of media and self-expression.

Freshman Focus

Freshman Focus is a one-credit course for all traditional freshmen. The class will focus on decisions regarding academic, social, and personal issues, as they relate to university achievement. Students will receive a grade on the A-F scale for this class. This course is designed to assist you in your transition to college. It will provide you with an opportunity to share your experiences, questions and concerns; to become involved in social and volunteer events; to learn about resources that can help you academically, physically and emotionally; and to become more self aware and self reliant.

TEACHING EXPERIENCE (Adjunct Instructor)

Four-Dimensional Studies, Kentucky School of Art, Summer, 2011

An introduction to basic concepts of time, change, and movement as they relate to the Visual Arts. Activities focus on the shaping and designing of time-based artwork through a variety of media and processes including performance, video, sound, and interactive/change-driven multimedia installation.

Three-Dimensional Studies (four sections), Indiana University Southeast, Foundations Area, Fall, 2010 and Spring, 2011

Introductory level art course using a variety of methodologies and media for developing projects in three dimensions, exploring ordered and dynamic interactions of mass, plane, volume, time and space.

Introduction to Studio Art, Indiana University Southeast, Foundations Area, fall, 2010

Introductory level art course designed to introduce non-majors to the elements and principles of visual language.

TEACHING EXPERIENCE (Instructor of Record)

Digital Visualizing (three sections), Ohio University, Foundations Area, Summer 2009, Winter 2010, Summer, 2010

Introductory level art course using the computer as a means of visual expression while developing skills in the language of visual design.

Studio Concepts, Ohio University, Foundations Area, Spring, 2010

Capstone foundations course introducing a variety of methodologies for developing and executing ideas including research, assessment, analysis, and critical thinking.

Three-Dimensional Studies (two sections), Ohio University, Foundations Area, Fall, 2009 and Winter, 2009

TEACHING EXPERIENCE (Teaching Assistant)

Intermediate Ceramics III, Ohio University, 2009 (assisted Brian Dieterle)

Course content explores clay and glaze calculation techniques. Students investigate ceramic materials and firing processes relevant to producing ceramic art.

Intermediate Ceramics II, Ohio University, 2008, (assisted Alex Hibbitt)

Course content explores alternative construction techniques in ceramics to foster expressive sophistication. Plaster and non-plaster molds are introduced as tools for ceramic construction.

Ceramics Topics (The Subversive Surface), Ohio University, 2008 (assisted Alex Hibbitt)

Course content guides individual exploration of technical and conceptual issues in ceramics and introduces traditional and non-traditional treatments of surface.

TEACHING EXPERIENCE (Teaching Assistant continued)

Introduction to Ceramics II, Ohio University, 2008 (assisted Brad Schwieger)

Course content introduces the creative possibilities of the potter's wheel.

Introduction to Ceramics I, Ohio University, 2007 (assisted Elizabeth Zacher)

Course content explores three-dimensional form using additive construction processes.

COLLECTIONS

- 21c Museum, Louisville, Kentucky

ARTIST LECTURES

- (forthcoming) Michigan State University Visiting Artist and Scholar Lecture Series, Department of Art, Art History and Design, East Lansing, Michigan
- Society for Photographic Education Conference, Galt Hotel, Louisville, Kentucky 2015
- Hamburg University, School of Cultural Anthropology, Hamburg, Germany, 2015
- Rochester Institute of Technology, School of Photography, Rochester, New York, 2014

- The Paris College of Art, Paris, France, 2013
- The Carnegie Center for Art and History, New Albany, Indiana, 2013
- The University of Louisville, Public Art Conference: Art and the City, Louisville, Kentucky, 2013
- The University of Cincinnati, College of Design, Architecture, Art and Planning, Cincinnati, Ohio, 2012
- Hanover College, Madison, Indiana, 2012
- Ohio University (via Skype), School of Art 75th Anniversary Alumni Lecture Series, 2012
- University of Louisville, Louisville, Kentucky, 2011
- National Council on the Education of Ceramic Art Graduate Student Slide Forum, Pittsburgh, Pennsylvania, 2008
- Baylor University, Waco, Texas, 2007
- Kingsborough Community College, City University of New York, Brooklyn, New York, 2005

PROFESSIONAL EXPERIENCE

- Juror, *Indiana Arts Commission Regional Initiative Grants*, Louisville, Kentucky, 2014
- Curated exhibition, ***the ephemeral, the fleeting***, at Bellarmine McGrath Gallery, 2013
- Organized and hosted symposium: ***Ephemeral Art and Context***, held in conjunction with opening reception of exhibition, 2013
- Development and Presentation of Public Art Proposal, *Louisville Commission on Public Arts Artist Event Series*, Louisville, Kentucky, March, 2012
- Juror, Cave Hill Photography Contest, Cave Hill Heritage Foundation, Louisville, Kentucky 2011
- Juror, 2011 Medal of Honor Scholarship Contest, Louisville, Kentucky
- Video Production Assistant, *Art After Dark*, The Speed Art Museum, Louisville, Kentucky, 2010
- Juror, 42nd Annual Festival Competition and Exhibit, The French Art Colony, Gallipolis, Ohio, 2010
- Woodshop Monitor, Ohio University, Athens, Ohio, September 2008 - 2010
- Residency, The International Ceramics Studio, Kecskemet, Hungary, 2008
- National Council on the Education of Ceramic Art annual conference attendance, 2003-2009
- Texas Art Education Association State Conference attendance, Fort Worth, Texas, 2007
- President, Clay Club, Northern Arizona University, Flagstaff, Arizona, 2004
- Vice President, National Art Education Association Student Chapter, Northern Arizona University, Flagstaff, Arizona 2004

REVIEWS AND PRESS

<http://arts.gov/exploring-our-town/illuminate-oregon-city>

<http://www.blurgroup.com/blogs/art/art-projection-installations-are-on-the-rise-in-oregon/>

New Albany Public Art Project, Bicentennial Series: Tiffany Carbonneau, Museums and History, Art, Culture and Entertainment, June, 2013.

Blur Blog: Art Projection Installations are on the Rise in Oregon, b-uncut Blog: Graphics, Art News, Creative Tips, Opinions From Top Artists, <http://art.blurgroup.com/blog/art-projection-installations-are-on-the-rise-in-oregon/>, June 27th, 2013.

Mayes, Steve: Oregon City's 130-foot Elevator Will Become Big Screen for Video Artist, *OregonLive* (powered by The Oregonian), June 19th, 2013.

Stemle, Cary: Public Art in Focus; The Leo Weekly, p26, June 19th, 2013.

The Clackamas Review, Artist to Gather Ideas from OC Citizens, section A2, p1, The Clackamas County News, June 5th, 2013

Purdy, Lloyd: Illuminate Oregon City Artist Selected, www.downtownoregoncity.org, May 23rd, 2013

Ryan, Catherine: Committee for the Arts Announces that 15 Semifinalists Have Been Selected for the First Ever 2013 Gloucester, MA HarborWalk Public Art Challenge, Good Morning Gloucester: <http://goodmorninggloucester.wordpress.com/2013/04/16/committee-for-the-arts-cfta-announces-that-15-semifinalists-have-been-selected-for-the-first-ever-2013-gloucester-ma-harborwalk-public-art-challenge/>, April 16th, 2013.

The Oregon City News: 'Illuminate Oregon City' artist selected, The Clackamas Review, Wednesday, May 29th, 2013.

News and Tribune: Join Artist in Creation of Outdoor Video Projection, News and Tribune, p2, Friday, March 29th, 2013.

Program, Infecting the City, Public Arts Festival, March, 2013.

Kona, Bongani: Let's Dance, Mahala: Music Culture Reality, http://www.mahala.co.za/art/lets-dance/gallery/image/tiffany-between/#single_image, March 12th, 2013.

Digital Art History Blog: Digital Technologies as Tool and Display, <https://arth4482.wordpress.com/page/11/>, October, 2012.

Lodzki Dom Kultury: Tiffany Carbonneau and Dmitry Strakovsky Kanaly / Channels, Galeria Imaginarium, Lodzki Dom Kultury, <http://www.ldk.lodz.pl/Infoglob/NewsList/NewsItem.aspx?pageid=1&mid=1&itemid=87>, October, 2012.

Plaster Lodzki: Tiffany Carbonneau and Dmitry Strakovsky – Kanaly / Hymn, www.plasterlodzki.pl/sztuka/rzeba/5897-tiffany-carbonneau-a-dmitry-strakovsky-kanay--hymm-foto, October, 2012.

Program, Light Move Festival, October, 2012.

Bobcat Tracks, 2010 Alumni (highlighted Efroymsen Contemporary Art Fellowship), Ohio Today: for Alumni and Friends of Ohio University, Spring 2012.

Kramer, Elizabeth: Best Bet: Industry in Asia ; The Louisville Courier Journal, December 2012

www.creative-capital.org/onourradar: Featured Project on Creative Capital's On Our Radar, a searchable database featuring nearly 400 projects that advanced to the second or third round in the highly competitive Film/Video and Visual Arts grant round

Osinski, Nichole: Two artists collaborate on exhibit at Hanover College; Roundabout Madison,

February, 2012

Fountain Art Fair Goes Big; NY Arts Magazine, www.nyartsmagazine.com, March, 2012

Kramer, Elizabeth; Road Trip: Art Explores the Ohio River, The Louisville Courier Journal, January 5th, 2012

Kemelman, Molly; UICA Sees the Light, 'Luminous Art' Exhibit Illuminates Galleries, The Grand Rapids Press, Visual Arts section, Thursday, January 13th, 2011.

Lickstein, Scott; Review: Ivory Tower - Miami, Look into My Owl, www.lookintomyowl.com/ivory-tower-miami.html, 2011

Jow, Tiffany; Space Value, DC Magazine: Arts and Power Issue, Culture Section, 2011

Crocker, Katy; Currents 2011: New Video Reviewed, Adobeairstream: The Online Magazine for Contemporary Art, Music and Culture from Far Out West, July, 2011

Beck, Dylan; *SuperModernity, Emergence, and the Built Environment: Reinterpreting the Human-Made Landscape*, Ceramics Art and Perception, Issue 80, 2010

Tiffany Carbonneau, video artist (One Question Feature), The Louisville Courier-Journal (Arts Section), Sunday, September 19th, 2010

Triplett, Jo Anne; *Reconsidering Landscape (Staff Picks)*, Leo Weekly, September 15th, 2010

Russo, Tim; *Tiffany Carbonneau Shines at Asterisk Gallery's OU Grad Show*, www.blackheartcleveland.com, October 10, 2009

Welch, Adam; *NCECA Biennial: Reconsidering Exhibition Practice*, Ceramics Art and Perception, Issue 70., 2007

Castillo, Salvador and Nikki Moore, *2007 Texas Biennial, Bolm Studios*, The Austin Chronicle, Vol. 26, No. 32, April 13, 2007

Mulvany, John; *Texas Biennial 2007: Bolm Studios*, Cantanker Magazine, No. 3, 2007.

Catalog: *NCECA Clay National 2007*

Catalog: *Texas Biennial 2007*

Kim Lincoln with Pam Stephens; *Tapping In to Tapped Out: Thinking about Conceptual Art*, School Arts Magazine: October 2005

3 Introduction

In this dossier, I submit that I have demonstrated a high level of performance in teaching, service, and creative research that warrant tenure and promotion to Associate Professor. To that end, I give examples of how I extend my creative practice into the public sphere, and how my work engages local, national and international histories and systems. You will find evidence of exhibiting my artwork locally, nationally and internationally, and how my creative research brings me to locations all over the world. I also show evidence of my efforts to become a better educator through my evaluation of student feedback, and of curricular objectives and outcomes, building on my teaching experiences inside and outside the classroom, and working to understand the ways in which students learn most effectively. Additionally, I show evidence of my dedication to service and my belief in the value that service has, not only for our students, but to the Fine Art Program, the School of Arts and Letters, Indiana University Southeast, and to my discipline.

This dossier builds upon my tenure as an Assistant Professor of Fine Art at Bellarmine University for three years and includes achievements of note during that time, and is in accordance with my hiring contract at IU Southeast. In my third year at Bellarmine I submitted my three-year dossier and received the ranking of meritorious in all three categories of teaching, scholarship, and service. That year I was also awarded the Bellarmine Presidential Merit Award, a competitive award given to only a few faculty, and who are chosen from faculty who received Meritorious in all three annual report categories. During my time at Bellarmine, I developed a new sculpture degree curriculum and co-developed a digital art degree curriculum; I oversaw the renovation of the sculpture studio and the gallery, and I worked collaboratively with other faculty in the development of a cross-curricular Design, Art and Technology degree curriculum that allowed students to study technology across the fields of Business, Visual Art, Technology, Music, English, and Theater.

I began my artistic career as a ceramic artist, studying in depth, the material that has been shaped by human hands for millennia, and although the digital medium that I now work with may seem very different, I approach technology with the craft sensibility in which I approached my ceramic sculptures. I am interested in how the inherent qualities that make up digital still and moving images: code, pixels, and light, and the medium's inherent communicative contexts, can be manipulated to create new meaning, just as a lump of clay takes on a new meaning once manipulated into a sculpture or vessel.

In research section of this dossier, you will find evidence of my creative practice that engages socio-political histories and contemporary geography, and how it has evolved from a solo practice into exciting new collaborative work with fellow artists and IU Southeast professors. I will explain how I use video and large-format projection to create long and short-term public works that engage with architecture and public space. I will show photographic and video documentation of works exhibited at prestigious institutions and reputable public art festivals, in locations as local as New Albany, Indiana, and Louisville, Kentucky, as national as New York City, Miami, and San Diego and as global as Cape Town, South Africa, Lodz, Poland and Hamburg, Germany. Furthermore, I will highlight prestigious grants for which I was an honored recipient and exhibit how these grants support and sustain my research in places like China, Thailand, the Panama Canal, and aboard a commercial container ship, The Alana, as she sailed from Lisbon, Portugal to Rotterdam, the Netherlands, stopping at many ports along the way. Lastly, I will describe how my professional experiences feed my pedagogy, bringing the latest in technological advancements and professional standards into my

classroom and allowing my students to actively engage in contemporary art making and conceptual inquiries.

In the Teaching section, I will discuss my student-centered teaching philosophy in which I mentor, challenge and energize my students. I will outline the breadth of curriculum development I have achieved during my time at IU Southeast, including the development of a new area concentration in the Fine Art Department, called Digital Art and Interactive Media, and adding a new course to the Fine Art Foundations Curriculum, called Digital Art: Survey and Practice and Practice. You will find evidence of the great need of digital art programs in this region and the importance of digital art programs within a greater visual art curriculum, as well as within a liberal studies education. I will exhibit how student learning outcomes are assessed through pre and post testing, through students' comments and feedback, and through "before and after" student samples (images and video of sculptural and digital installation, photography, and video) that display the development of skill and conceptual inquiry of students in my courses. I will discuss ways that I bring students out into the community to develop artworks that engage with people and places and how I foster collaboration between of my students with each other, but also with students and professors from other local universities. I will highlight visiting artists and art curators that I have invited to IU Southeast to speak and give workshops, including the new contemporary curator at the Speed Museum, Miranda Lash, whose lecture drew several hundred attendees from the local and regional community.

In the service section, I will discuss my service to the fields of Digital and Public Art, including giving lectures at prestigious institutions such as the Paris College of Art, the Rochester Institute of Technology, and Hamburg University, serving as a juror for the 2014 Indiana Arts Commission Regional Initiative Grants, as well as organizing and hosting a two-day symposium titled *Ephemeral Art and Practice*, and curating and co-curating two coinciding exhibitions, *The Ephemeral, The Fleeting* at Bellarmine University's McGrath Gallery and *The Ephemeral, The Evolving* at IU Southeast's Barr Gallery. I will outline my service to the University and the School of Arts and Letters through IU system, University, and School of Arts and Letters committee work, and highlight my service to the Department of Art, including the organization of a new Macintosh computer lab, a professional lighting and digital art studio, and the development of a technology checkout center, where students and faculty can check out professional photographic, video, and digital imaging equipment and print fine art photographs and graphic design work on a large format printer for a very affordable rate.

Upon my hire at IU Southeast two years ago, I was able to include accomplishments achieved during the three years I spent as Assistant Professor of Art at Bellarmine University. These accolades, combined with my achievements in teaching, research and service at IU Southeast, demonstrate the high standard of performance necessary to warrant promotion and tenure.

4 Research

Supplementary materials are included in the edossier with this report.

4.1 Press Artist Statement and Biography

Tiffany Carbonneau is a video installation artist, whose work explores the impact of our surroundings by presenting familiar structures in an unfamiliar setting, allowing the viewer to experience subtle

architectural influences in a significant way. Carbonneau is an Assistant Professor of Art at Indiana University Southeast where she founded and heads the Digital Art and Interactive Media area, and is a 2011 Efroymsen Contemporary Arts fellow. Tiffany's architectural video projections call attention to underlying systems that support the international economy, visually and metaphorically connecting the local to the global; the here and now to the then and there. Through these architectural vestiges, her work highlights the significance of our built environment within our modern and historic cultural framework.

Her works have been exhibited internationally at venues in South Africa, Poland, Canada and nationally in New York City, Miami, Santa Fe, San Diego among several others. Supported by a grant from The National Endowment for the Arts, Carbonneau's recent public commission, Illuminate Oregon City, consisted of a seventy-foot outdoor video projection on display nightly for one year in Oregon City, Oregon.

Tiffany's most recent practice involves collaborating with other artists, including video projections in San Diego, Miami and Louisville created with artist Brian Harper, as well as research based public works displayed in Indianapolis and Louisville created with artist Susanna Crum.

4.2 Research Philosophy

My artwork consists of video that I capture of international commercial waterways that is then edited and projected on existing or fabricated elements of architecture. These videos consist of original footage I have captured across the United States, Europe, China, Thailand, South Africa, The Panama Canal, and in international waters of the Atlantic Ocean while aboard a container ship. As a resident of New Albany, Indiana, I am interested in creating visual and metaphorical connections between my own waterway-linked community to other communities around the region, nation and world that have historic and contemporary relationships with national and international maritime trade. This research allows me to form links between people and communities through the global movement of commodity.

I project video in a very unique way. Unlike traditional means of projection that are square or rectangle, through the use of specialized software, I am able to manipulate the projection of video so it only projects in various shapes or on specific elements of architecture I am intending to highlight. In the fields of Digital Art and Digital Media, this is called "projection mapping." By "mapping" the video projection, I am able to call attention to specific architectural elements, allowing viewers a new experience of our built environment. This allows me to highlight several systems that support western society: architecture and our built environment, digital means of visual communication, and global trade. Most of my projections are quite large in scale, highlighting entire facades of two, three, four and up to twenty story buildings. By presenting moving imagery of international commercial ports and waterways on a monumental scale, I am able to present the system of global trade in a way that is physically dominating on a human scale. By creating overwhelming, yet meditative, work in the public sphere, I hope to allow viewers a space to negotiate the critical role global trade has in our daily liv



Between Here and There: Richmond

For Video Clip See: <https://vimeo.com/113215642>

Video Mapping example (video is projected only on lighted areas):



Between Here and There: Cape Town

For Video Clip See: <https://vimeo.com/127099482>

Because my artwork incorporates elements of architecture, much of my work exists on a scale designed and constructed with a direct correspondence to the human body. Doors and ceilings are a certain height so people can walk through them; windows are a certain size and height so people can view through them. The term “post-digital” describes a practice that attempts to humanize digital technologies. I work within the “post-digital” umbrella, allowing my audience to view digital information as a physical material that holds meaning and conveys information.

In the previous five years, during my three-year tenure at Bellarmine University and my two-year tenure at Indiana University Southeast, I have engaged in many research projects. These projects include solo and collaborative public art commissions, solo, two person and group gallery exhibitions, and internal and external grant-funded research trips. Because my work is installation-based, it is necessary for me to travel to install nearly every exhibition in which I participate, and to be present during exhibition times. This is in contrast to the great majority of artists whose work is object-based (paintings, drawings, photographs, sculptures, etc.), who are able to ship their work to galleries and museums. Each of my exhibits and/or screenings require a substantial investment of time and financial resources. Planning and logistics are a major component of my research. These works has evolved from and combined with research into global trade and anthropological research of how cultural community identity is embedded in our built environment, as well as archival research on historic and present socially dismissive national and local legislative practices.

As my artistic practice has evolved, I found the benefits from collaborating with other artists and architects. My most recent and exciting creative venture is the collaborative artistic team I have formed with artist and IU Southeast Printmaking Assistant Professor Susanna Crum. As a collaborating team, Carbonneau + Crum creates site-specific architectural video projections that provide opportunities for viewers to access public spaces and architecture in a new way—to make the familiar unfamiliar, so that viewers can ask deeper questions about normalized ideas, structures or histories within a specific sociopolitical context. Through community outreach, archival, and site-based research, we explore lesser-known histories of public spaces, and create narratives in which past and present, local, state and federal policies, and the imagery and maps that represent them, overlap and intersect, to propose that we take another look at the complex influence of the ways infrastructure and legislation promotes and neglects communities.

By combining architectural video mapping with historic and contemporary map imagery, original and found still and moving images, and legislative ephemera, Susanna and Tiffany create moving images that are physically embedded within the site, allowing for new experiences of familiar places. That new experience can serve not only to shine a light on a forgotten part of the past, or help to give a new meaning to a locality, but may also spur a public conversation on the present, and point the way towards a new consensus on the shape of the future. So far, Carbonneau + Crum has created original works for sites including the original grandstand at Churchill Downs on display the opening night of Spring Meet, 1619 Center for Art and Activism in the historic Portland neighborhood of Louisville; the 157 year-old Bethel AME Church in Indianapolis during the In light In Festival and were finalists for a large scale public commission that explored the so-called “9th Street Divide,” a boulevard known for physically separating Louisville by race and class.



Inside and Outside

Carbonneau + Crum

For video clip see: <https://vimeo.com/166635924>



A Running Loop

Carbonneau + Crum

For video clip see: <https://vimeo.com/166647509>

4.3 Publications

4.3.1 Solo Public Exhibitions

Illuminate Oregon City Elevator:

In May 2013, I was awarded the public art commission, *Illuminate Oregon City Elevator*, in Oregon City, OR. This commission is funded by a grant from The National Endowment for the Arts, allowing for an \$80,000 budget to create the work. For this project, I documented elements of the physical and social landscape that are unique to Oregon City and projected the video onto the historic Oregon City Municipal Elevator. The ninety foot elevator, one of three in the world and the only structure of its kind in the US, was originally built in the early 1900's to elevate cars from a lower elevation of the city to a higher elevation. Re-finished in the 1950's, the mid-century modern structure is reminiscent of the Space Needle in Seattle. The video was outdoors and was on display nightly for one year.

Public Art commissions are highly competitive. Before being awarded this commission, I wrote a lengthy proposal highlighting my qualifications and describing the content of the video I would project and how I will successfully complete the project, including budget, equipment, installation and maintenance. This proposal highlighted my idea of including the community of Oregon City in the project by allowing them to vote for the elements they think best identify their city. As one of the three finalists for the commission, I was flown to Oregon City for an interview where I presented my detailed proposal to the selection committee and several city leaders. The budget of \$80,000 covered costs of my research visits to Oregon City, equipment, insurance, maintenance, civil engineering, etc.

This development of this project was one year, during which time, I visited the city several times, met with the mayor and other local government officials and hosted public presentations of the project to gain input from residents. I conducted an online poll where residents voted for what elements of their city would be included in the final video, and I created and distributed posters and rack cards to advertise the project and encourage citizens to participate in the poll. I created a Facebook page where residents can follow updates, <https://www.facebook.com/IlluminateOregonCityElevator>. During my many visits to the city I engaged with the community by giving artist lectures, held an information and voting booth at two farmers' markets, and taught a master course on video mapping at Clackamas Community College. I worked closely with City stakeholders, arts organizations, civil engineers, electricians, and technology specialists to install a 18,000 lumen projector in weather-proof housing on a twenty foot concrete and steel pedestal.

The projector and video playback were fully automated, turning on and off at specific times according to the time the sun set (which would change monthly). This automated control system was accessible at all times online so I, and other stakeholders, could check on the status of video playback, lamp life and other status updates from a computer anywhere in the world with internet access. Much to my content, the video played smoothly every night for the entire year. All video was captured on site and was

collaged into a sixty minute collage portraying a portrait of Oregon City that was honored with a reception introduced by the mayor of the city and attended by several hundred residents.



Illuminate Oregon City Elevator
For video clip see: <https://vimeo.com/88079826>

New Albany Now:

I submitted a proposal and was accepted for a public art commission that I titled, *New Albany Now*. This work, organized and partially funded by The Carnegie Center for Art and History's Public Art Project, was on display in downtown, New Albany, IN for two years (June 2013- June 2015). The work consisted of an outdoor projected video on the historic building on State Street that now houses Wicks Pizza. The projection was mapped to highlight the profile of the building that had one stood at that location and the video was created by gathering home videos created by residents of the area that were captured of New Albany or in New Albany. This artwork was meant to highlight the contemporary history of the city, as documented by residents, while also calling attention to the fleeting, yet dominant nature of our built environment and the architectural history of the city. I created a file-sharing web page where residents could upload their videos, which I advertised with

posters and rack cards.

The official opening of the artwork was part of the New Albany Public Art Walk, Bicentennial Series, which was attended by over six hundred visitors. The event also attained a lot of press. My work was highlighted in several publications, and I was interviewed on Artfm, a local radio station dedicated to the arts.



New Albany Now

For video clip see: <https://vimeo.com/79620410>

Oscillating Currents:

During my month-long Indiana University Summer Faculty Exchange at The University of Hamburg, Institute of Cultural Anthropology, Hamburg, Germany in 2015, I researched and documented the role of the Hamburg Port within the architectural and cultural landscape of the city. As a culmination of my research, I created an architectural video projection on the campus of the University that consisted of video documentation I captured of the Elbe River (the main river in Hamburg and where the 800-year old port is located) and projected it onto tarp-covered scaffolding that covered part of the University Main Building at that time.

Visually and metaphorically linking scaffolding, as a structure that supports the construction, maintenance and repair of architecture to the Elbe River, this work was meant to highlight the importance of the river to the historic and contemporary developments of the city of Hamburg. *Oscillating Currents* is a term that describes the streams of water that flood and ebb to make tides rise and fall, and is used as the title of this work to reference the inextricable link between The Hamburg Port and the economic and cultural framework of the city. As the port grows, so to does the city, and vice versa. This work was supported by The University of Hamburg, The Institute of Cultural Anthropology at The University of Hamburg and the Indiana University Summer Faculty Exchange.



Illustration of Historic Hamburg Port

The Hamburg Port today



Oscillating Currents

For video clip see: <https://vimeo.com/132590516>

Systemic Vacancies: Lawrence

Installed at the historic Turnehalle building in Lawrence, Kansas during The Free State Film and Art Festival, my work titled, *Systematic Vacancies*, combined video footage that I captured of global industrial waterways as part of her research into local effects of global trade, collaged and rear projected onto all windows on two facades of a vacant and decaying historic building. The video included international footage from China, Thailand, South Africa, Poland, France, and Panama and national footage from the Ohio and Mississippi Rivers from New Albany, Indiana to the Port of New Orleans, one of the largest container ports in the United States. Also included in the video is footage of the Clackamas River in Oregon City, Oregon, which is widely believed to be the end of the Oregon Trail, highlighting the historic migration route that began in the eastern Kansas region.

I intentionally sought out a structure that has been vacant and neglected* as a way to investigate the cultural and environmental effects of deindustrialization in the United States. My hope was to breathe life into structures that are currently uninhabited, yet hold layered histories to residents in the local community, while calling attention to local consequences of global systems. This work was commissioned by Lawrence Art Center and Free State Film and Art Festival

*Although Turnehalle was neglected for quite some time, The Lawrence Preservation Alliance has recently acquired the property, has made many improvements, and has now put the property up for sale.



Systemic Vacancies: Lawrence

For video clip see: <https://vimeo.com/173390747>

Between Here and There: Lodz, Poland

Installed on a historic building in downtown Lodz, Poland during the 2013 Move Light Festival, this mapped video projection portrayed original video captured of the Hong Kong Container Terminal as the sun is setting. The video, sped up to twice real time, captures the never ending movement at the port as the sky darkens and the city lights up. This projection was exhibited concurrently with the two

person exhibition, Channels, at Gallery Imaginarium, also in Lodz. These exhibitions were funded by Lux Pro Monument Foundation, including travel, accommodations and stipend.



Between Here and There: Lodz, Poland
For video clip see: <https://vimeo.com/88079826>

Between Here and There: Cape Town

I applied and was accepted to participate in Infecting the City Outdoor Performing and Visual Art Festival, Cape Town, South Africa, in spring of 2013, where I exhibited mapped and projected video (portrayed international waterways, including the Ohio River and the Bay of Cape Town). The video highlighted the architecture of one of the oldest buildings in Cape Town, currently serving as a Slave Museum. Travel and accommodations supported by Bellarmine University, the Africa Centre, Infecting The City, and a successful Kickstarter campaign; equipment funded by Efroymsen Contemporary Arts Fellowship.



Between Here and There: Cape Town
For Video Clip see: <https://vimeo.com/79400262>

Margins Series: Miami

This twenty story mapped video projection was on display during the exhibit Ivory Tower in Miami, Florida in 2011. This exhibit was located on the tallest building in Miami and was a Miami Art Basel concurrent exhibition. The imagery consisted of two videos that were captured from the front and rear of the Belle of Louisville as the ship moved on the Ohio River. These two videos were overlaid so both were visible at the same time. This work was one of my first works that incorporated the Ohio River (or any river), and I was really interested in metaphorically and visually representing looking forward, and back, in the context of a river steeped in industrial, dogmatic and political history. This exhibition was supported by Big Deal Arts of New York City and Bellarmine University.



Margins Series: Miami

Here and Now Series: 69th Regiment Armory

Big Deal Arts invited me to exhibit at the 69th Regiment Armory in Manhattan during Fountain Art Fair in 2012. For this exhibit I captured original video of the New York Port and projected it onto the front façade of the building. This building was the site of the original Armory Show in 1913, widely known as one of the most important exhibitions of the 20th Century and the debut of Marcel DuChamp's famous work *Fountain*. This work was supported by Big Deal Arts and Bellarmine University; equipment supported by Efroymsen Contemporary Art Fellowship.



4.3.2 Collaborative Public Exhibitions

A Place in Time

Collaboration with Susanna Crum

2016

This architectural video projection was exhibited during the 1st inaugural IN light IN festival in Indianapolis, Indiana. Exhibition statement: Though the landscape along Indianapolis's Central Canal has undergone significant changes over recent decades, generations have gathered at the city's oldest African-American church, Bethel A.M.E., since its construction in 1869. In August 2016, the church, which overlooks the canal and has provided vital social support from the Civil War onward, will pack up more than a century of history and move to a new location, making way for a commercial enterprise that will replace, rather than repair, much of its historic structure.

Through community engagement, on-site research of historic collections, and discussions with local stakeholders, collaborating artists Tiffany Carbonneau and Susanna Crum create public works that explore socio-economic and geopolitical histories that still have permeating consequences today. Their work, *A Place in Time*, will illuminate the outer walls of Bethel A.M.E. with a site specific video that combines archival, found, and interview-based imagery to explore the complexity of influences that have led to the current state of the building and congregation, highlight the historic architecture that will soon be lost, and celebrate the significant roles of the church within the history of Indianapolis and the country. This exhibit was supported by The Indianapolis Community Foundation.



A Running Loop

Collaboration with Susanna Crum

2016

This architectural video projection was exhibited at Churchill Downs Opening Night in 2016 and consisted of a seven-minute video loop that illuminated the facade of the original Grandstand and Jockey Club at the track. The video portrayed the names and faces of the twelve African American Jockeys that

won sixteen Kentucky Derbies, from 1875 to 1902, along with historical footage that highlighted the divisions between labor and spectatorship that presaged the exclusion and subsequent decline of African American jockeys after 1902.

This exhibit was supported by The Louisville Fund for the Arts; equipment supported by Indiana University Southeast.



For video clip, see: <https://vimeo.com/166647509>

Inside and Outside

Collaboration with Susanna Crum

2016

This architectural projection was created specifically for 1619 Center for Art and Activism, located in the Russell neighborhood on the West side of Louisville. Project Statement: From rivers to interstates, the ways we navigate cities support environmental, social, and economic growth. Highway exits, shipping ports, and boulevards provide the circulatory system for a city's resources. Which areas are served, and which are excluded, has long-lasting consequences on the vitality of communities. Tiffany Carbonneau and Susanna Crum's first collaborative work, *Inside and Outside*, presents a narrative in

which past and present policies, and the maps and ephemera that represent them, overlap and intersect, proposing that we, as fellow Louisvillians, have more conversations about how urban planning, housing legislation, and infrastructure projects can best serve and benefit the many diverse communities that make our city the best it can be.

This exhibit was supported by B. Kind Festival and 1619 Center for Art and Activism; equipment supported by Indiana University Southeast



For video clip see: <https://vimeo.com/166635924>

It's Possible *Here*.

Collaborative Public Art Proposal with Susanna Crum and Gresham Smith and Partners Architecture Firm

9th Street Underpass Public Art Project at Main Street in downtown Louisville

2016

Our proposal for a \$150,000 public art commission made it to the final round of submissions and is currently in review. Our proposed artwork includes architectural lighting with negative spaces that recall the historic warehouses once located at this site, and brick plaques placed in the sidewalk area with imagery that calls attention to important Civil Rights sites located in West Louisville. The lights will change color throughout the night, beginning with warm hues of dawn, and followed by bright blues of day and returning to warm hues of dusk.

See full proposal in Grants Applied for/received here:

https://apps.iu.edu/edo-prd/EdoDownloadFile.do?itemID=58028&nid=Research-Creative-Activity_3_9



Resurfaced

Collaboration with Brian Harper

Louisville Commission on Public Art's 'Connect/Disconnect' public art project

2015

This architectural projection was exhibited during the Resurfaced event In October 2015. This event is organized by Louisville's City Collaborative campaign to breathe life into our city's underutilized urban parking spaces. Working with community partners, a surface lot at 10th Street on the River walk of the Louisville Loop was activated in conjunction with the Louisville Commission on Public Art's 'Connect/Disconnect' public art project. Visitors joined us for three days on October 15th-17th to enjoy music, design, community discussions, local beer, and local food, in a reimagined urban space with beautiful views of Downtown Louisville and the new public art installations of Connect/Disconnect.

Consisting of original video that has been corrupted via glitch technologies, this work represents a visual and physical investigation into a necessary system with implicit flaws, global trade. The term "glitch" in digital art refers to when digital material is intentionally corrupted, highlighting artifacts and inherent flaws within the media. Text from the recently released international trade agreement, the Trans Pacific Partnership, was imbedded into the raw data of original video captured of The Ohio River, corrupting the original data of the video, as well as the visual imagery. This work is meant to highlight the

consequences of international trade, which via pacts and partnerships, restrict intellectual rights, undermine workers' rights, capitalize on forced labor, shrink consumer safeguards, and uphold corporations' rights on the same level as sovereign nations.

This exhibition was supported by the Louisville Commission on Public Art's 'Connect/Disconnect' public art project; equipment supported by Indiana University Southeast.



Constant Bearing, Decreasing Range

Collaboration with Brian Harper

Art San Diego

2015

This architectural projection was exhibited during Art San Diego, an international Art Fair held yearly in Balboa Park. The work is similar in nature to my and Brian Harper's collaboration for Resurfaced but a new video was created specifically for this exhibition.

Consisting of original video that has been corrupted via glitch technologies, this work represents a visual and physical investigation into a necessary system with implicit flaws, global trade. Text from the recently released international trade agreement, the Trans Pacific Partnership, was imbedded into the raw data of original video captured of The Port of Tianjin, China (one of the largest container terminals in the world), corrupting the original data of the video, as well as the visual imagery.

This work is meant to highlight the consequences of international trade, which via pacts and partnerships, restrict intellectual rights, undermine workers' rights, capitalize on forced labor, shrink consumer safeguards, and uphold corporations' rights on the same level as sovereign nations.

This exhibition was supported by the Art San Diego and the San Diego Art Institute; some equipment supported by Indiana University Southeast.



Constant Bearing, Decreasing Range: Container Ship

Collaboration with Brian Harper

Art San Diego

2015

This architectural projection was exhibited during Spectrum Miami, an international Art Fair held yearly in conjunction with Art Basel Miami. Art Fairs in Miami during this time are one of the most elite venues to exhibit work in the world, and was attended by tens of thousands collectors, gallerists, curators, artists and the public. The fair we participated in, Spectrum Miami, had thousands of visitors during our exhibit.

The work is similar in nature to my and Brian Harper's collaboration for Resurfaced and Art San Diego but a new video was created specifically for this exhibition. Consisting of original video that has been corrupted via glitch technologies, this work represents a visual and physical investigation into a necessary system with implicit flaws, global trade. Text from the recently released international trade agreement, the Trans Pacific Partnership, was imbedded into the raw data of original video captured aboard a container ship as it was sailing through the English Channel, corrupting the original data of the video, as well as the visual imagery.

This work is meant to highlight the consequences of international trade, which via pacts and partnerships, restrict intellectual rights, undermine workers' rights, capitalize on forced labor, shrink consumer safeguards, and uphold corporations' rights on the same level as sovereign nations.

This exhibition was supported by the Redwood Management and Spectrum Art Fairs; some equipment supported by Indiana University Southeast.



4.3.3 Solo Gallery Exhibitions

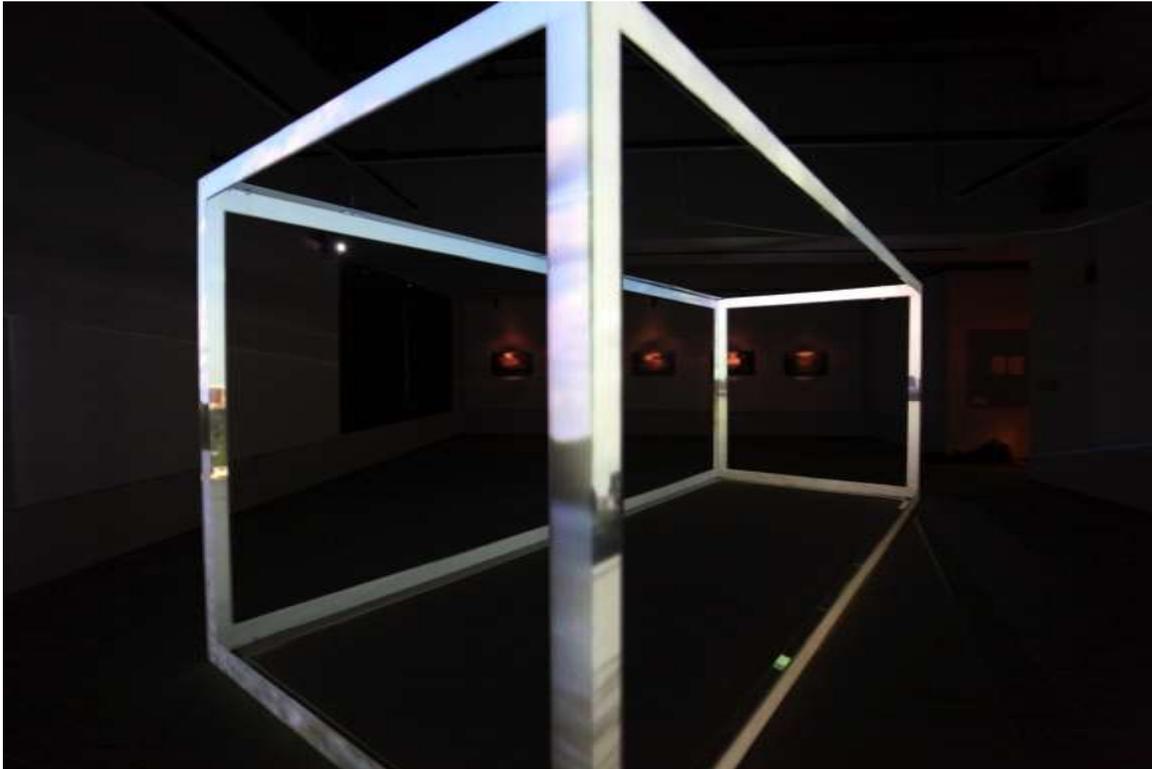
Vessel

McGrath Art Gallery, Bellarmine University

November, 2012

This exhibition was the culmination of international research and video shoots conducted in China and Thailand and was on exhibit for one month. The exhibition consisted of four videos, mapped and projected from four projectors and a translucent acrylic projection screen fabricated in same dimensions as twenty-foot shipping container. The video used in the exhibit was captured at commercial waterways in China, Thailand and of the Ohio River. This exhibit also included photographs, which can be found in the On Site Video Shoots portion of this letter and in the Research Portfolio.

This exhibition was supported by The Efroymsen Contemporary Arts Fellowship and Bellarmine University.



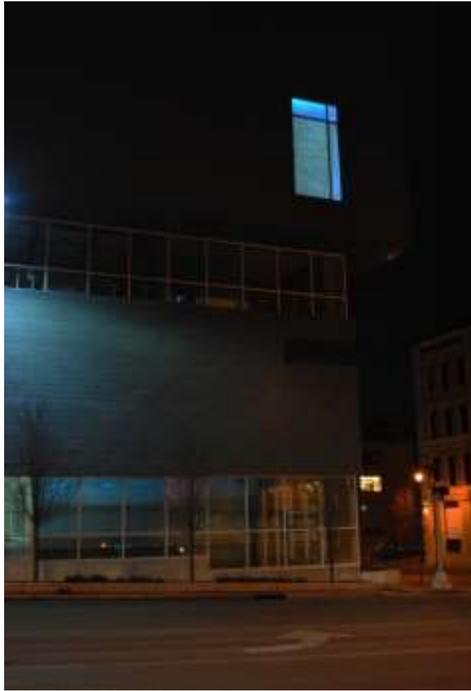
For video clip see: <http://tiffanycarbonneau.com/video-vessel.html>

Here and Now Series (Grand Rapids)

The Urban Institute for Contemporary Art

January, 2012

For this solo exhibition I focused on bringing the inside space of the gallery outward to the public by rear projecting video of international waterways onto an exterior window. I also projected a large video on an interior wall that was visible from the street and sidewalk.



4.3.4 Two Person Gallery Exhibitions

And the River Floweth On

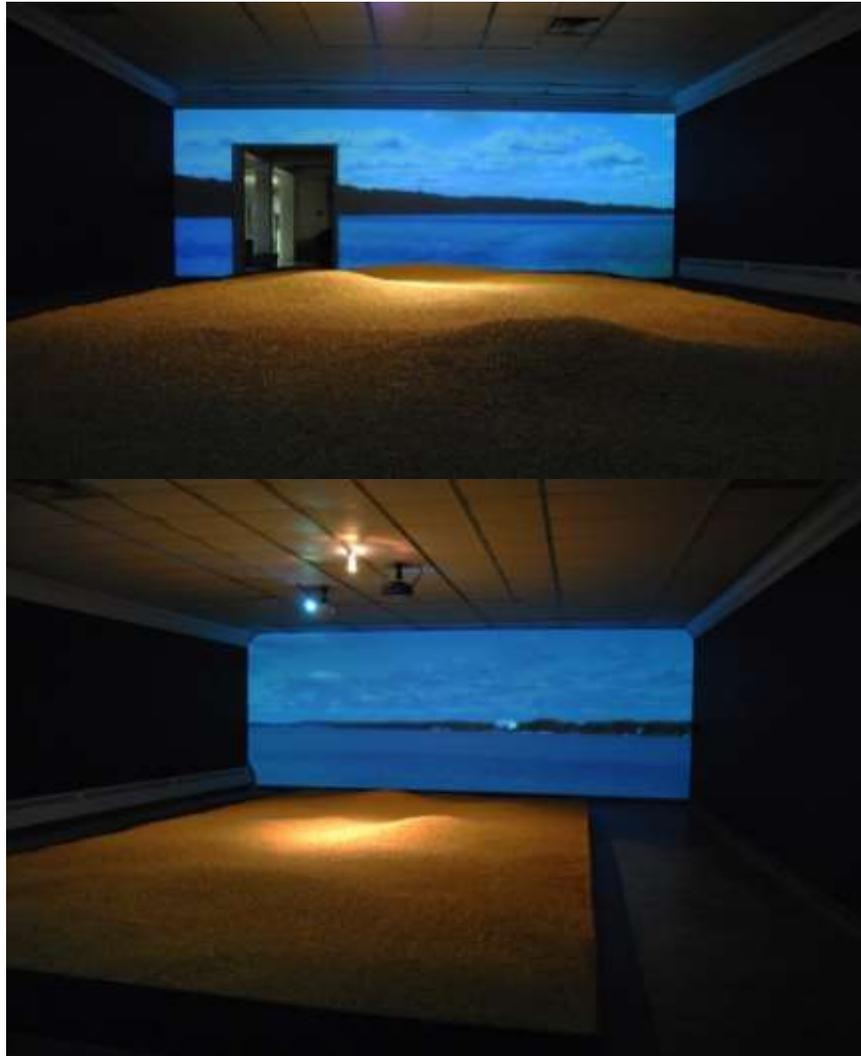
Collaborative Exhibition with artist Shawn Skabelund
Grainer Art Gallery, Hanover College, Hanover, Indiana
2012

Shawn Skabelund was a professor and mentor of mine during my undergraduate studies at Northern Arizona University and when I was invited to participate in a two person exhibition at Hanover College, I was excited to invite him to work with me on a collaboration. Shawn's research is based in US-Mexico border politics and human migration and his installation based artworks respond to socio-political contexts of local and international communities.

For this exhibition, Shawn and I combined both our research interests to create a work that responded to commercial shipping on the Ohio River and it's link to the immigration of Mexican farmers to the United States. Shawn found through research that feed corn grown in the US is shipped on barges down the Ohio and Mississippi Rivers to be exported internationally from the Port of New Orleans. This corn, which is subsidized by the American government and therefore very inexpensive, is being purchased in Mexico and is the cause of many Mexican corn farmers going out of business. Without income, these farmers and their families are forced to migrate to locations with financial opportunities, including the United States.

In the gallery, we created a barge-like structure that we filled with 8,000 lbs. of shelled corn. On opposing walls in the gallery, we projected video that I captured simultaneously from the front and rear

of the Belle of Louisville while is sailed on the Ohio River. While in the space, the videos gave one a feeling of moving on the river with a barge filled with corn.



Channels

two person exhibition with artist Dmitry Strakovksy

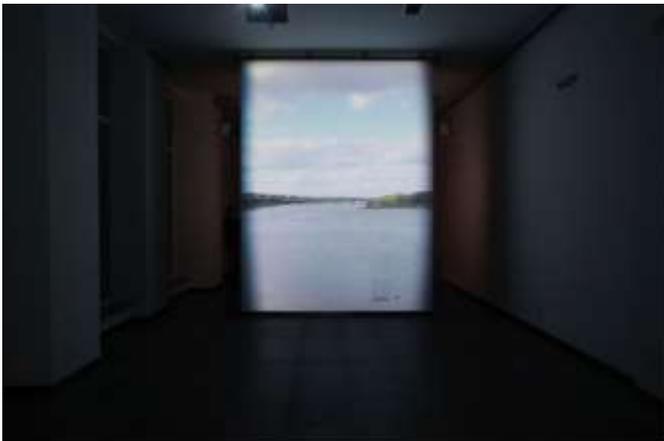
Gallery Imaginarium, Lodz, Poland

2012

This month-long exhibition included videos that I captured of the Vistula River in Warsaw and the Hunagpu River in Shanghai, as well as work by Dmitry Strakovksy that digitally deconstructed video games in real time. Both our works referenced the concept of a channel, whether it be commercial waterways that act as crucial means of food, water and transportation highlighted in my architectural video projections or the reorganization or corruption of digital channels of information in Dmitry's artwork.

I travelled to Warsaw prior to arriving in Lodz to capture original video of the Vistula River that I then used in the exhibition to present a local connection within in the context of international trade.

This exhibition was supported by the Lux Pro Monument Foundation, which supported all travel, accommodations and equipment.



4.3.5 Group Gallery Exhibitions

Although my main focus with my creative research is based in large scale outdoor, public works and sculptural installations, I apply for and am often invited to participate in themed gallery exhibitions that include several artists who are invited by a curator or juror. For these exhibitions, I have exhibited works of video art that meant to be shown on a monitor, printed photographs, and architectural video projections.

These exhibitions include:

- **Coupled**, New Harmony Gallery of Contemporary Art at The University of Southern Indiana, curated by Garry Holstein, New Harmony, Indiana, 2016

description: This invitational exhibition was themed around artists that are also spouses.

work exhibited: Constant Bearing, Decreasing Range: single channel video

- **Photography Since the Millennium**, Carnegie Museum for Art and History, curated by CJ Pressma, New Albany, Indiana, 2015

description: This invitational exhibition exhibited artists who use contemporary photographic practices.

work exhibited: Constant Bearing, Decreasing Range: single channel video



*Constant Bearing, Decreasing Range: single channel video
video still*

- **Throwing Light, Catching Shadows**, Cressman Center for Visual Arts at The University of Louisville, Louisville, Kentucky, 2015

Description: This invitational exhibition included all artists that presented at the Photographic Society for Education Regional Conference and included nationally and internationally recognized photographers, sculptors, film-makers and video artists.

Work exhibited: *Constant Bearing Decreasing Range*: container ship



Constant Bearing, Decreasing Range: container ship

video still

- **Digital Muddy Expanded Media Festival**, Southern Illinois University Carbondale, juried by Nia Burkes, Online, 2015

Description: This juried exhibition was an online exhibition that highlighted contemporary video art.

Work exhibited: *Vessel* (video documentation)

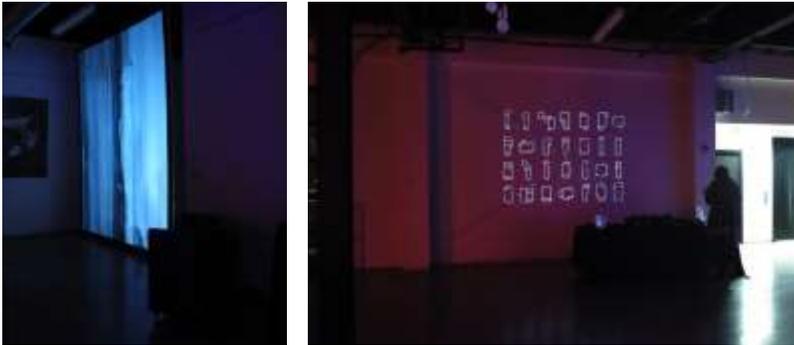


Vessel (documentation)

- The Speed Museum Big Hush, Copper and Kings, Louisville, Kentucky 2014

Description: This invitational exhibition was held in conjunction with a fundraising event for the Speed Museum and highlighted the works of several local contemporary artists.

Work Exhibited: Footprints (single channel video) and a version of Constant Bearing, Decreasing Range

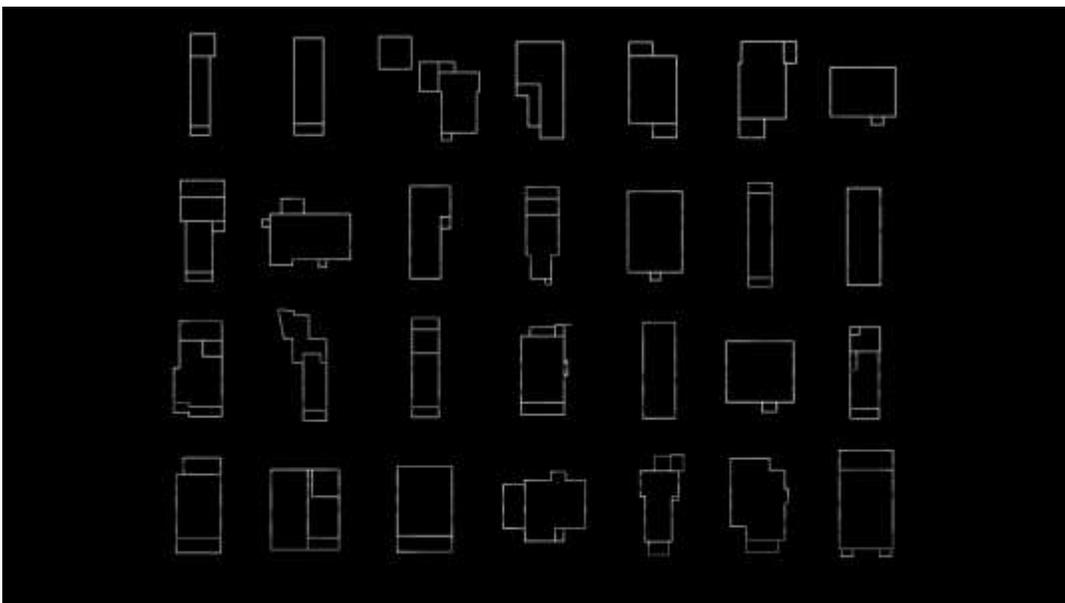


left: Constant Bearing; right: Footprints

- Indiana University Southeast Fine Art Faculty Exhibition, Barr Gallery, New Albany, Indiana 2014

Description: This exhibition displayed the work of all full and part time faculty members in the Fine Art Department at IUS.

Work Exhibited: Footprints (single channel video) that displayed the footprints of every house that, at that time, was on the to be demolished list in Louisville.



Footprints, single channel video still

- Complimentary, The Green Building Gallery, curated by Daniel Pfalzgraf, Louisville, Kentucky 2013

Description: This invitational exhibition displayed the work of four couples that are also artists.

Work Exhibited: four dye-sublimation photographic prints highlighting old and new means of transporting commodity; taken in Thailand and China



dye-sublimation prints

• Currents 2011: Santa Fe International New Media Festival, El Museo de Cultural, Santa Fe, New Mexico, 2011

Description: This juried exhibition displayed artwork created with digital media from nationally and internationally renowned artists.

Work Exhibited: architectural video projection with original video footage of wind turbines on the Fowler Ridge Wind Farm in Benton County, Indiana.



Here and Now Series (wind farm)

5 Teaching

5.1 Teaching Philosophy

My teaching practice has developed over thirteen years of experience, from research towards my degree in Art Education, experience during graduate teaching assistantships and adjunct instructing, from my three years of experience as Assistant Professor of Art – Sculpture and Digital Art at Bellarmine University, and in my current position as an Assistant Professor of Art at IU Southeast. This experience has prepared me to teach future artists effectively by developing and implementing curriculum in accordance with degree requirements as well as department and university goals, and has allowed me the toolbox necessary to develop and implement a new Fine Art Area curriculum titled "Digital Art and Interactive Media", as well as develop and implement curriculum for new foundations and special topics courses, titled "Digital Art: Survey and Practice" and "Contemporary Practices." I am committed to understanding the evolving needs of art students in the 21st century by creating and fostering balanced and challenging visual art courses, building and maintaining current and well-equipped studios and digital resources, while providing a positive community environment, where students feel comfortable taking risks and asking questions.

I am committed to providing a positive and productive work environment for my students. Throughout my time at IU Southeast, I have worked diligently on organizing the addition of three new spaces: a 15 station high powered Macintosh Lab, a Fine Arts Department Equipment Checkout and large formatting print space (the Gear Lab), and a professional photo/video lighting/green-screen studio and high resolution animation studio. I developed the space/lab needs assessment that led to our new Mac Lab and Lighting Studio and worked with Administrative Affairs, Campus Facilities, The Office of Information Technology, The School of Arts and Letters and other faculty in the Fine Arts Department to find sources of funding and design implementation strategies. The new lab is set to open in the fall of 2016.

My experience working with and teaching the craft-based medium of ceramics has influenced my emphasis on the importance of process, technique and craft in every medium I teach, from sculpture and installation to video, projection and digital art. While stressing the important relationship between material, process and concept, my goal is to lead students through the ideation process while simultaneously fostering their acquisition of skill and technique.

From foundations to upper level, my courses are designed to build upon themselves as well as other courses in the fine art curriculum. At the foundations level, courses focus on the development of skill and craft while introducing students to conceptual motivations. As skill-learning becomes more in depth, the conceptual complexity of assignments becomes more challenging, pushing students to hone their craft while developing unique voices as artists and an understanding of the importance of creative problem solving. For example, my Digital Foundations courses begin with basic tools and techniques of digital image creation and editing while exploring the elements of art and principles of design. Students are then led from the still to the moving image – from basic digital photography to image compositing, animation, and eventually audio and video production, editing and output. Through assignments such as "Focus: Abstract Photography," "Dream-scaping Reality and Dual Nature: Composite Image Collages," "Vector Portrait," "Frames Per Second: Stop Motion Animation," and "Video Portrait," conceptual and creative challenges include exploring dualities, conveying the

tone of a musical score through animation and painting a portrait of a person, place or event by developing an audio score.

My Video Art course builds upon the skills and concepts of Digital Foundations by allowing students a more in depth investigation of video shooting, editing and output, including video effects and compositing, video mapping, color-keying, audio creation and manipulation and digital art installation. Assignments such as "Multi-Channel Video," "The Medium is the Message," and "Short Film" allow students to investigate video process and technique while exploring the role of digital information and images in contemporary culture. During the assignment "Site Specificity and the Digital Image," students learn various systems of video output while negotiating how the digital image interacts with the environment in which it is presented. By organizing the use of unique venues, on and off campus, and providing opportunities for collaborative experiences, my students have had the opportunities to interact with the public, install their work in non-traditional environments, and work with peers to achieve projects not possible by one person.

The Special Topics course I developed, titled Contemporary Practices, allows students experience with non-traditional materials and processes such as ephemeral media, performance art, site-specific installation and data mapping. For the assignment "De-Constructing Boundaries: Art and Mapping" students learn about contemporary artists that use cartographic techniques as metaphor and material, while engaging with non-traditional materials and processes of installation art. Several students who have taken this course have developed bodies of work from course themes, many exhibiting work created during the course for their Senior Capstone exhibition.

I have designed the curriculum of advanced Digital Art and Interactive Media courses to build upon skills students have learned in the required fine art foundation and 200-level courses, while mentoring each student in the development of a unique artistic voice and conveying the professional skills necessary to succeed at the professional level. The Digital Art and Interactive Media area (DAIM), and all required courses, was approved by ICHE and began implementation in the Fall semester of 2015. Since then, the first DAIM major to graduate, Michael Kopp, has been recognized regionally for his video artwork and was accepted into six graduate programs, four of which are nationally ranked in the top ten art graduate programs. Current DAIM major, Cody Tevis, had a short film he created in my Video Art course, accepted into two international film festivals, one in London.

I consider the classroom a community in which learning is co-created through interaction with content, process, peers, instructor and visiting artists. I strive to get to know each student as an individual and present opportunities for students to get to know and support each other. Group activities, peer mentorship, student exhibitions and field trips present opportunities for students to interact outside of the classroom environment, allowing them to build support systems and experience collaborative environments. Class critiques allow for valuable group interaction in which students learn how to articulate their ideas and form constructive criticism. By asking students questions during critiques, rather than giving them answers, I strive to allow students to think critically about their artwork and that of their peers. Throughout my courses students are introduced to theory as it pertains to the content in which they are investigating, written responses and class discussion allow students to comprehend the larger context of art in contemporary and historic culture, allowing them to view themselves as artists contributing to the same history. Through research projects, reading and writing assignments, student presentations, visiting artist lectures and workshops, and group discussions, students begin to understand the greater role of art in our culture and are given a venue to critically evaluate contemporary issues and concerns and develop their own artistic vocabulary.

By teaching with the same commitment and enthusiasm that I bring to my artwork, I serve as a role model for my students. As an educator I strive to encourage excellence in my students and in myself while keeping a positive attitude and allowing myself to quickly adapt to different situations. Every student deserves to be respected as an individual, with his or her own interests, ability level, and learning style, while at the same time being held to the highest level of performance. I have found that by holding high standards for my students, they in turn, hold high standards for themselves and their peers. I support transparency in course expectations by discussing objectives before each project and allowing students access to grading rubrics. Students understand that their grades depend on various elements of the project, including creative ingenuity, research, craftsmanship, problem solving and participation. This access to grading criteria allows students to focus more on intrinsic rewards gained from the learning process and helps them to understand the value of creativity.

My experiences as an educator in a diverse array of contexts have only reinforced my commitment to the practice and have fostered my dedication to developing and implementing a balanced and challenging curriculum, providing a productive work environment and fostering a supportive community. Witnessing the capacities of students to push themselves beyond limitations, tradition and adversity motivates me to challenge myself as a person, educator and artist, and I look forward to the continued growth of my teaching practice.

5.2 Grading and Assessment

I believe in transparent grading policies; therefore, all projects taught in my courses have clear learning objectives that are assessed verbally through individual and group critiques as well as through the use of written rubrics that break down points per objective. Students are given the course rubric at the beginning of the semester so they are aware of how their work is assessed prior to completing assignments and are given back rubrics in a timely manner after the completion of assignments. At the end of the semester students are given a PDF which includes rubrics for all assignments, the number of absences and their final grade.

I have included two examples of my rubrics below. You can find rubrics for every course I have taught in course syllabi located in supplemental materials.

Grade Rubric for FINA-D 210 Digital Art: Survey and Practice:

_____ / 20	Craftsmanship: technology, work habits, attention to detail
_____ / 20	Creativity: originality, conceptual interest, risk taking
_____ / 15	Design, Composition and Narrative: elements of art/organizational principles
_____ / 15	Fulfillment of Assignment Objectives: meeting assigned criteria
_____ / 15	Effort & Participation: attendance, preparation, time use, critique
_____ / 15	Research and Preliminary Work: effort in shooting, trying different camera settings
Total: _____ / 100	

Grade Rubric for FINA-D 410 Advanced Multimedia:

_____ / 25	Content: research, originality, conceptual interest, risk taking - Are you pushing yourself with your content? What is your work about and why? Why is it important? How is it addressing the material and process being used? How much research did you do about your subject matter?
_____ / 20	Craftsmanship: technology, attention to detail, professional presentation - How clean is your work? Are videos/photographs in focus/have correct lighting/intentional depth of field? Are photographs printed and trimmed/matted/hung professionally? Is video the right resolution/aspect ratio?
_____ / 15	Design, Composition and Narrative: elements of art/organizational principles - Are your images / visual elements balanced? How are you using color? How are you using leading lines/texture/focal points/etc? If time based, how is your content developing over time? Is it engaging the viewer from the beginning to end?
_____ / 15	Effort, Preliminary Work, & Participation: attendance, preparation, time use, critique, effort in shooting, trying different camera settings / processes - Did you come to class prepared with captured images/clips, ready to work? Did you try different perspectives, lighting, focal lengths, etc while shooting? Did you try various processes while editing or creating in software? Did you consider various ways to display your works for critique?
_____ / 10	Fulfillment of Assignment Objectives: meeting assigned criteria

5.3 Curriculum Development

5.3.1 New Fine Arts Major Area (authored)

During my two years at IU Southeast, I have authored, gained university and state approval for, and implemented several new curricula initiatives, including a new Fine Arts Major Area, called Digital Art and Interactive Media (DAIM), which included the development and approval of four new courses; FINA S 217 Introduction to Video Art, FINA D 310 Interactive Media, FINA D 410 Advanced Multimedia and FINA D 412 BFA Digital Art. In addition, I authored, gained university and state approval for, and implemented a new course and curriculum for the Fine Arts foundations level digital art requirement. Our new course, FINA D 210 Digital Art: Survey and Practice, replaced an outdated course in our curriculum and introduces students to photography, digital image manipulation, animation, vector graphics, and digital storytelling.

In designing the degree curriculum for Digital Art and Interactive Media (DAIM), I took care to include a wide range of digital processes and theory, allowing students to acquire the skills necessary to be successful in professional careers. In addition to art foundations, art history and general education requirements, the DAIM curriculum includes six courses; including the new courses I designed, FINA S 217 Introduction to Video Art, FINA D 310 Interactive Media, FINA D 410 Advanced Multimedia and FINA D 412 BFA Digital Art, and two existing Fine Art courses: FINA S 310 Introduction to Photography and FINA P 323 Web Design.

This curriculum allows students to gain experience in a wide range of technical processes while developing a conceptual focus and skill set unique to each individual student. For example, DAIM major Alexandra Montgomery has been researching theories based on intergenerational trauma while creating photographs and audio and video works to explore her and her mothers' relationship to her grandmother, who has been imprisoned for murder for decades. DAIM major Cody Tevis has been creating short films that explore psychological disorders such as addiction and depression. DAIM major Ambrose Schneider has been creating photographs, sculptural installation, and video works that explore the unique ways her autistic son engages with the world around him. DAIM major Nash Laney is using photography as way to capture scenes which depict dichotomies of comfort and tension, and DAIM major (recent graduate) Michael Kopp has used glitch art (a process of corrupting digital data of digital images and video) to explore media representation of LGBTQ communities.

In a field that is constantly changing and evolving, I take great care in learning new and evolving technologies so my students are receiving the most up-to-date education possible. I spend many hours a week staying abreast software and hardware upgrades, evolving trends in digital media and contemporary movements in digital art.

5.3.2 New Certificate in Multimedia Production

I worked with professors Tim Haertel of music (main author of certificate), Adam Maksl of Journalism, Jacob Babb of English and Writing, and Asst. Vice Chancellor of Academic Affairs, Angela Salas, in the development the Certificate in Multimedia Production. This certificate has been approved by the University and State and will begin implementation in the Fall of 2016. The purpose of this certificate is to provide comprehensive instruction in production and writing techniques for the multimedia platform and is targeted to small businesses and non-profits but also strongly augments the educational experience of many of our majors, providing them necessary job

skills in the current market. This 18-hour certificate contains a core curriculum of 12 hours made up from courses from Journalism, Fine Arts, Writing and Music. An addition 6 hours of electives will be taken from a list made taken from these and other departments, allowing the student to customize the certificate to his/her own needs.

5.3.3 New Bachelor of Science Degree in Applied Graphic Arts

I attended several meetings to help facilitate a regional BAS degree in Applied Graphic Arts, allowing for Ivy Tech graduates to transfer into a bachelor degree program at IUS.

5.4 Facilitation of Student Learning Resources

5.4.1 Fine Art Department Digital Equipment Checkout and Print Shop

In order to successfully implement curriculum based in digital processes, it is necessary to provide students access to up-to-date technology as an augment to technology students may own or are able to acquire; therefore, I developed The Fine Arts Department Equipment Checkout and Print Shop to allow Fine Arts students to check out equipment for use while enrolled in Fine Art Courses. This checkout (affectionately called "the Gear Lab," was developed from an empty office space using start-up funding I secured during my hiring process. I have been able to acquire over 70 individual pieces of equipment for use in all Fine Arts course projects, including digital cameras and camcorders with varying lenses, still and moving image tripods, graphics tablets for digital drawing, and a large format printer for fine art photographic prints up to 44" in the smallest dimension.

Students complete and sign an equipment checkout form that requires their student ID, contact information, and fine art course number for which they are currently enrolled. Both the students and the checkout monitor or faculty member sign the form, which outlines the checkout agreement and consequences of late/lost items. I have worked with IT and the Bursars Office to approve printing and late fees and to install a Ucard reader that will charge students a very affordable rate to print and small fee for equipment not returned on time. Any money collected for student printing or late fees is automatically deposited into an account I had created which is solely used to purchase ink, paper, and upkeep for the printer. I created a work-study position that allows the Fine Arts Department to hire a student to monitor the checkout. Our current work-study is a Digital Art and Interactive Media major and has been trained on the equipment and Ucard reader and is able to keep the checkout open for several hours a day, from Monday – Thursday. This addition to the Fine Arts Department has proven extremely valuable, with 150 + individual items checked out in the spring semester of 2016 that supported students across seven courses.



5.4.2 Fine Art Department Photography/Videography Lighting Studio

With the addition of a new Fine Art area of Digital Art and Interactive Media, it became necessary to develop a studio space that supported the unique needs of this curriculum; therefore, I worked with University Facilities, School of Arts and Letters Dean Samantha Early, Vice Chancellor of Academic Affairs Uric Dufrene, and Fine Art Faculty members to acquire and retrofit a classroom space to serve this need. After over a year of discussions and approvals, I was able to convert room 214 in Knobview Hall into a digital studio (affectionately called the "Time-Space") which includes a professional photography and videography lighting and backdrop area, a green screen area for motion capture and color-keying, a stop-motion animation station with a copy stand, two computer stations with high powered systems and 4k (super high resolution) monitors, and a critique wall with track lighting. This space allows students to gain experience with professional processes, as well as the professional presentation of their work.

This space was retrofitted with a key code lock that allows the equipment inside to remain safe but also allow faculty and advanced students the access they need.



5.4.3 Development and Design of New Macintosh Lab

In the development of the new DAIM area, I took care in learning about technological and physical space needs of the entire Fine Art department to observe potential opportunities for sharing facilities and/or equipment, and found that the Graphic Design studio was in dire need of a hardware update. The 17 MacBook stations that are currently in the Graphic Design studio are very outdated and are not functional for practical purposes. Additionally, I realized that the only other computer lab that serves the Fine Arts program would not be able to support all Fine Art courses that need to be taught in a

computer lab. In light of these pressing needs, I put together a needs assessment for lab space that included current and projected space/lab needs of the entire Fine Art Department, and subsequently developed a proposal for a new Mac Lab that would serve both Graphic Design and DAIM. I worked closely with Arts and Letters Dean Samantha Early, Vice Chancellor of Academic Affairs Uric Dufrene, The Office of University Information Technology, and Fine Arts Faculty to pull together the \$80,000 needed to support a new lab. In the end, a new lab was supported by funding from The School of Arts and Letters, Academic Affairs, The Office of University Information Technology, The Fine Art Department and the DAIM start-up budget and is currently being built in Knobview Hall, with courses currently scheduled for Fall 2016.

I worked with IT, Fine Art Instructor Jonathan Ruth, and Fine Art Assistant Professor Kok Cheow Yeoh to design a computer lab that fosters collaboration and ease of learning. The computers in the lab will have fast processing capabilities and will be installed in a fashion where students face each other while working, rather than facing the wall as do in our current lab. The lab will also have two projections linked to the instructor station that are displayed on two walls so students can easily view them during tutorials and exercises.

5.4.4 Visiting Artists / Professionals

An important aspect of the DAIM curriculum is the engagement with contemporary artists and professionals working in the field. I have organized and hosted several artists and professionals for workshops and lectures that are open to the entire university and community.

5.4.5 Lectures/Workshops Organized/Hosted:

Judge for first annual IU Southeast Short Film Festival: Dean Otto

- Dean Otto is the new Curator of Film at the Speed Art Museum. Prior to his arrival at the Speed, Dean had been with the Walker Art Center for over 24 years in various positions from Program Manager to Associate Curator, Film/Video.
- Dean viewed all short film submissions from IUS art students and chose the award winners, including Best Film, Best Film, Best Cinematography, Best Actor/Actress, Best Sound Design and Editing, Best Photographer: time-lapse (a time-lapse element is required in the film), Best Visual Effects

Professional Lighting for Photography Workshop by Tom LeGoff

- Tom LeGoff, www.tomlegoff.com, has been a portrait and film still photographer for over two decades. He recently moved to Louisville from New York City, where he photographed dozens of celebrities, including Barack Obama, Maggie Gyllenhaal, Julianne Moore and many others. Tom led a three-hour workshop that taught fine art students techniques of studio portrait lighting.

Glitch Art Workshop and Artist Lecture by Jon Satrom

- Jon Satrom, www.jonsatrom.com, performs real-time audio/video noise and new-media, develops artware, and has co-programmed and experimented with organizational and curatorial systems. He has performed, workshoped, and lectured internationally at places like: [STEIM](#), Amsterdam NL; [musicacoustica](#), Beijing CN; [transmediale](#), Berlin DE; [The](#)

Museum of Contemporary Art, Chicago US; Centro Multimedia, Mexico City MX; SXSW Interactive, Austin, TX US). His works have been experienced and featured at (65GRAND, Chicago IL US; Boulder Museum of Contemporary Art, Boulder CO US; MU Eindhoven NL; NUMA, Paris FR; Seoul Museum of Art, Seoul KR; and SUDLAB, Naples IT.

- Jon gave a lecture about his artwork and led a workshop where students learned to “glitch” digital still and moving images. The term Glitch Art refers to artwork that intentionally corrupts digital code/data of still and moving images to create visual and computational “errors.” This type of artwork is meant to expose the material nature of digital images by visually exposing the malleability of computational code/data.

Lecture by Miranda Lash

- Miranda Lash is the new Curator of Contemporary Art at The Speed Museum in Louisville, KY. She was previously curator of modern and contemporary art the New Orleans Museum of Art. She joined NOMA in 2008 as the museum’s first curator dedicated exclusively to modern and contemporary art, and the founder of NOMA’s modern and contemporary art department. Miranda’s publications include her work as the editor and contributing essayist to the exhibition catalog *Mel Chin: Rematch*. Her essays have been published in the Harvard journal *Res: Anthropology and Aesthetics*, the anthology *Baroque Tendencies in Contemporary Art, New American Painting*, and *Gulf Coast: A Journal of Literature and Fine Arts*. She has been named a Clark Fellow at the Clark Art Institute, a participating curator in the Japan Foundation U.S. Curatorial Exchange Program, a past consultant for Creative Capital, and one of the co-founders of the arts criticism website *Pelican Bomb*. She received her BA in the History of Art and Architecture from Harvard University, and her MA in Art History from Williams College.
- Miranda’s lecture about her curatorial practice and the future of contemporary art at The Speed Museum was attended by several hundred students, faculty, and community members.

16mm Film Transfer Workshop by Mary Carothers

- Mary Carothers received her BFA from Pratt Institute, her MFA from Rhode Island School of Design and has worked as a Professor of Photography and Fine Art at University of Louisville since 1998. Carothers has exhibited her work at venues including CEPA (Center for Exploratory and Perceptual Art) Buffalo, Atlanta College of Art, Pittsburgh Fimmakers and was most recently featured on the Discovery Channel for collaborative public project "The Frozen Car." She has received grants from the Mid Atlantic Arts Council, the Johnson Foundation and the Kentucky Foundation of Women. Carothers steers her projects inside and outside of gallery spaces, working as both installation and public artist to investigate issues of mobility, power structures, and the collective and individual psychologies that influence American culture.
- Mary led a workshop with my Video Art class that taught students how to transfer imagery from magazines to 16mm film, splice film together and digitize film. This process allowed students to create experimental films with found imagery from popular culture magazines.

5.4.6 Public Engagement / Collaboration

An important aspect of the DAIM curriculum is allowing students the experience of creating work in

public places and working collaboratively to create successful works of art.

Collaboration and Public Art Project titled *The Cathode Ray of Justice*

- The Cathode Ray of Justice is a collaborative film created by Fine Art Students at IU Southeast, The University of Louisville and the Kentucky College of Art and Design. Supported by professors Mary Carothers, Ron Schildknecht and Tiffany Carbonneau, students created films using 16 mm and digital processes to explore and highlight contemporary and historic civil rights and social justice issues. This film was presented in conjunction with Society for Photographic Education Conference (SPE) in the courtyard of The Center for Interfaith Relations on Friday, October 2nd from 8:30pm until Midnight. The site of the projection was chosen because its proximity to the many historically important Civil Rights protests and sit-ins that occurred during the 1950's and 1960's along the 4th Street corridor in Louisville, KY. A Cathode Ray is a vacuum tube that accelerates and deflects electron beams to create images in older "tube" televisions.
- Over twenty Fine Art students from three universities, U of L, IU Southeast and KyCAD, collaborated on this project to explore what social justice and civil rights issues are important today, and how contemporary issues have evolved from historic roots. Students range from college sophomore to graduate student levels and explored issues ranging from The Black Lives Matter movement, The national and local Civil Rights movement, contemporary and historic platforms for Womens' Suffrage and Equality, to current and historic movements for LBGTO rights.



Student Architectural Projection at The Louisville Palace Theater

- DAIM major Michael Kopp was invited to exhibit a video work he created for an event at The Louisville Palace Theater. I helped him organize his architectural projection with the event organizer and helped him with equipment set-up and software.



Group Architectural Projections on Campus

- In the spring semester of 2016, my video art students created architectural video projections around Knobview Hall. Groups of three-four students created videos that responded to the social and phenomenological contexts of the building and used projection mapping software to allow the shape of the videos to relate to the architecture.



Upcoming Class Architectural Projection in Downtown New Albany

- In the fall semester of 2016, my advanced DAIM students will collaboratively create a video and architectural projection for the Annual Public Art Project hosted and sponsored by The Carnegie Museum for Art and History. The event is being held at the New Albany Waterfront and IUS students will be projecting their video art on the ceiling of amphitheater from dark until midnight.

IU Southeast Annual Short Film Festival

- I organized and hosted the first annual IU Southeast Short Film Festival. The final project in my video course is a short film and the festival, which screened all films, was open to the public and attended by students and their friends and families, as well as faculty. Awards chosen by the new Curator of Film at The Speed Museum, Dean Otto.



Film Festival Winners

5.5 Courses Taught

I have been fortunate to teach at both the introductory and advanced levels in the Fine Arts Department. Throughout this section, I will describe teaching goals, teaching methods, and learning outcomes for each course. I will also provide SET data, student feedback, and discuss changes in course approach in response to student feedback. Please see addendum for course documents.

List of Courses Taught at IU Southeast:

FINA-P 273 Computer Art and Design
FINA-D 210 Digital Art: Survey and Practice
FINA-F 217 Introduction to Video Art
FINA-D 410 Advanced Multimedia
FINA-D 412 BFA Digital Art
FINA-U 401 Special Topics in Studio Art: Contemporary Practices
FINA-S497: Ind. Study in Studio Art

5.6 Teaching Goals, Methods and Outcomes

5.6.1 FINA-P 273 Computer Art and Design

As a beginning level (foundations) fine art course, FINA-P 273 was originally designed as an introduction to computer graphics based on a commercial design curriculum. Upon my hire, the Fine Arts faculty requested an overhaul of this curriculum to better serve the entire fine art curriculum, and to include more concept based projects that explored contemporary modes of fine art making, including photography, animation and video art. Using my experience teaching digital foundations previously, I redesigned the curriculum of this course to better reflect the foundation technological skills needed in a fine art degree.

Teaching Goals:

This is an introductory level art course that uses the computer and other digital media as a means of visual expression while developing skills in the language of visual design. This course introduces the computer as a tool for visualizing and exploring the conceptual language of design elements and principals in a digital format. This is an art course that requires thoughtful investigations cultural and/or personal experiences with the outcome being works of visual art.

Teaching Methodology:

1. Five digital art projects: Abstract Photography, Photoshop Image Montage, Vector Self Portrait, Stop Motion Animation, Video Portrait.
2. Technical Demonstrations and exercises
3. Class Discussions and Critiques
4. Viewing Websites, films and Presentations featuring Contemporary digital Artists
5. Guided Work Sessions (studio time)
6. Vector Exercise
7. Research lecture on Contemporary artist

I designed the curriculum of this course to evolve from the still to the moving image. Students begin the semester learning about digital point and shoot and manual camera functions while learning how to frame compositions using the elements of art and design. Students are shown examples of successfully completed student projects, as well as examples of pertinent contemporary and historic artworks. Students are introduced to basic photographic editing in Photoshop in the first project and then move to more advanced image manipulation in Photoshop for the second project, a composite image project. For this project, students combine several original and found images to create a surreal dreamscape image of a landscape that could not exist in reality. This project allows students to explore fantasy and surrealism while learning photomontage techniques. The vector self portrait project allows students in depth experience with creating vector graphics from raster graphics. Because a raster graphic is made of pixels, when it is enlarged, it loses quality. Raster graphics are many times photorealistic images. On the contrary, Vector graphics are made using a mathematical formula that allows them to be infinitely scalable. These types of graphics are many times used to create imagery, text and logos that can be used for signage, from as small as a business card to as large as a billboard. This project walks students through the process of turning a raster graphic (which cannot be scaled) into a vector

graphic (infinitely scalable) while allowing them represent themselves through color and texture in the self-portrait context.

The stop motion animation project allows students to explore how the still image is used to create the moving image. Students create their own animations using cameras, electronic drawing tablets and software while investigating thoughtful content that can be conveyed through this playful process. From here, students learn how camcorders capture videos at 30 frames per second (in a similar fashion to stop motion) while creating a moving portrait of a person, place or important moment in time. With this final project in this course, students are required to convey identifying elements of the focus of their portrait, without ever showing the audience the exact person, place or time. This process allows students the experience of conveying information in an abstract manner, where they must challenge themselves to point to a theme/focus through surrounding audio and visual elements.

My courses are constantly evolving and I have taught varying iterations of each of these projects and other projects that explore similar skills but with varying conceptual themes. Please see supplementary folder Sample Course Materials for more detailed project descriptions.

Learning Outcomes:

At the conclusion of this course, successful students will be able to ...

1. Understand basic camera and camcorder operations
2. Retouch photographs electronically (color balance, crop, clean, sharpen)
3. Understand basics of raster/vector graphics
4. Input images to Photoshop from cameras and scanners
5. Understand basic laws of copyright and the role of appropriation/fair use in art
6. Montage images digitally using masks and layers in Photoshop
7. Understand basic video and audio editing operations in Adobe Premier
8. Exhibit increased familiarity with design vocabulary
9. Demonstrate critical thinking through the creative execution of assignments and through the critical discussion of their work and that of their peers.

5.6.2 FINA-D 210 Digital Art: Survey and Practice

I requested and gained approval for this course to replace FINA-P 273 Computer Art and Design in the Fine Art degree plan to better reflect the new curriculum for the Fine Art digital foundations requirement. This course has the same goals, teaching methodologies and student outcomes as outlined above for P 273. Upon the hire of our new Graphic Design Assistant Professor, Kok Cheow Yeoh, in 2015, I organized a meeting with Dr. Yeoh, Fine Art Department Chair, Debra Clem, and Fine Art Foundations Coordinator, Donna Stallard, to overview the curriculum of this course in order to gain Dr. Yeoh's input. Together, we have agreed upon changes that will be implemented in the Fall of 2016, including more focus on vector graphics and page layout and a digital story-telling component.

5.6.3 FINA-F 217 Introduction to Video Art

Teaching Goals:

This course focuses on exploration of the medium of video as an aesthetic expression and builds off skills developed in FINA-D 210 (Digital Art: Survey and Practice). Time and sound are elements incorporated into visual composition's traditional concerns. Emphasis is on technical command of video camera and digital editing procedures in conjunction with development of a visual sensitivity. Readings and a research project are required.

Teaching Methodology:

1. Four projects: Audio/Visual, The Medium is the Message, Projection Mapping, Short Film
2. Technical demonstrations and exercises
3. Video screenings and class discussions
4. Critiques
5. Guided Studio Work sessions
6. Reading and written response
7. Presentation on Video Artist

I have designed this course to build upon skills and concepts learned in FINA D-210/P-273 by teaching more advanced technological and mechanical skills used in video/film making. The course explores both experimental and traditional, as well as narrative and non-narrative film/video production. Students learn advanced video capture techniques using DSLR cameras, tripods, professional audio recording and lighting equipment as well as advanced editing techniques in professional level software. Students learn how to use specialized software to create mapped architectural projections, how to create animated GIFS, and how to use motion graphics software to create special effects and animated text and graphics. Throughout the semester, students begin to develop their voices as artists by exploring various conceptual themes for each assignment. For example, the Medium is the Message project challenges students to create a work of video art that highlights social, political and material contexts of digital information, while reading and discussing theories by Marshal McLuhan. The final project of the semester challenges students to create a short film that conveys a linear narrative in the format of a documentary or fictional story.

Learning Outcomes:

At the conclusion of this course, successful students will be able to:

1. Capture video footage utilizing DSLR's and camcorders
2. Perform basic and advanced edits in Premiere Pro and Adobe After Effects
3. Export video projects as self contained files and utilize various output devices
4. Create narrative and non narrative works of time based art
5. Demonstrate critical thinking through the creative execution of assignments and through the critical group discussions

5.6.4 FINA-D 410 Advanced Multimedia

Teaching Goals:

This advanced DAIM course builds off skills and concepts developed during FINA-S 217 Video Art by expounding upon software and theory, as well as introducing advanced level concepts, vocabulary and technologies used in the creation of digital art. Students begin to focus on individual conceptual inquiries while developing their technological abilities.

Teaching Methodology:

1. Three core projects: Group Public Architectural Video and Projection, Audio Podcast, Series of Work.
2. A written proposal for a body/series of work written by student and agreed upon by student and professor
3. Semester long development of body of work
4. Professional exhibition of final body of work
5. Technical demonstrations
6. Art screenings and class discussions
7. Critiques
8. Self led and instructor guided studio work sessions
9. Research paper and presentation

This course includes directed, advanced study and the production of a body of work leading to the development of a personal artistic style/practice. Students meet independently with instructor and in group critiques to maintain a dialogue and provide technical advice.

Advanced understanding of design and an advanced ability to use digital media expressively will be demonstrated and assessed through the submittal and critique of several assignments. Students will complete technical exercises requiring analysis and emulation of the visual language of digital technology and art. Students will apply the elements of art and design in their works of digital art and will be evaluated through the use of rubrics and verbally assessed through critiques. Students will demonstrate the ability to use advanced digital processes, with an emphasis on creativity and technical craftsmanship and will present work in a professional manner, in exhibition format or similar professional outputs. Each assignment requires students to think creatively. Participation in critiques and class discussions will enhance verbal and visual communication of creative concepts. An advanced understanding of contemporary and historic digital art and the role of greater cultural role of digital media will be demonstrated through reading, written and oral assignments.

In addition to instructor organized projects, students are required to create a proposal (due the second week of classes) for a body of work that will be created throughout the duration of the entire semester. Students choose a focus for process and content for this body of work and agree upon specific goals, with the instructor, for midterm and the final critiques. The proposal is the stepping off point of the students' work for the semester. Students are expected to show finished work for both midterm and final critiques that is displayed in a professional manner. Include in your proposal these items:

- The process(es) you will be using(begin with), i.e. photography, video, glitch, audio, etc
- The content you will focus on. What do you want to say with your work? What issues do you want to address?

- A timeline detailing process and goals.
- What you plan to have finished for both critiques.
- What research you plan to do to study and respond your subject matter.

I meet with students periodically to discuss your progress towards your goals but in class time is also be spent on other projects, tutorials, etc.

Learning Outcomes:

At the conclusion of this course, successful students will:

1. Create an advanced body of work and exhibit work in a professional manner
2. Create an architectural public projection
3. Create and publish an audio podcast
4. Improve upon and develop new technical skills
5. Develop/evolve a conceptual focus
6. Write and speak about the content and process of their own work and the work of others

5.6.5 FINA-D 412 BFA Digital Art

Teaching Goals:

The objective of this course is for students to develop a cohesive body of artwork that reflects their personal and creative thought process. It is intended that the student reinforce and embellish previously learned skills and aesthetic criteria while investigating new information, methods, procedures, and perspectives integral to the visual arts. At this level of their undergraduate experience, they are expected to be actively pursuing a more personalized form of expression and an increased awareness of historical and contemporary developments in the visual arts. The goal of this course is to foster a pursuit of the knowledge required for the students to develop direction and purpose in their artwork and prepare them for their BFA exhibition, the capstone requirement of their BFA degree.

Teaching Methodology:

1. A written proposal for a body/series of work written by student and agreed upon by student and professor
7. Semester long development of body of work
8. Professional exhibition of midterm and final body of work
9. Technical demonstrations
10. Art screenings and class discussions
11. Critiques
12. Self led and instructor guided studio work sessions
13. Written Artist Statement

The purpose of this course is to develop a cohesive body of artwork. Therefore the student develops a creative research project that spans the entire semester. Editing and re-making works is considered a necessary element of the student's approach to art making at this level.

Students are required to approach this task with a carefully considered written plan involving specific goals and objectives of the research project. In this proposal, the students discuss, in detail, what the

semester-long project will be, making sure to thoroughly flesh out all aspects of the project in their description. This plan serves as a guide to the research project and helps the student maintain a clear focus on the work as it progresses throughout the semester. It is not, however, considered a limiting factor that restricts the students from pursuing directions as they present themselves. It is, rather, a point of departure for the exploration of ideas and visual form within a specified context. They propose ways in which they can further their project through extended research, journaling, additional study of a material or process, etc. Before starting his or her project, I meet with each student individually to discuss ways to direct his or her efforts to best manifest the ideas contained in their project. Times for critiques and reviews are agreed upon and smaller weekly goals are established in this meeting.

Additionally, BFA students are required to present their work to all faculty and students in the BFA program once a semester for constructive criticism and feedback. Part of this course focuses on mentoring students in the production and presentation of works for this important form of assessment and critique.

Learning Outcomes:

The student will:

1. complete a cohesive body of artwork that reflects the concepts they have chosen to explore.
2. demonstrate an understanding of the technological and mechanical processes required to create successful works of digital art.
3. use critical vocabulary to identify weaknesses in his or her work and demonstrate an ability to improve on those weaknesses.
4. conduct research based on individual conceptual focus
5. write a successful statement that describes individual conceptual focus and process in a clear and informative manner

5.6.6 FINA-U 401 Special Topics in Studio Art: Contemporary Practices

Teaching Goals:

This course focuses on selected topics in studio art that are not ordinarily covered in other departmental courses and are designed by member of faculty currently teaching the course.

Teaching Methodology:

1. Four non-media specific artworks
2. Readings and written responses
3. Class Discussions and Critiques
4. Viewing Websites, videos and Presentations featuring Contemporary Artists
5. Work Sessions (studio time)
6. Field trips
7. Research lecture on a contemporary/post-modern art movement
8. A written artist statement

For my special topics course, I designed a curriculum that focuses on contemporary art methods and processes in the context of individual concept development. Throughout the semester

emphasis is placed on discovering/expanding students' personal inclinations in art through processes of ideation/conceptual development and the application of inclinations in assigned art projects that are non-media specific and are concept driven. A substantial amount of class time is spent on lectures, discussions, films and critiques.

Students are required to present on a contemporary / post-modern art movement. This presentation outlines important characterizations of art movements, artists involved in the movement and their work, and important theory the movement is based on. Students present to the class how the movement evolved and where it is now, as well as what was happening at that time in history, politically, socially, environmentally.

The four art making assignments in the course focused on contemporary modes of creation, including mapping/cartography, art installation, using text in artwork or to inspire artwork, and a medium specific project where the content of the work relates to the context of the specific materials used. Individual and group critiques are held during the semester. The semester I taught this course, I invited the new contemporary Curator at the Speed Museum to lecture about her practice at IU Southeast. Students in this course were required to attend and write a one-page response to her talk.

Learning Outcomes:

At the conclusion of this course, successful students will be able to ...

1. Critically analyze contemporary and historic conceptual works of art through written and oral assignments.
2. Create two and three-dimensional artwork that is conceptual in nature.
3. Understand the role of ideas and concepts in the creation of a work of art.
4. Form constructive criticism in class discussion and critique.
5. Understand the role of conceptual art in historic and contemporary art history.
6. Demonstrate problem-solving skills in the creation of conceptual artwork.

5.6.7 FINA-S497: Ind. Study in Studio Art

Teaching Goals:

The goal of this course is to provide the opportunity for a student to pursue self-directed study and a given topic, culminating in a cohesive body of artwork and creative research.

Teaching Methodology:

Independent Study students write a full-page, written proposal of a semester-long project they think would enhance their artistic research. I work with the students to fine-tune and develop their proposal, as well as establish goals for the project. The student and I work together to plan individual critiques through the semester to receive feedback on their artwork.

Learning Outcomes:

At the conclusion of this course, successful students will be able to ...

1. complete a semester-long project which culminates in a body of artwork.
2. display his or her artwork in a SpaceLab exhibition or a presentation of their work.

- will show progress in his or her creative research and show evidence of a cohesive body of artwork.

5.7 Evidence of Student Learning and Teaching Effectiveness

Below are the aggregated data from a selection of questions on the student evaluations of teaching (SETs) averaged over all courses per academic year and by individual course. I have chosen these particular questions because they are indicative of the teaching pursuits I value: positive experience with the course and the instructor, my knowledge of the course is utilized to make the topic interesting and engaging, and my respect for students is demonstrated by me and noticed by students. I have selected these 7 questions from each of the courses I have taught at IUS and outline the percentage of students who chose Strongly Agree or Agree for these questions.

Average of All Courses	FA 14 SA+A	FA + SP 15 SA+A	SP 16 SA + A
Overall, I would rate the quality of this class as outstanding.	97%	98%	100%
Overall, I would rate this instructor as outstanding.	93.5%	95%	100%
My instructor organized this course well.	94%	95%	94%
My instructor is well prepared for class meetings.	97%	98%	100%
My instructor makes the subject interesting.	91%	98%	100%
My instructor is knowledgeable on course topics.	94%	98%	100%
My instructor treats students with respect.	97%	98%	100%
# of Responses	23	57	11

Individual Course Evaluations:

FINA-P 273 Computer Art and Design / FINA-D 210 Digital Art: Survey and Practice	FA 14 SA+A	SP 15 SA+A	FA 15 SA + A
Overall, I would rate the quality of this class as outstanding.	97%	81%	80%
Overall, I would rate this instructor as outstanding.	93.5%	69%	80%
My instructor organized this course well.	94%	94%	90%
My instructor is well prepared for class meetings.	97%	100%	90%
My instructor makes the subject interesting.	91%	75%	80%
My instructor is knowledgeable on course topics.	94%	94%	100%
My instructor treats students with respect.	97%	81%	100%
# of Responses	23	16	10

Student Responses to FINA-P 273/FINA-D 210:

Responses to the question, "What do you like most about the course and/or the instructor?"

- "Tiffany was/is great. Really knowledgeable about all the software we used and was able to answer questions in a very helpful manner."
- "I liked how each assignment led into the next, and gradually taught us skills that would help us with later assignments. The recorded lectures were also convenient and helpful."
- "They were very helpful when it came to learning the different Adobe programs. It made me love digital art more."

- "Tiffany was enthusiastic about the course and she made the lectures and tutorials entertaining. I like that we were able to explore different media and concepts and I feel accomplished because I have some products that i am proud of."
- "She relates to everyone really well and she helps explain things in a way that suits your ideas/visions. But, really like everything, Tiffany is an awesome teacher/human being!!"
- "I really enjoyed having the opportunity to learn a broad range of computer arts using mediums such photography, videography, audio, and vector. It expanded my creative horizons and pushed me to try new things."
- "My instructor is really enthusiastic and helpful when it comes to the lessons that she is teaching. She makes it known that if we do not understand something that we have the right to ask about it. My professor is great at what she teaches."

Responses to the question, "What do you like least about this course and/or instructor?"

- "I wish we would have more in class time to work on projects besides doing presentations and critiques."
- "I feel like some of the big projects did not have enough development time for the necessary skill sets before the project was due. There was a bit of a time crunch for some projects."
- "Towards the end, the projects seemed to be due one right after the other without a pause which was a little hectic."

Reflection on FINA-P 273 / FINA-D 210 SETs

I am pleased overall with my student evaluations. I encourage the students to be honest and to provide constructive feedback and for the most part, they take that to heart, giving me information to improve my courses and teaching strategies. I am happy to see that students are engaged with course material and inspired creatively. I also for the first time, began recording my tutorials in class and posting the videos on our class Box folder. I have found that students very much appreciated being able to access the tutorial while working independently.

The timing of assignments is always something I am trying to perfect. The timing needs also vary from student to students and course to course. I like to be in a position in my classes where I have too much for students to do in case students finish early rather than not having enough to do. That being said, I do feel that the first couple of semesters I taught at IUS, I put too much into the schedule. I have since then cut out a couple of assignments out of P273/D210 that I felt could be introduced later on in the Digital Art and Interactive Media curriculum, including the blog assignment and a reading assignment on images in contemporary society.

I also took to heart student responses about my tutorials being more hands on, so in addition to recording the tutorials and posting them further viewing, I am also allowing the students work along with me on more of the tutorials. I had them doing this already for several, but now, I incorporate this in all of them.

FINA-U401 Special Topics: Contemporary Practices	SP 15 SA+A
Overall, I would rate the quality of this class as outstanding.	100%

Overall, I would rate this instructor as outstanding.	100%
My instructor organized this course well.	80%
My instructor is well prepared for class meetings.	100%
My instructor makes the subject interesting.	100%
My instructor is knowledgeable on course topics.	100%
My instructor treats students with respect.	100%
# of Responses	5

Student Responses to FINA-U 401:

Responses to the question, "What do you like most about the course and/or the instructor?"

- "The atmosphere in the course is open and the instructor makes me feel free to try new things and push my artwork to a new level."
- "The freedom of material choices and being encouraged to develop new skills with different mediums."
- "I like how involved Tiffany is with each student and his/her projects."
- "The subject is very interesting and the teacher is knowledgeable about new art techniques."

Responses to the question, "What do you like least about this course and/or instructor?"

- "I did not like the response papers we had to write. However, I enjoyed the lectures and readings for the class."
- "The readings and response papers were hard to understand."
- "Solutions to problems regarding projects were approached thoughtfully but were often too harsh on a student's budget."

Reflection on FINA-U 401 SETs

This course was based in art history, theory and practice. About half the class was reading, writing, and presentation assignments and half the course was art projects. I do think that maybe a couple of the readings were a bit too complex for the level of student, and if I teach this course again, I will replace those readings with articles that are more comprehensible.

FINA-S 217 Video Art	FA 15 SA+A	SP 16 SA + A
Overall, I would rate the quality of this class as outstanding.	75%	100%
Overall, I would rate this instructor as outstanding.	67%	100%
My instructor organized this course well.	67%	87.5%
My instructor is well prepared for class meetings.	75%	100%
My instructor makes the subject interesting.	83%	100%

My instructor is knowledgeable on course topics.	92%	100%
My instructor treats students with respect.	83%	100%
# of Responses	12	8

Student Responses to FINA-S 217:

Responses to the question, "What do you like most about the course and/or the instructor?"

- "[Instructor's] Personality is awesome, creating great energy that stimulates and engages the class."
- "I enjoyed the projects we were able to do. Also doing a collaborative project with another school was something I was knew to. The instructor gave many tutorials so that we were able to achieve everything we wanted and she was always around when we needed help. Even when she broke her arm and had to be out, she provided us with a great sub and we were able to keep on track."
- "Very helpful, she knows what she is talking about and is passionate about it."
- "the abstract ways of using video like glitch as art, and conceptual video. its not just the normal type of narrative its more fine arts experimental. she's really passionate about this course and really is good about helping you pull together your creative idea."
- "I enjoyed the variety of video work that we were assigned, it defiantly show the range that this art form can have."
- "I liked how the course pushed us to be creative and think outside of the box for certain projects. Tiffany also helped us learn the essentials needed for the course."
- "I really like how much Tiffany engages with us as students and makes us feel welcome and never left out. She is always willing to lend a helping hand with whatever you need. We need more professors like her."
- "The instructor is really friendly, funny, and makes me feel comfortable enough to ask questions."
- "I learned the techniques to create a great film and creative ideas"
- "she makes a welcoming environment where **everyone's** opinions are valued"

Responses to the question, "What do you like least about this course and/or instructor?"

- "She would do a tutorial once in class and then expect us to know it. We need to take more time doing tutorials to understand the different functions in the programs."
- "Sometimes it felt like the assignments were too big for the allotted time."
- "The amount of time each project took. They consumed majority of my time to where I had very little time for my other classes and other commitments."

Reflection on FINA-P 273 / FINA-D 210 SETs

The first time I taught Video Art at IUS I broke my arm and had to have surgery about half way through the semester. I was out for two weeks, for which I was able to hire a retired digital art professor as a substitute, and I probably should have stayed out longer. Due to this event, this course was a bit chaotic but overall, I feel the students were supportive and understanding and were still able to learn a lot from the course. The next time I taught this course my evaluations were much more positive, as you can see from the SET data.

One criticism of the course that is repeated is the timing of projects. I have made efforts to make the schedule more balanced and feel those efforts are reflected in the success of the Spring 2016 section.

FINA-D 410 Advanced Multimedia FINA-D 412 BFA Digital Art (stacked courses)	SP 16 SA + A
Overall, I would rate the quality of this class as outstanding.	100%
Overall, I would rate this instructor as outstanding.	100%
My instructor organized this course well.	100%
My instructor is well prepared for class meetings.	100%
My instructor makes the subject interesting.	100%
My instructor is knowledgeable on course topics.	100%
My instructor treats students with respect.	100%
# of Responses	3

Student Responses to FINA-D 410 / 412:

Responses to the question, "What do you like most about the course and/or the instructor?"

- "It was challenging and forced me to create my best work thus far as an artist."
- "I liked that the instructor always made time to discuss assignments and issues, despite how hectic the stacked class schedule was."

Responses to the question, "What do you like least about this course and/or instructor?"

- "I did not enjoy that the classes were stacked."

Reflection on FINA-D 410 / FINA-D412 SETs

Teaching courses concurrently is unfortunately a necessary aspect of a smaller art program, and continues to be a challenge for both students and the instructor. Fortunately, I have been able to get the enrollment in my advanced stacked sections high enough to not have to include the 200 level. This will allow for me to spend more time with advanced students and 200 level students.

Assessment Strategies:

I assess the effectiveness of my teaching by the quality of student work, the level of student engagement. Throughout the duration of the semester, I see my student's awareness of, and vocabulary concerning, contemporary and historic art grow considerably. Student's technical skills grow substantially throughout the duration of each semester. Student projects are assessed using rubrics that I have designed through experience of looking at other professors' rubrics, through personal experience teaching at the university level for several years and at several universities, and the pertinence to course material. These rubrics assess several aspects of student learning, including creativity, skill, craftsmanship, and participation. There is also a section for Instructor comments that I spend quite a bit of time elaborating on positive elements of the project and elements that need improvement. Last year I edited my rubric for my video art course to be more specific to course content. For group projects, I have students assess their group members. Students are given a rubric that they fill out for each group member. The scores are averaged and count for 20% of their grade for that project which promotes accountability for each group member to hold her/his weight.

I assess student learning and comprehension by the level of success of student project outcomes and students' oral presentations of their content and process in critiques for each project. I assess the accumulation of knowledge throughout the semester by comparing the level of student works and skills in the beginning of the semester to the level student works and skills at the end of the semester.

Because beginning level technical skills are much easier to quantify numerically, I conducted pre and post tests in two of my P273/D210 courses to assess the success of a new curriculum I implemented in that course. The data found below are both courses combined and exhibit the successful learning student outcomes.

Pre/Post Tests:

When I changed the curriculum of our digital foundations course, eventually changing the course number from FINA-P 273 to FINA-D 210, I conducted pre and post-tests to assess the successful implementation of the new curriculum. In the fall of 2014 I conducted pre and post tested in both section of my P273 courses to assess student learning.

The same quiz was given the first and last day of the semester and students were told to answer the questions to the best of their ability. A five questions quiz with a possibility of twenty points per question. The questions were:

1. Please describe the difference between Raster and Vector Images.
2. Please describe how to use layer masks to composite images in Photoshop.
3. Please describe why it is important for artists to understand copyright laws.
4. Please describe how to create a stop-motion animation in Adobe Premiere.
5. Please describe why resolution is important in digital photography.

Pre Test Results:

Quiz Score	% of Students to Receive this Score
0%	32%
10%	29%
20%	18%
30%	7%

40%	14%
50%	0%
60%	0%
70%	0%
80%	0%
90%	0%
100%	0%

Post Test Results:

Quiz Score	% of Students to Receive this Score
0%	0%
10%	0%
20%	0%
30%	0%
40%	10%
50%	5%
60%	5%
70%	10%
80%	20%
90%	25%
100%	30%

At the intermediate and advanced levels, learning objectives focus more on learning outcomes that cannot be evaluated with a test. These outcomes include Creativity (the ability to address original content, create conceptual interest and to take risks), Craftsmanship (the use of technology, works habits and attention to detail), Design and Composition (the use of the organizational elements and principles of art and design), and research and preliminary work (effort in trying various approaches and not settling for first outcomes). I also assess whether students have fulfilled the assignment objective/criteria and their attendance, preparation, time use and their participation in class discussion and in critiques.

Critiques are very important tool of assessment in studio art courses. During critique, students present their work to the class and describe the technological and conceptual goals of their project, and how successful they were in achieving those goals. The class and the instructor respond to the work and provide constructive criticism and feedback. Critiques are a form of oral and visual assessment that allows the instructor to evaluate students' comprehension of assignment conceptual/philosophical objectives and the use learned skills in the outcome of the visual work.

Critiques are also a time when students learn to use course pertinent vocabulary and develop constructive modes of giving criticism. After critiques, students are given rubrics with notes that reiterate what was said in the critique or added comments that were not said during critique. Please see examples of completed rubrics in the Evidence of Learning Outcomes supplementary folder.

The growth of students throughout individual courses, and over the course of several courses, is evaluated by the development of skill, craft, creativity, design and composition, and the garnering of an individual style, approach, and content. Students' works often grow from assignment based or

mimicry in beginning level projects to unique uses of technology conveying unique information and content.

Below you will find evidence of that student growth through examples of beginning level works compared to examples of intermediate and/or advanced level works. The difference will exhibit students' development of skill, craft, creativity, design and composition, and the garnering of an individual style, approach, and content.

Evidence of Student Learning – Images of Student Artwork:

Michael Kopp:

Michael was a student of mine for three semesters. I first worked with him when he enrolled in my FINA-U 401 Special Topics course: Contemporary Practices. That semester, Michael decided to become a DAIM major, the first in the program. As I have worked with Michael, his artwork has evolved from the painting you see on the left to more thoughtfully produced works (in the middle on right). Michael's focus of his artwork is to question the presentation of heterosexuals in the media through images and videos, while highlighting LGBTQ social justice issues through photography, film and video projection. The piece on the left was an action painting that was created by two men covering themselves in paint and then engaging in intimate relations on the canvas. The painting was not made very well, hung with tacks, and the content was unsophisticated. The piece in the middle is a found historic image that Michael has digitally corrupted (by altering the coding of the digital image). The blocks of color are a result of the corruption. The piece on the right is still image from a documentary film that Michael created that portrayed the process of a man applying make-up to become a drag persona. During the film, the person of focus describes why dressing in drag is a necessary and important aspect of his/her life and the development of his drag persona. The "glitched" image and film show a much more thoughtful approach to content as well as much more sophisticated sense for composition, craft and skill.

Beginning level



Intermediate Level



Advanced Level



For video clip see: <https://vimeo.com/176368093/e2e88ff66a>

Michael will be attending a digital art graduate program at Bowling Green State University in the fall on a full ride and teaching assistantship. He was accepted into several of the highest ranked graduate programs in the country. Michael has also created works of public art that have received press, including a front-page article in the Sunday Arts section of the Courier Journal. See full article here: https://apps.iu.edu/edopr/EdoDownloadFile.do?itemID=57655&nid=Teaching_4_18

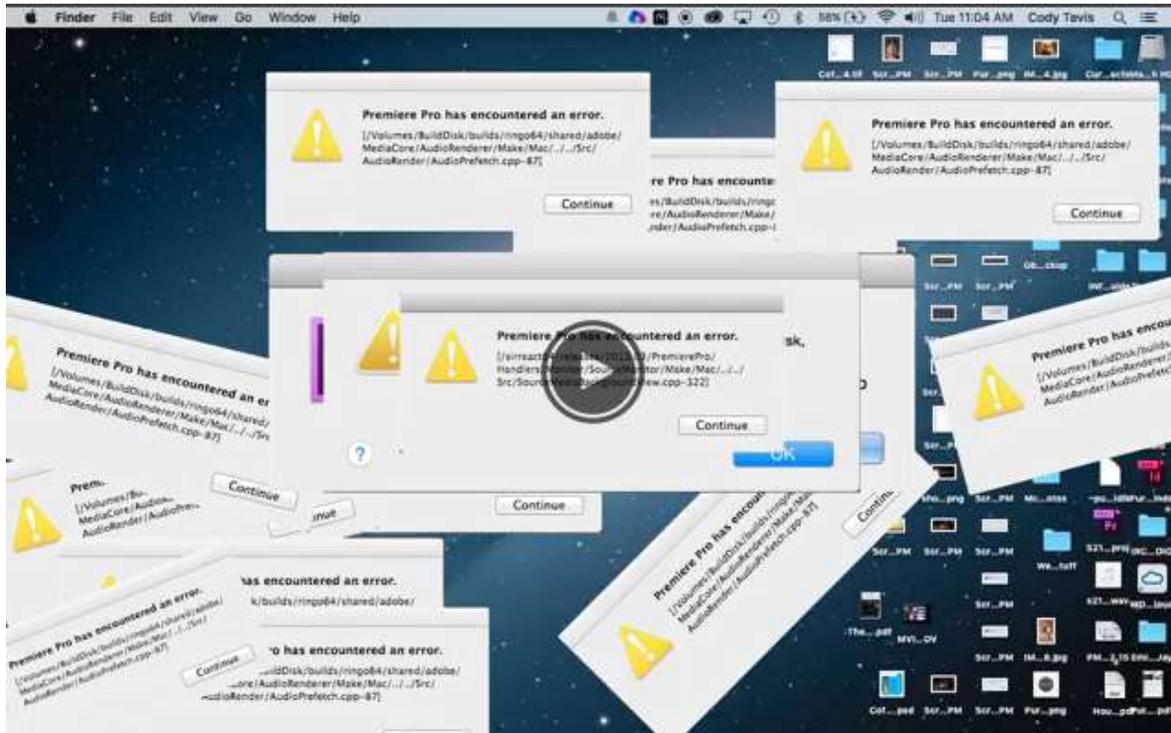


Cody Tevis:

I have worked with Cody for two semesters. The first piece of Cody's shown is the video he created for

the second project in FINA-S 217 Video Art and the advanced work is his last project for that semester. The advanced work shows much more thought in conceptual focus (theme of work), composition (framing of elements within the video frame), and technical skill (lighting, camera operations, editing).

Beginning project with Cody: see video here: <https://vimeo.com/177294056/b97fabf75e>



Cody's Intermediate Work: see video here: <https://vimeo.com/176635782/e4bade0f1e>



Cody's Advanced Work: see video here: <https://vimeo.com/176456385/bee471d612>



Cody's film intermediate work shown here (a short film titled "Battle") was accepted into two professional film festivals, one in London. He also received press about his film in the IU Southeast Publication, The Horizon



See the full article here:

https://apps.iu.edu/edo-prd/EdoDownloadFile.do?itemID=57655&nid=Teaching_4_18

Alex Montgomery:

I have had Alex Montgomery for three consecutive semesters in FINA-D 210, FINA-S217, and FINA-D410. These images represent her growth throughout that time. Alex's advance level work has grown tremendously in concept development and skill. Her beginning level works showed a lack of technological skill, thoughtful content and compositional balance. Her newest works are exploring intergenerational trauma through photography, audio works, and film and show a significant develop of content, skill and composition. You can see in these examples how her compositions have become more balanced, her use of the camera more successful and the message of her work more meaningful.

Alex's beginning level work, video link here: <https://vimeo.com/176455114/20422df67a>



Alex's advanced level video work, video link here: <https://vimeo.com/176362769/20ff96bfa9>



Alex's advanced level photographic work:



Alex's advanced level audio work: listen here: <https://vimeo.com/176935737/36bdd583ao>

Nash Laney:

I have only had Nash Laney for one semester but he was recently accepted into the BFA program as a DAIM major. Throughout the semester we worked together, his work improved dramatically. He chose better lighting conditions, framed more successful compositions, and began to think about his photographs exhibiting contrasts between comfort and decay. His earlier works, although visually interesting, had no conceptual backing and lacked control of environmental lighting and camera functions.

Nash's photographs at beginning of semester:



Nash's photographic work at mid-term:



Nash's Photographic Work at Final:



Ambrose Schneider:

I have had Ambrose for two semesters, in my Video Art course and an Independent Study. Ambrose's work has grown conceptually and technically over the course of our working together, from works that focused on event photography to a series of work focused on her son who has autism. The body of work Ambrose has been developing over the course of the two semesters we have worked together investigates and documents the physical ways in which her son interacts with the world and barriers that are often unseen. She has used software techniques to layer and abstract photographs and has begun to explore time and narrative in her work.

Ambrose's work before working with me:



Ambrose's begging level work with me:



Ambrose's advanced work while working with me:



Ambrose's advanced work:



Pedagogical Adjustments:

Through the evaluation of student outcomes and feedback, I have made several adjustments to my teaching. I have taken out several assignments from FINA-D210 to maximize the amount of time students have to work. I have added follow along strategies for my in class tutorials and have begun to record and post tutorials on Canvas and Box so students can access them while working independently. My lectures have more visual and hands-on components and I listen to students' interests so I can adjust curriculum to keep them engaged. For example, I now teach an exercise where students in my Video Art course gain experience capturing video with varying depths of field (varying focal ranges) and many times I use popular culture references in my tutorials to bring an element of humor into the classroom, for example, I have used Justin Bieber's mug shot to teach portrait touch-ups in Photoshop, and I have used Drake's music video Hotline Bling to teach video editing, GIF production and motion graphics.

The field of Digital Art is constantly evolving and so too does my course instruction and curriculum. I am constantly learning new technologies and skills so my courses stay up-to-date. It is also very rare that one professor will be skilled at the vast array of processes that fall under the umbrella of digital art, therefore, I am constantly learning new techniques and practices that will give my students the most robust education possible. I also bring in visiting artists to teach workshops in areas that are not my strengths so I can learn along with my students. Since I have been at IU Southeast, I have learned how to create and teach vector graphics, glitch processes, audio capture and editing, and studio lighting techniques, to name a few. I am also constantly refreshing my skills in software as new programs come out or are updated.

The job marketplace and professional art and academics contexts have evolving needs for potential employees. I have researched what types of skills varying types of markets are looking for and adjusted curriculum accordingly. I have incorporated the capture and editing of 4k video and the use of camera stabilizers and slider into my advanced curriculum to meet the high standards of professional video production firms. I have also incorporated theory and writing, as well as professional digital gallery practices into my curriculum so students are prepared for graduate school or professional art practice upon graduation. I teach my students to teach themselves so they too can keep up on evolving technology as they continue in their careers.

6 Service

6.1 Service Philosophy

I view service as an integral part of my role as an educator and artist. Whether through University service or professional service to my field, I enjoy being a part of positive change and progress. I am committed to utilizing my experience and expertise to help advance the cause and mission of the IU Southeast Fine Arts Program, The School of Arts and Letters, and Indiana University Southeast, as well as the field of visual arts generally, and digital arts in particular.

As you will find evidence of in this dossier, my service is active at many levels. I am proud of my contributions to the university that have made significant impacts on the educational experience of students at IU Southeast. I consider one of my greatest service achievements at IU Southeast to be the curriculum development and implementation of a new Fine Art area concentration, Digital Art and Interactive Media. This new Fine Art degree path fills a great need of digital processes and education in creative fields. This new program allows students to explore film, animation, photography, and other digital processes as Fine Art majors.

In support of this new Fine Art degree plan and greater technological needs of the Fine Art Program, I developed The Fine Arts Department Equipment Checkout and Print Shop to allow Fine Arts students to check out equipment for use while enrolled in Fine Art Courses. I also worked with University Facilities, School of Arts and Letters Dean Samantha Early, Vice Chancellor of Academic Affairs Uric Dufrene, and Fine Art Faculty members to acquire and retrofit a classroom space to serve as a studio space that supported the unique needs of the DAIM curriculum, and in the development of the new DAIM area, I took care in learning about technological and physical space needs of the entire Fine Art department to observe potential opportunities for sharing facilities and/or equipment and was able to organize the funding, purchase of equipment and space that supports the entire Fine Art Program, The School of Arts and Letters and The University. I worked closely with Arts and Letters Dean Samantha Early, Vice Chancellor of Academic Affairs Uric Dufrene, The Office of University Information Technology, and Fine Arts Faculty to pull together the \$80,000 needed to support a new IT supported Mac lab that is open for digital courses and out of class student use. This new lab was supported by funding from The School of Arts and Letters, Academic Affairs, The Office of University Information Technology, The Fine Art Department and the DAIM start-up budget and is currently being built in Knobview Hall, with courses currently scheduled for Fall 2016.

I have also served my department by acting as the Barr Gallery Co-Coordinator, attending recruitment events, Chairing the Fine Art Program PR Committee, as well as working with other faculty to schedule courses, organize and oversee the Fine Art budget. I did all scheduling for twelve courses offered in Graphic Design and Digital Art and Interactive Media for fall 15, Spring 16 and Fall 16. This includes the oversight of four year course plans to make sure courses are being offered when needed and the organization of three full time faculty schedules and one part time faculty. I have volunteered to be the Fine Art Program BFA Coordinator for the 2016-17 school year and look forward to mentoring our seniors in preparation for their Senior Thesis Exhibitions and for their success after graduation.

I have had the pleasure of serving The School of Arts and Letters by participating in committee work, such as the A and L Marketing, Recruitment, and Persistence to Graduation Committee, during which we developed and hosted a university-wide majors fair and by participating in three full-time

professor faculty hiring searches, including searches for an Assistant Professor of Fine Art – Graphic Design, an Assistant Professor of Fine Art – Printmaking, and a Professor of Practice in the Communications Program. I also worked with administration and faculty at IU Southeast, Ivy Tech and JCTC to discuss potential agreements to boost recruitment.

As my institutional knowledge has grown, so to have my abilities to serve our campus and the IU Wide Community. I worked with professors Tim Haertel of music (main author of the certificate), Adam Maksl of Journalism, Jacob Babb of English and Writing, and Asst. Vice Chancellor of Academic Affairs, Angela Salas, to develop the Certificate in Multimedia Production proposal and implementation. This new certificate provides comprehensive instruction in production and writing techniques for the multimedia platform and is targeted to small businesses and non-profits but will also strongly augment the educational experience of many of our majors, providing them necessary job skills in the current market.

I have been a member of the Campus Information Technology Committee for the past year, where we review technological needs proposals and decide where funding is most in need. This committee also serves as a bridge between the head IUS IT Services and IUS faculty. I have recently been appointed by Chancellor Wallace as the IU Southeast campus representative on the IU Wide Campus Art Committee, for which I catalogued all public art on our campus.

In addition to my service to Indiana University, my service to the field of Fine Art in general and Digital Art in particular, including presenting about my research and jurying regional grant proposals, will be outlined in further detail throughout the service section of this dossier.

6.2 Service to the Fine Art Program

6.2.1 Digital Art and Interactive Media Area Author and Head

I have acted as Head of the Digital Art and Interactive Media I developed the curriculum in August, 2014. While the curriculum was going through the approval process, I worked to acquire equipment and space needed to support the new area, recruit and advise students, maintain current computer labs with the help of IUS IT, and coordinate curriculum of the digital foundations course with part-time instructors and the Fine Art Foundations Coordinator, Donna Stallard. I have managed budgets in support of DAIM, including my start-up budget and standard Fine Art budget.

6.2.2 Development and Improvement of Digital Art Facilities

6.2.2.1 Fine Art Program Equipment Checkout and Print Shop

I developed The Fine Arts Department Equipment Checkout and Print Shop to allow Fine Arts students to check out equipment for use while enrolled in Fine Art Courses. This checkout (affectionately called “the Gear Lab,” was developed from an empty office space using start-up funding I secured during my hiring process. I have been able to acquire over 70 individual pieces of equipment for use in all Fine Arts course projects, including digital cameras and camcorders with varying lenses, still and moving image tripods, graphics tablets for digital drawing, and a large format printer for fine art photographic prints up to 44” in the smallest dimension. Please see photographs

and more information and regarding the checkout in the Teaching Section and in supplemental materials.

With the addition of a new Fine Art area of Digital Art and Interactive Media, it became necessary to develop a studio space that supported the unique needs of this curriculum; therefore, I worked with University Facilities, School of Arts and Letters Dean Samantha Early, Vice Chancellor of Academic Affairs Uric Dufrene, and Fine Art Faculty members to acquire and retrofit a classroom space to serve this need. After over a year of discussions and approvals, I was able to convert room 214 in Knobview Hall into a digital studio (affectionately called the "Time-Space") which includes a professional photography and videography lighting and backdrop area, a green screen area for motion capture and color-keying, a stop-motion animation station with a copy stand, two computer stations with high powered systems and 4k (super high resolution) monitors, and a critique wall with track lighting. This space allows students to gain experience with professional processes, as well as the professional presentation of their work. This space was retrofitted with a key code lock that allows the equipment inside to remain safe but also allow faculty and advanced students the access they need. For more information and pictures, please see the Service supplementary materials folder.





6.2.2.2 New Professional Lighting and Digital Art Studio

Working with the Dean of Arts and Letters, IT, and Physical plant, I developed plans for, and oversaw the development of, a lighting and digital art studio to support the Digital Art and Interactive Media concentration in the Fine Art Department. The renovation of this space included removing the carpet and sealing the concrete floor, installing professional track lighting, finishing one wall with drywall for an exhibition surface and covering the rest of the walls with homasote to allow for the pinning of artworks on the walls, painting the space, installing wall mounted photo backdrops and professional lighting and installing furniture. This space includes a professional lighting studio, an animation workstation and two computer stations equipped with 4k (high resolution) monitors for 4K video editing capabilities. This new space, what we are calling the "Time-Space," has become an active center of digital and photographic technologies for majors in Digital Art and Interactive Media, and also for students in other Fine Art courses including Photography. I organized all the purchasing of equipment for this space as well as the acquisition of all new furniture, which was re-purposed from Physical Plant.



6.2.2.3 New Computer Lab

In the development of the new DAIM area, I took care in learning about technological and physical space needs of the entire Fine Art department in observing potential opportunities for sharing facilities and/or equipment. I found that the Graphic Design studio was in dire need of a hardware update. The 17 MacBook stations that are currently in the Graphic Design studio are very outdated and are not functional for practical purposes. Additionally, I realized that the only other computer lab that serves the Fine Arts program would not be able to support all Fine Art courses that need to be taught in a computer lab. In light of these pressing needs, I put together a needs assessment for lab space that included current and projected space/lab needs of the entire Fine Art Department, and subsequently developed a proposal for a new Mac Lab that would serve both Graphic Design and DAIM. I worked closely with Arts and Letters Dean Samantha Early, Vice Chancellor of Academic Affairs Uric Dufrene, The Office of University Information Technology, and Fine Arts Faculty to pull together the \$80,000 needed to support a new lab. In the end, a new lab was supported by funding from The School of Arts and Letters, Academic Affairs, The Office of University Information Technology, The Fine Art Department and the DAIM start-up budget and is currently being built in Knobview Hall, with courses currently scheduled for Fall 2016.

I worked with IT, Fine Art Instructor Jonathan Ruth, and Fine Art Assistant Professor Kok Cheow Yeoh to design a computer lab that fosters collaboration and ease of learning. The computers in the lab will have fast processing capabilities and will be installed in a fashion where students face each other while working, rather than facing the wall as do in our current lab. The lab will also have two projections linked to the instructor station that are displayed on two walls so students can easily view them during tutorials and exercises.

6.2.2.4 Fine Art Program Public Relations Committee

I have chaired the Fine Art Public Relations committee for the previous two years. We worked with students in the FA Design Center and Instructor, Jonathan Ruth, to develop a new logo and press materials for the department. The department MAKE IT HERE campaign was developed during this time, as were stickers, t-shirts and sunglasses with the department logo. We also met with Steven Krolak in Media Relations to update the website of the FA Department. Please see Supplemental materials for examples of work accomplished.

6.2.2.5 Barr Gallery Co-Coordinator

I served as the Barr Gallery Co-Coordinator (with Susanna Crum) for the 2015-16 academic year. In addition to acting as co-coordinator, I helped layout, install and de-install nearly every exhibition in from 2014-2016. I organized and installed (or oversaw students installing) nearly all digital technologies for the annual juried student exhibitions and all BFA exhibitions, including multiple video projections, multiple video monitors and several audio pieces.

My responsibilities as Barr Gallery Co-Coordinator are:

- Scheduling all exhibitions in the Barr Gallery for the 2016-17 academic year.
- Contacting and communicating with artists (arranging for delivery of work, installation, and take down of work), working with artists on show announcements, scheduling, receptions, etc.
- Installing exhibitions, lighting, labeling, wall repair and painting, taking down shows.
- Purchasing gallery supplies (tools, lighting, hanging hardware, painting supplies), etc.
- Coordinating design, printing, and mailing of show announcements.

- Writing publicity — sent to local and regional newspapers, magazines, and internal public relations.
- Working with Ogle Center and Physical Plant to coordinate regular gallery maintenance (floors, trash, etc.).
- Coordinating opening receptions (ordering food, drinks, paper supplies), maintaining a separate budget for receptions, etc.
- Selecting juror and arranging for cash awards from individuals, departments, offices, and businesses.
- Working with graduating seniors in organizing their senior shows — both BA and BFA exhibitions.
- Monitoring people counter.
- Maintaining a regular gallery budget.
- Overseeing gallery work-study student.

6.2.3 Advising

In addition to the extremely valuable advising done by the advisors in Arts and Letters, every semester I advise all DAIM majors and potential majors to make sure everything is on track with their degree plan, that they are registering for the correct courses, and to allow them to ask any questions they might have regarding their degree plan. I have met with an average of 10 students a semester for about an hour each. I find that because the Fine Art curriculum has had many changes recently that these meetings allow me to keep track of DAIM majors' progress.

6.2.4 Upcoming BFA Coordinator

I have volunteered to act as BFA Coordinator for the 2016-17 academic year. The responsibilities for this position include organizing new BFA application procedures, as well as overseeing the ongoing activities of the BFA program. The BFA coordinator is responsible for:

- Updating the BFA application to include date changes and inclusion of new BFA policies.
- Setting the calendar and arrange for BFA application reviews. Post announcements for new students wishing to apply.
- Setting date for BFA portfolio reviews with the faculty. Writing letters pertaining to acceptance/rejection, with additional recommendations for future applications.
- Maintaining budget, including paperwork for student/visiting artists, honoraria, general ordering, S&E.
- Dealing with BFA complaints. Notify faculty and set meeting for any grievances.
- Maintaining files (hard copy/e-documents) for each BFA candidate.
- Setting the student critique schedule for the entire BFA program.
- Maintaining the BFA program status that tracks the history of students, their discipline, their GPAs, and their graduation dates.

6.3 Service to The School of Arts and Letters

6.3.1 Committee Work

Search Committee: Assistant Professor of Fine Art – Graphic Design (2014-15)

I served on this committee while also serving on the printmaking search committee. This position received over twenty applications and successfully concluded the search and screening by hiring Dr. Kok Cheow Yeoh.

Search Committee: Assistant Professor of Fine Art – Printmaking (2014-15)

I served on this committee while also serving on the Graphic Design search committee. This position received 79 applications and successfully concluded the search and screening by hiring Susannah Crum.

Search Committee: Professor of Practice – Marketing (2015)

I served on this committee in the Fall of 2015. The search and screening successfully concluded with the hire of Tammy Voight.

IU Southeast School of Arts and Letters Marketing, Recruitment, and Persistence to Graduation Committee (2015-current)

I have served on this committee for one year. We have met several times and developed and organized a majors and minors fair, as well as developed a rough draft of a marketing campaign.

6.4 Service to the Campus and University

IU Wide Campus Art Committee

I was nominated by Chancellor Wallace to serve on the IU Wide Campus Art Committee. This committee is conducting an assessment and catalogue of the current state of public art on all IU campuses. Prior to the committee's first meeting symposium in Bloomington, I catalogued all works of art available to the public at IU Southeast and organized a presentation for the symposium. I unfortunately was not able to attend the symposium because of a death in my family but I arranged for faculty member Emily Sheehan to serve as my proxy. I will continue to be an active member of this committee.

Information Technology Committee

I have served on the Information Technology Committee from Fall 2015 to the present. We have reviewed and supported the implementation of many new technologies.

Game On Technology Fair

Fine Arts instructor, Jonathan Ruth and I organized and served at a Fine Art table for the Game On Technology Fair in the fall of 2015 and spring of 2016. This fair, held in the campus cafeteria, showcases technology available to students on our campus. We had fine art students demonstrate projection mapping, digital drawing and painting with Wacom tablets and 3D printing pens. Students

visiting the fair could try out the tablets and use the 3D printing pens to create sculptures. We also put photo/video cameras on display.

Chancellor's Medallion Dinner Student Art Exhibit

Along with the rest of the Fine Art faculty, I helped organize and install student artworks for the Chancellor's Medallion Dinner. For this exhibition, I created a looped video file of students' video art, installed a video monitor, and helped install paintings and drawings at the Horseshoe Casino.

Recruitment Ambassador

I serve as Recruitment Ambassador for the Recruitment and Admissions office IU Southeast Faculty Ambassadors program initiative.

6.5 Professional Service

6.5.1 2015 Society for Photographic Education

- **Speaker:** I applied for and was accepted to present about my creative practice at the 2015 SPE Conference in Louisville, Kentucky, titled "Video Projection and Our Built Environment."
- **Lecture Organizer:** I organized the IU Southeast Fine Art Department sponsorship of a main speaker at the conference, Chicago-based artist Jon Satrom. Jon also presented and conducted a workshop at IU Southeast during his visit. I introduced Jon's lecture at the conference to several hundred people. The IU Southeast logo was included on conference brochures and I spoke about the new DAIM program during my introduction.
- **Student Exhibit Organizer:** In coordination with the conference, I helped organize a public exhibition of students' video artworks created in response to social just issues. The exhibit included videos created by art students from IU Southeast, University of Louisville and Kentucky College of Art and Design, and was projected in the courtyard of the Center for Interfaith in downtown Louisville.

6.5.2 Public Lectures:

- (forthcoming) **Michigan State University**, Visiting Artist and Scholar Lecture Series, Department of Art, Art History and Design, East Lansing, Michigan, 2017
- **Hamburg University**, School of Cultural Anthropology, Hamburg, Germany, 2015
- **Rochester Institute of Technology**, School of Photography, Rochester, New York, 2014
- **The Paris College of Art**, Paris, France, 2013
- **The Carnegie Center for Art and History**, New Albany, Indiana, 2013
- **The University of Louisville**, Public Art Conference: Art and the City, Louisville, Kentucky, 2013
- **The University of Cincinnati**, College of Design, Architecture, Art and Planning, Cincinnati, Ohio, 2012
- **Hanover College**, Madison, Indiana, 2012
- **Ohio University** (via Skype), School of Art 75th Anniversary Alumni Lecture Series, 2012
- **University of Louisville**, Louisville, Kentucky, 2011

6.5.3 Symposium Organizer and Host

During my last year as Assistant Professor of Art at Bellarmine University, I collaborated with IU Southeast faculty Emily Sheehan and Brian Harper to host a symposium titled *Ephemeral Art and Context*. This symposium was held at both Bellarmine and IU Southeast over the course of two days. For a full symposium description see Professional Service supplementary folder.



Symposium Description:

Our commodity-driven culture is filled with physical representations of ideologies, where objects become embodiments of memory and merit. As we are drawn to tangible, physical materials and the illusion of permanence, we often miss experiences that present themselves in impermanent and intangible ways; in unnoticed spaces, in the grey areas of our memory, or in the tension or fluidity of movement. The ephemeral and fleeting nature of these experiences may make them less discernible, yet they are no less authentic.

Many artists are now seeking to highlight an appreciation of transience, where their works of art shift from objects of representation to communicative acts, exploring liminal spaces, changing/evolving materials and the incorporation of chance. The artists and curators involved in this symposium embrace the discourse surrounding ephemeral art, and will analyze the state of art media in their own practice and the practice of others, as it evolves from object to ephemera.

This symposium is hosted by Bellarmine University and Indiana University Southeast Art Program, the Bellarmine McGrath Gallery and the IUS Barr Gallery. Both galleries will exhibit the works of participating artists in two exhibitions: *the ephemeral, the fleeting*, on display at Bellarmine's McGrath Gallery, including works by Leticia Quesenberry, Natalie Tornatore and Lisa Walcott, and *the ephemeral, the evolving*, on display at IUS' Barr Gallery, with works by Courtney Kessel, Joyce Ogden and Linda Swanson.

All events are free and open to the public and did not require registration.

6.5.4 Other Professional Service

- **Juror**, *Indiana Arts Commission Regional Initiative Grants*, Louisville, Kentucky, 2014
 - o This service commitment was very time consuming and involved reading and evaluating many grant proposals submitted by regional arts organizations to the

- Indiana Arts Commission for operational support. We met as a group for a full day to decide which organizations were awarded funding.
- **Curated** exhibition, *the ephemeral, the fleeting*, at Bellarmine McGrath Gallery, 2013
 - o this exhibition was held in conjunction with the symposium Ephemeral Art and Practice and included works by three local, regional, and national artists.

7 Nomination