

WSU Five-Year Program Review
Self-Study

Cover Page

Department/Program: Visual Art & Design

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Introduction

Visual art has been a part of the human experience since the emergence of behavioral modernism during the Upper Paleolithic period. The impulse to represent the material world and human imagination in art, performance and sound is central to the heritage of our species. Now, in the third decade of the 21st century, these various material and expressive productions termed “art” occupy important expressive, economic and political locations in human culture. Students who wish to study art today are still driven by a desire to express themselves as individuals and in community with others.

The Department of Visual Art & Design (DOVAD) was founded at Weber State Junior College in 1939 and has grown with the university through institutional changes (from Junior College to College to University) and through two major facilities: the original campus art building (from 1966-2002) to our current home in the Ethel Wattis Kimball Visual Arts Center, dedicated in 2002 and still one of the most well-equipped art and design facilities in the intermountain west. As part of the Telitha E. Lindquist College of Arts & Humanities, we offer comprehensive undergraduate-level art, design and arts education instruction in the context of an open-enrollment university that welcomes students of all ages and backgrounds. We believe that education positively transforms students’ lives and that the visual arts provide immense expressive power for personal and social change.

Designed by a full-time faculty of practicing artists, designers and researchers, DOVAD’s curricula combines teaching foundational skills with the meaning-making that distinguishes the best in contemporary art. The department offers three degrees (Associates of Art, Bachelors of Art and Bachelors of Fine Art) and five emphasis areas of study: Design; Visual Arts Teaching; Two-dimensional art; Three-dimensional art and Photo/video art, together with a comprehensive set of supporting Art History courses which are required for all programs of study. The department also offers academic minors in Art; Art History; Visual Arts Teaching; Design for Digital Media and Photography/video.

In support of teaching pedagogy, the department includes the in-house Mary Elizabeth Dee Shaw Gallery: a 3,200-square-foot contemporary exhibition space with an attached 225-square-foot project room. Exhibitions in the Shaw Gallery include 1–2 annual exhibitions of national/international stature, twice-yearly student shows in support of the department’s BFA capstone courses, and faculty and regional exhibitions. Faculty are encouraged to incorporate gallery exhibitions into their course syllabi, making it an important pedagogical resource.

Standard A - Mission Statement

The mission statement of the department of Visual Art & Design reflects our dedication to nurturing students on their journeys to discover the potential of self-expression and engagement with the world through the creative arts:

The Department of Visual Art & Design teaches contemporary art and design in a supportive environment that allows students' creativity to flourish. Students build a robust foundation of visual literacy through study of the history of art, engage with local and global communities, and develop skills across media to equip them with the tools they will need to express their unique voices. Our learning community prepares students of all identities and backgrounds to navigate the fields of contemporary art, design and art teaching in order to shape their futures in the arts.

The department's mission is expressed in more detail through our stated learning outcomes. Those learning outcomes and the mission statement are the products of continuing faculty evaluation and planning. Please see *Essential Learning Outcomes* below.

	Department/Program Learning Outcomes (<i>Introduced, Developed, Mastered</i>)								
	Produce technically proficient visual work	Utilize conceptual frameworks, ethical reasoning, and critical	Demonstrate the ability to learn, adapt, and apply new techniques, tools, processes,	Assess, analyze, and synthesize historical and contemporary information regarding visual art and	Communicate effectively and ethically about visual media through written or oral means	Recognize and identify historically influential styles, movements, periods, theories, and practitioners	Implement contemporary professional practices	Work cooperatively, ethically, and effectively with peers	Explain visual art and design as a profession, practice, and global community
Core Courses in Department/Program									
ARTH 3950 – Photography: History, Theory & Criticism	D	D	D	D	D	D	D	D	D
ART 3515 – Art Methods & Resources for Secondary Teachers I	I	I	I	I	I	I	I	I	I
ART 3520 - Art Methods & Resources for Secondary Teachers II	D	D	D	D	D	D	D	D	D
ART 3530-Art Methods & Resources. for Elementary Teachers K-6	D	D	D	D	D	D	D	D	D
ART 3085 – Critical Issues in Art	D	D	D	D	D	D	D	D	D
ART 3995 – BFA Seminar (studio)	D	D	D	D	D	D	D	D	D
ART 4990 – BFA Thesis (studio)	M	M	M	M	M	M	M	M	M

Note: I = Introduced, D = Developed, M = Mastered

*May be repeated for credit

The department of visual art and design offers three degrees: the two-year Associate of Arts degree, the Bachelor of Arts, and the Bachelor of Fine Arts, with five emphasis areas, including Two-dimensional studio art, Three-dimensional studio art, Photography/video, Graphic Design, and Visual Arts Teaching (in the case of Visual Arts Teaching, students complete BFA requirements in DOVAD and then complete 24 upper-division credit hours of education training and practice offered through the College of Social Sciences and Education, which meets Utah state accreditation requirements for teaching arts from K-12). The department also offers Minors in Art, Art History, Photography/Video, Design for Digital Media and Visual Arts Teaching.

In each emphasis area, the sequence of courses is carefully designed so that as students progress through their degrees, skills from each learning outcome area are built upon, and coursework demands become increasingly complex. This results in students achieving a level of mastery appropriate to an undergraduate degree, preparing them for introductory arts-related employment and equipping them with the skills and tools they will need to be competitive if they choose to apply for graduate education (Weber State University does not offer a graduate degree in art or design).*

Department course content is regularly reviewed and revised by faculty to address changing student needs, and all new course proposals are evaluated by the full faculty before adoption. Close attention is given to the way that courses work together within each emphasis area's curriculum to deliver the cumulative content that will best prepare students for employment in the broad fields of art and design and to support their competitiveness for graduate study.

While core department and introductory courses in each emphasis area are offered fall and spring semesters, and upper division requirements in all areas are offered at least yearly in most cases, DOVAD often provides fewer course offerings than we would prefer. This is partly due to full-time faculty being committed to teaching enough lower division courses to meet student demand, but also to a lack of a ready pool of qualified artists and design designers willing to teach as adjunct faculty. Although the department typically adds six or more course sections to meet wait list demands before the beginning of each semester, it is not uncommon that 80 to over 100 students each semester do not find places in courses they wished to take.

Courses of Study

To support the department's learning outcomes, all art majors complete the same studio and art history foundations courses. *Foundations* consists of five studio courses: ART 1040 *Orientation to Visual Studies*, ART 1110 *Drawing I*, ART 1120 *Design Concepts*, ART 1130 *Approaches to Surface, Shape and Form*, and ART 1135 *Approaches to Materials, Space and Time*, plus three art history courses that include at least one survey course. Students who wish to earn a more studio-intensive degree are eligible to declare for the Bachelor of Fine Arts program once they have completed the studio Foundations courses with a minimum grade of B-. Students may choose to continue to pursue the Bachelor of Art degree if they wish to add a minor and study a language for a broader skill set.

BFA students will take approximately 75-88 credit hours in art/design and art history, through which they develop specific skill sets in their emphasis areas, cultivate area-specific proficiencies and cultivate historical and contemporary awareness of issues in art and design. They also become familiar with professional practices within their respective fields. In support of strong theoretical and historical awareness, students in studio emphases take ART 3085 *Critical Issues in Art*, and design students take ART 3451 *Design History and Theory*. All BFA graduates must take two capstone courses. Studio students (including those in Visual Arts Teaching) take ART 3995 *BFA Seminar* and ART 4990 *BFA Thesis* and Design students take ART 3410 *Design Seminar for Juniors* and ART 4410 *Design Seminar*. ART 4410 and ART 4990 culminate in a group student exhibition at the Shaw Gallery.

*Weber State University makes use of post-graduation employment data provided through *Lightcast* (a labor market analytics app) to better understand student employability. Unfortunately, Lightcast data is not a reliable measure of DOVAD program success with respect to what students do following graduation. Lightcast depends on Utah state employment data, which masks DOVAD art, design and art teaching student success in at least three significant ways: First, it excludes students who choose to leave Utah for out-of-state employment. Second, it has no way of accounting for the fact that students may choose to continue their education. The MFA is the terminal degree for studio artists and designers, and Utah does not have a top 50 nationally-ranked program in either field, so students may apply to programs elsewhere. Third, state data does not count students who choose self-employment. Both artists and designers may elect to work independently, creating speculative work or as consultants. None of the above avenues are counted as post graduate employment through state procedures.

Emphasis Areas (Please see Appendix K for Emphasis Area Course Listings)

Design

The design area emphasis is the most structured in the department. Students must complete eight required courses, including two capstone courses and one art history course in design history (ARTH 3451) and then choose seven courses from an elective list of 13, one of which is satisfied by an internship with a designer or related professional outside of the department. Internships are usually 1 to 2 credit hours per semester and are taken for credit. Which elective courses are chosen by a student will depend on their interests in graphic work (Printmaking), motion design, or illustration.

3D

The WSU 3D Media emphasis area provides a comprehensive environment for learning current and emerging practices in three-dimensional art. 3D emphasis students receive a broad knowledge of processes and technical training in beginning through intermediate courses in sculpture and ceramics. Through intermediate and advanced level courses students

learn to develop independently-driven studio practices that hone specific skill sets and develop critical thinking. Design, concept, and craft are equally stressed throughout our program, exploring both traditional and experimental approaches to art.

Students begin the study of 3D Media and other three-dimensional arts by enrolling in foundation courses ART 1120 *Design Concepts*, ART1130 *Approaches to Surface, Shape and Form* and ART 1135 *Approaches to Materials, Space and Time*. These courses involve the study of fundamental design principles and techniques including a working knowledge of various design methods and materials and their relationship to the planning, development and completion of assignment projects. They involve thinking and working with physical materials, with space, and problem solving for challenges in 3D media. An awareness of contemporary issues in the Visual Arts is stressed, equipping students with both the skills and theoretical understanding necessary to sustain independent investigation and creativity relevant to a wide range of creative fields.

2D

The drawing and painting curriculum directly supports programs at all levels in the Department of Visual Art & Design, from General Education and Foundations to the BFA 2-dimensional emphasis and BFA capstone courses. ART 1110 *Drawing I* is formally part of the 5-course studio Foundations sequence, but is taught frequently by faculty from the two-dimensional emphasis area. This course is also designated as fulfilling Creative Arts General Education (GenEd) requirements campus-wide, and also acts as a prerequisite for intermediate and advanced drawing courses, as well as painting courses at the 2000-level and above. In this way a single course has impacts and relationships to courses at all levels of undergraduate study, for both majors and non-majors.

The Printmaking curriculum supports programs at the 2000 level and above. However, the printmaking facilities are also used by Foundations, which introduces the students at that level to the area and helps to increase future interest. The Printmaking curriculum directly supports the BFA 2-dimensional emphasis, and BFA capstone courses as well as supporting Graphic Design area students who choose to use printmaking methods and techniques within their design-focused projects (Printmaking courses may count as Design Area electives).

The two-dimensional area also works to meet increasing student demand: In Fall 2025, the area responded to wait-list pressure on the ART 2600 *Painting I* course by adding a second section and re-configuring the use of the introductory painting studio to accommodate the needs and plans of the two contributing faculty members, effectively doubling the number of introductory painting students from 17 to a maximum of 34, and building capacity toward more robust enrollment in the Upper Division painting courses.

Photography/Video

The photography/video area regularly offers three lower division introductory courses, five upper division courses (including a variable topics course) and a photography-specific art history course: ARTH 3950: *Photography: History, Theory & Criticism*. The organization of curriculum in this area is a response to the department's commitment to continue offering analog-based imaging processes in addition to digital-based processes. Like other emphasis areas in DOVAD, Photo/video contributes courses to the departments' studio distribution area (ART 2450 *Foundations of Photography: Color/digital* and ART 2750 *Foundations of Video Art*) and also offers a popular Color/digital photography course that carries the GenEd designation and is frequently taken by non-Art majors (ART 2450).

Visual Art Teaching

DOVAD's recently renamed Visual Arts Teaching emphasis mirrors the studio BFA program with the addition of three upper division arts methods courses plus a fifth year that consists of 24 credit hours of instruction and student teaching in the department of education. Students who complete this program graduate with the certification necessary to teach art at the primary and secondary level in state public schools.

Art History

Within DOVAD, art history is an area of study, not an emphasis area. It serves all programs within the department and also offers a minor in art history. Students choose to lower division courses from a current list of three, which includes two traditional survey courses, ARTH 1090 *Art and Architecture of the World: Paleolithic to 1400 CE* and ARTH 1100 *Art and Architecture of the World: 1400 CE to Present*. Additionally, all DOVAD students will choose at least two upper division art history courses from a list of 10 courses that are offered in rotation and according to instructor availability.

With the recent retirement of the department's two long-time art history professors and the hiring of two new tenure-track faculty, the area's course offerings have undergone significant changes and updates. New area and period courses have been created to align with the expertise of the two new faculty members. The two survey courses listed above also carry the university's GenEd designation and are taken by majors and non-majors alike. More attention has been paid to scaffolding assignments in order to build students' analysis and writing skills, and courses now use free Online Educational Resources (OERs) to better support student accessibility. Both new faculty members are active scholars and regularly attend professional conferences for both course development and to make presentations. They maintain active publication and curatorial practices, participate in professional organizations and serve as active peer reviewers for publications in their respective fields of research.

Standard C - Student Learning Outcomes and Assessment

Measurable Program Learning Outcomes

At the end of their studies at WSU, students in both the BA and BFA programs will be able to produce thoughtful and innovative art and design work, be able to bring their own solutions to solving problems in their creative production, engage closely with clients (Design students), create coherent artworks addressing a variety of issues (studio art students) and be able to communicate effectively and teach art at the primary and secondary levels (Visual Art Teaching). Student achievement in these learning outcomes is measured primarily through performance in *Group Critiques* (entire class) in studio and design courses, written papers in art history courses, small group critiques and in individual feedback/critiques with the course instructor (in all courses.) Additional measurements are assessed through written work (papers, written responses, written peer critiques, etc.) and oral presentations, which may include images and digital outlines, depending on the instructor. The ability to work collaboratively is assessed by a work done in small groups and in peer critiques.

Expectation by degree:

1. *Bachelor of Fine Arts* (BFA) in Art and Design and *Bachelor of Arts* in Art:

Area 1: Creation & Innovation

- Technical Proficiency - Produce technically proficient visual work.
- Conceptual, Ethical, Critical - Utilize conceptual frameworks, ethical reasoning, and critical thinking skills in the making of visual media.
- Learn, Adapt, Apply - Demonstrate the ability to learn, adapt, and apply new techniques, tools, processes, and ideas.

Area 2: Analysis & Communication

- Assess, Analyze, Synthesize - Assess, analyze, and synthesize historical and contemporary information regarding visual art and design.
- Writing and Oral Communication - Communicate effectively and ethically about visual media through written or oral means.
- Recognize and Identify - Recognize and identify historically influential styles, movements, periods, theories, and practitioners of art and design in a global context.

Area 3: Professionalization & Collaboration

- Contemporary Professional Practices - Implement contemporary professional practices in the field.
- Cooperation With Peers - Demonstrate the ability to work cooperatively, ethically, and effectively with peers.

- Profession, Practice, Community - Explain visual art and design as a profession, practice, and global community.

2. BFA in Visual Arts Teaching:

Same as above BFA with the addition of:

- Teaching Licensure: Students in the Visual Arts Teaching emphasis must also meet the Teacher Education Professional Standards, which include maintaining professional conduct, ethical technology use, and classroom management skills.

3. Associate of Arts in Art:

Learning outcomes are the same as the department's BFA and BA degrees, but with expectations of reaching *Introduced* and *Developed* levels of achievement.

Learning outcomes are shared between all degree programs. DOVAD's Associate of Arts degree introduces the same breath of content as the Bachelors degrees, but without including the same requirement for upper division courses and the Mastered level of achievement. The Bachelors of Fine Arts in Art Education includes a fifth year of general teaching and practicum education to prepare students to meet the requirements of state certificates in K-6 and secondary teaching. Current learning outcomes for all degree programs were instituted following our last NASAD accreditation report in 2015.

As a unit of an open-enrollment institution which admits students with a wide variety of prior learning experiences, DOVAD purposefully designs its lower division curriculum to give all students the foundations they need to more deeply explore the conceptual and material areas that make up our upper division course content. Upper division curricula in each emphasis area are devised to equip students with the experience and knowledge needed to pursue careers and art and design, and to prepare them to be competitive candidates for appropriate graduate study in their areas of interest, should they choose to pursue that course.

The department's assessment methods to measure student learning vary by course structure and content, and include written work, testing and group and individual critiques, in which instructors evaluate students' solutions to assignments and require them to speak about their own work and to provide meaningful, constructive feedback to their peers. DOVAD's new assessment plan implemented 2020-2022 addresses the totality of the effectiveness of the department's programs through an updated curriculum grid that measures stages of student development with a focus on assessing student learning outcomes as opposed to an emphasis

on final grades in courses. Through the *Canvas* Learning Management System (LMS), DOVAD's courses are intended to be assessed by every instructor each semester. This new system is helping to generate a greater understanding of evidence of learning in order to improve our recognition of changing program needs and give faculty a greater ability to understand the effectiveness of our curricula. The current assessment plan consists of three elements:

1. DOVAD *Essential Learning Outcomes* (ELOs) have been articulated with the Weber State University *General Education Essential Learning Outcomes* (GELOs) (*Content Knowledge; Intellectual Tools; Responsibility to Self and Others* and *Connected and Applied Learning*). In courses which carry the GenEd designation, DOVAD bases its assessment on *Signature Assignments* (assignments that require students to integrate and apply course content to address a significant personal, social or professional question or issue through critical and/or creative thinking, problem-solving, etc.). These are collected and archived from department GenEd courses. These courses include ART 1010, ART 1030, ART 1110, ART 2450 and ARTH 1090 & 1100. The rubric in Canvas is titled "Signature Assignment" in order to be collected by the WSU Office of Institutional Effectiveness.

2. The department uses a Curriculum Grid to measure student development at three stages:

- *Introduced* (I): Foundational concepts.
- *Developed* (D): Intermediate skill building.
- *Mastered* (M): Culminating expertise, typically assessed through a capstone thesis exhibition.

Each course has its own specific set of learning objectives and level of expected achievement which were established by the department. Faculty include DOVAD learning outcomes on syllabi for each course in addition to other course objectives. It is intended that all faculty evaluate their courses each semester through this Canvas "assignment" for the purpose of assessing their individual courses and how they contribute to the program as a whole, and link to effectiveness of student learning outcomes. The Canvas assessment is meant to provide a reflection of teaching effectiveness separate from students' assignment grades and final course grade. This assessment is typically done at the end of the semester for optimal results.

3. DOVAD's capstone courses (ART 3410, ART 3995, ART 4410 and ART 4990) are assessed on Canvas by course instructors. Performance in these final courses will be measured with greater scrutiny to determine program successes and needs. Student thesis exhibitions should be documented and archived for five-year assessment reviews.

Beginning Fall semester 2023, the Canvas-based course assessments evaluating individual courses based on their specific learning outcomes have been completed by instructors for

many studio, design and art history courses, and evaluations based on GenEd Learning Outcomes reflected in courses' signature assignments have been collected for courses carrying the GenEd designation. The large majority of studio, design and art history courses are rated by instructors as having 90+ percent students meeting or exceeding expectations. GenEd courses have slightly lower numbers for those rankings, but still generally show more than 80 percent of students either meeting or exceeding course expectations. We believe this record of successful teaching reflects the years of individual and collaborative effort that faculty have put into course design and content.

Discussion

Although the department has made efforts to incorporate final course reviews through Canvas into the normal grading routine, we have experienced barriers. Faculty compliance with the end-of-course assessments has not been consistent across the department. Part of this may be due to forgetfulness at the typically busy period at the semester's end, or to difficulties with setting up the evaluation assignment, including locating the rubrics. The department resource page on Canvas has an instructional video available that walks faculty through this process. Another likely barrier has been effectively communicating the need for these course assessments to adjunct instructors who do not attend faculty meetings. We are working to improve instructors' response rates, but even with increased compliance, there may be issues of instructors' ability to uniformly and objectively evaluate their courses in a way that produces meaningful data. The Weber State University Office of Institutional Effectiveness has suggested that a better solution may be to have particular course assignments tied to course learning outcomes in order that those outcomes may be assessed individually. This would also help eliminate the masking of differences in performance in learning outcomes that is a weakness of looking at students' final grades alone.

A. Other programs

General Education Outcomes

As described above, the Department of Visual Art & Design offers six courses which carry the general education designation. Two of these courses, ART 1010 (*Introduction to the Visual Arts*) and ART 1030 (*Studio Art for the Non-Art Major*) are designated as non-major courses and do not count toward a department degree. They have proven extremely popular over the last decade with students earning degrees in other fields. Enrollments in ART 1010 and ART 1030 often exceed one-quarter of total department enrollments in a semester. Likewise, the two art history survey courses, ARTH 1090 (*Art & Architecture of the World: Paleolithic – 1400 CE*) and ARTH 1100 (*Art & Architecture of the World: 1400 CE – Present*) remain popular creative arts (CA) designated GenEd courses for the university student population. The remaining two GenEd courses, ART 1100 (*Drawing I*) and ART 2450 (*Foundations of Photography: Color/Digital*) are studio courses taken by both art majors

and non-majors. In all cases, the department's GenEd offerings provide valuable exposure to the arts and art history for the larger university community. As noted above, department learning outcomes are aligned with GenEd learning outcomes.

Concurrent Enrollment

DOVAD also offers a selection of its GenEd courses to High School students through a robust and growing Concurrent Enrollment program in which high school teachers teach these courses in essentially the same form that they are found at the university level. This not only provides introductory university-level content and credit to state high school students, but also serves as an introduction to the department for students who might choose to attend Weber State University. Currently, more than 40 high school teachers offer DOVAD's content in state high schools, primarily ART 1010.

Lindquist College Interdisciplinary Programs – Film Studies Program

Along with the four other departments that make up the Lindquist College of Arts & Humanities (Communication, English, World Languages & Cultures and Performing Arts), the Department of Visual Art & Design supports the College's interdisciplinary *Film Studies* program. Three DOVAD courses are included in the Film Studies Core Electives: ART 2750 *Foundations of Video Art*, ART 4550 *Advanced Photography: Lighting for Photo & Video* and a new course created specifically to serve both Art and Film Studies students: ART 3250: *Experimental Filmmaking*. A member of the DOVAD faculty also serves on the Film Studies Advisory Board each year.

Five/Seven-year Assessment Summary

Since the departments last full accreditation review for the National Association of Schools of Art & Design (NASAD) in 2015, DOVAD faculty have made a number of changes in response to reviewers' recommendations. Please see *Standard H – Program Summary* below for details.

Standard D - Academic Advising

Advising Strategy and Process

DOVAD's advising strategy begins by dividing students into two groups: 1) incoming students and non-art majors declaring a minor in the department or wanting to know more information about what is offered, and 2) declared majors who have made a decision about their course of study (BA) or have selected an emphasis area (for student students seeking a BFA, this is done at the time they declare). Students declaring as BFAs, students interested in minoring in one of our five minor programs and those who are interested in what the department can offer are mostly advised by the department chair after they have had an initial meeting with a Linquist College of Arts and Humanities advisor. College level advisors can give students and effective overview of their entire course of study, including the GenEd requirements for each of our degree programs. Once the initial college-level advising meeting is complete, students generally meet with the department chair to discuss options and requirements in the various degree plans.

After a BA student has identified a material or topic area (or areas – ie., a students may want to study both sculpture and video art) and a proposed minor, they are encouraged to have subsequent yearly advising meetings with a faculty member from that area (or areas). A student planning to earn their BFA does not need to complete a minor and will primarily meet with faculty in their emphasis area(s). Students pursuing the BFA in Visual Arts Teaching (VAT) will be advised by the department's VAT faculty member while they complete coursework in DOVAD (and may also be advised by a faculty member in their studio or design emphasis area), and then will be advised by faculty from the Department of Education as they complete teaching training.

DOVAD faculty understand the connection between competent advising and student retention and degree completion times. Although catalog descriptions are available to clearly indicate content and prerequisites, it is sometimes the case that students do not identify the most efficient order of courses to enroll in to complete their desired degree. Regular advising meetings together with quick updates with faculty as students prepare to register for upcoming semesters introduces efficiency with respect to a student's staying on track with their degree progress.

Effectiveness of Advising

Beginning in Spring 2023, department advising was shifted from a part-time dedicated staff advisor to faculty members. This move aligns DOVAD's advising process with other departments in the Lindquist College, each of which distributes advising duties over several

(or the entire) faculty. We expected that this change would result in more effective advising since area faculty should have a deeper understanding of the relationship between coursework, student's interests, and their post-graduation intentions, and data indicates a measurable (approx. 14%) increase in retention from Fall 2023 to Fall 2024. The shift to faculty advising has created a moderate learning curve as faculty familiarize themselves with university course requirements outside of the department as well as Weber State's *Cat Tracks* degree evaluation tool. Faculty advising over the past three years has also revealed a natural unbalance in time spent advising due to different faculty-to-student ratios between emphasis areas as well as the number of entering students and non-majors (advised by the department chair) being greater than the number of declared students in any emphasis area. Beginning in Fall semester 2026, the department will address differences in time committed to student advising by establishing a system whereby all faculty will begin to advise a portion of undeclared and minor students in addition to students in their emphasis areas.

Standard E - Faculty

Faculty Qualifications (please see Appendix I for detailed information)

The Department of Visual Art & Design has 15 full-time faculty members (12 on tenure lines, two on renewable instructor contracts and one single-year hire while we search for a tenure-track colleague in Design – the department currently has 13 tenure-track lines), eight full-time staff, four of whom regularly also teach courses in the department, and between 22 and 25 adjunct faculty hired on semester-by-semester contracts according to teaching needs and instructor availability. Courses are taught by practicing professional faculty who model the excellence expected of students. All full-time faculty members hold terminal degrees in their fields of practice: the MFA for studio art and design faculty and the PhD for art historians plus our single Visual Arts Teaching (art education) professor. Each year, all but one or two of our adjunct faculty also hold terminal degrees, although we have occasionally hired exceptional instructors without a terminal degree to lead lower-division courses as allowed by Weber State University policy. All faculty complete required trainings in data security, student rights and confidentiality policies in compliance with FERPA, and are encouraged to take advantage of different kinds and levels of professional development training through the university's *Center for Excellence in Teaching and Learning* (CETL). Please see appendix G for individual faculty members' information.

DOVAD is divided into five emphasis areas (plus the *Foundations* and *Art History* curriculum areas) with faculty as indicated:

<i>Graphic Design:</i>	Four full-time faculty
<i>2D Studio Art:</i>	Two full-time faculty
<i>3D Studio Art:</i>	Two full-time faculty
<i>Photography/video Art:</i>	Two full-time faculty
<i>Art Education:</i>	One full-time faculty
<i>Foundations:</i>	One faculty coordinator who is also full-time faculty
<i>Art History:</i>	Two full-time faculty

Additionally, the department has a three-year (maximum) *Visiting Faculty* position that allows students to work with new faculty who are often recent graduates or who have been working primarily in a studio practice. This assures a regular flow of artistic ideas and information from voices outside of the permanent faculty.

Current Full-time DOVAD Faculty (in alphabetical order; TT indicates tenure track)

Kellie Bornhoft, Asst. Professor; Foundations Coordinator (TT, pre-tenure)
Matthew Choberka, Professor 2D (TT, tenured)

Albert Choi, Asst. Professor Design (TT, pre-tenure)
Paul Crow, Professor Photo/video (TT, tenured)
Benjamin Evjen, Asst. Professor Design (TT, pre-tenure)
Dr. Maria del Mar Gonzalez-Gonzalez, Asst. Professor Art History (TT, pre-tenure)
Dr. Stephanie Kimmey, Asst. Professor Art History (TT, pre-tenure)
Jason Manley, Professor 3D (TT, tenured)
Thi Nguyen, Asst. Professor Design (TT, pre-tenure)
Jeremy Nixon, Instructor (one-year replacement position; not TT)
Dr. Ran (Cathy) Qi, Asst. Professor Visual Art Teaching (TT, pre-tenure)
Andrew Rice, Instructor 2D (Printmaking) (renewable contract; not TT)
Ariel Wilson, Visiting Faculty Instructor (3-year non-renewable contract; not TT)
Joshua Winegar, Professor Photo/video (TT, tenured)
Stephen Wolochowicz, Professor 3D (ceramics) (TT, tenured)

Full-time DOVAD Staff

Ivy Brenneman, DOVAD Concurrent Enrollment Liason
Camela Corcoran, Exhibitions Manager
Dr. Andrea Ferber, Shaw Gallery & Exhibitions Manager
Alexis Kiedaisch, DOVAD Outreach & Marketing Manager
Cynthia Kurien, DOVAD Administrative Specialist III
Arthur Morrill, Photography Lab Manager/Printmaking Assistant
J.P. Orquiz, Sculpture Lab Technician
Carter Pasma, 3D Studio Manager
Jeremy Stott, Director of Digital Media/Instructor

Programmatic/Departmental Teaching Standards

DOVAD evaluates its teaching and student progress through a structured set of *Essential Learning Outcomes* (ELOs) – see above. These standards apply across the Associate, Bachelor of Arts, and Bachelor of Fine Arts programs. The department's teaching and curriculum is designed to help students achieve proficiency in the three primary areas of *Creation & Innovation* (including technical proficiency and conceptual thinking); *Analysis & Communication* (becoming fluent in visual literacy and understanding contemporary art and design in an historical context), and *Professionalization & Collaboration* (understanding and developing a professional practice and working effectively and ethically with artists, art professionals and a wider community). For many years DOVAD was accredited by the National Association of Schools of Art and Design (NASAD). As the department enters a new era of aligning accreditation with the university through the Northwest Commission on Colleges and Universities (NWCCU), we expect to maintain equivalent standards that will continue to assure excellence in the education that we offer and will prepare graduates for

careers in the arts, design and arts teaching, as well as allowing them to be competitive in seeking advanced degrees.

Faculty Scholarship

All full-time DOVAD faculty have ongoing involvement in their own creative practices (for studio art), client-based and other design work (for designers) and curation and research for art historians and art education. Regular reviews at the department, college and university levels require ongoing work in scholarly research and/or curatorial or creative work in order to be granted tenure and to advance in rank. Please see appendix G for details on faculty scholarship and teaching. Numerous resources exist at the university and college levels for supporting creative work and research.

Mentoring Activities

While Art, Design and Visual Arts Teaching majors are not formally assigned a mentor, most students meet with faculty for advising and receive crucial program information in introductory level courses. Additionally, students may receive mentoring through individual studies and for-credit internships.

Diversity of Faculty

DOVAD has made continual efforts over the past dozen in years to assure that vacant faculty and staff positions are listed widely (nationally in the case of tenure-line positions) and that listings make clear that the department welcome candidates from a wide variety of backgrounds, experiences and viewpoints. Hiring policy no longer allows the assigning of an advantage to candidates from underrepresented groups, but a review of more than a decade of successful hires shows clearly that when the department has chosen a faculty or staff member from an under-represented group, the assignment of an advantage was never the deciding factor.

The department currently has nine male and six female faculty member members, five of whom identify as other than white. When the Gallery Director is leading a course (built in to her contract), then the number of female faculty increases to seven. Staff is more evenly split with four each male and female staff members, two of whom identify as other than white. Four staff members have contracts which include teaching.

Ongoing Review and Professional Development

Like all Weber State University faculty, members of DOVAD undergo a regular review process. For decades all department faculty members (tenure-line and instructors), have provided a Faculty Annual Review (recently renamed the *Annual Faculty Performance*

Review – AFPR). This annual review allows the department Chair and college Dean to assure that faculty are providing quality teaching, engaging in appropriate scholarship or creative production and providing service at the department, college and university levels. AFPR's are also used in rating faculty members for merit increases in years when those are awarded by the state legislature.

All tenure-track faculty are also required to go through a staged review process with the aim of achieving tenure and rank increases. In the first six years that a tenure-track faculty member works in the department, they will be reviewed by the department chair (second year), and by their peers (for teaching) and by three ranking tenure committees at the department, college and university levels twice: at the third year and sixth year marks. These reviews are in addition to the AFPR, meaning that by the time a faculty member is eligible to apply for tenure, they have undergone at least eight separate reviews, two of which have seven distinct levels (peer teaching reviews, department, college, university, Provost, President and Board of Trustees, at the third- and sixth-year reviews). For faculty members who are granted tenure and are promoted to Associate Professor, post-tenure reviews take place every five years thereafter and AFPR's continue to be conducted yearly.

Use and impact of High Impact Educational Experiences (HIEE)

Although DOVAD offers several courses and opportunities that carry formal HIEE design designations (SUS-Sustainability; CEL-Community Engaged Learning; INT-structured internships), the majority of courses offered by the department meet one or more HIEE attributes, even if they are not officially designated HIEE. These include:

- High-level performance expectations
- Meaningful interactions (through the critique process and group projects)
- Quality feedback (that goes significantly beyond assigning grades)
- Opportunities to reflect and integrate learning
- Demonstration of competence

Through individual critiques with a course instructor, group critiques with the instructor and peers, and critiques involving other faculty members, students in DOVAD receive thoughtful feedback that provides a depth that is uncommon in traditional classroom settings. Final projects in lower-division courses and course-long projects in upper-division studio and Design courses are determined with significant student input and are critiqued throughout the creative production process, allowing polyvalent feedback and assessment that addresses multiple learning outcomes (ie., communication and creating meaning; technical expertise, and judging the appropriateness of chosen form to express a particular idea; the ability to communicate clearly about one's work and intentions etc.)

Evidence of Effective Instruction

As noted above, full-time faculty members go through numerous review steps yearly and at the two-, three- and six-year marks toward tenure. Following the granting of tenure, faculty are reviewed every five years as required by Utah state regulations. Instructors who were not hired on a tenure line submit an AFPR yearly, and adjunct instructors' course evaluations are reviewed by the department chair at the end of each academic year. Additionally, data is gathered through Canvas to assess the effectiveness of all department courses. Please see the link provided under *Appendix J*.

Standard F – Program Support

Support Staff, Administration, Facilities, Equipment, and Library

Adequacy of Support: Staff and Administrative Support

DOVAD is fortunate to have a long time Administrative Specialist with a broad knowledge of department history and institutional policies. She accomplishes a wide variety of departmental work, including much of the course scheduling, teaching load tracking, financial reporting and budget reconciliations. She also serves as the operational liaison between the department and the Lindquist College and the university. However, as this position's duties have increased due to changes in college and university reporting, the workload has at times exceeded expected hours. Because of this, the department chair will request an audit of the position during the 2026/27 academic year.

Other staff play a vital role in the department's efficient functioning:

- DOVAD's outreach and marketing manager oversees traditional and social media marketing for the Shaw Gallery's exhibitions and related events, outreach and academic recruitment efforts for the department, and administers the department's *Arts in the Parks* program, which provides art activities to Ogden children throughout the month of June.
- The department's Gallery & Exhibitions Director oversees the planning and staging of both university-linked and national and international exhibitions at the Mary Elizabeth Dee Shaw Gallery and at Ogden's downtown Dumke Arts Plaza (in partnership with Ogden City). The Gallery & Exhibitions Director plays a vital role in bringing notable contemporary art to the department's students, the university and the greater Ogden community.
- The Shaw Gallery Exhibitions Manager works closely with the Gallery & Exhibitions Director and is responsible for receiving, installing and removing all exhibition-related artwork in accordance with standard gallery practice, for maintaining gallery spaces, and for assisting with related programming at both the Shaw Gallery and the Dumke Arts Plaza.
- The DOVAD Digital Lab Manager oversees five separate computer labs that are used by students throughout the department. In addition to computer-based resources, the digital labs offer scanning and inkjet and laser print output.
- The Photography Lab Manager/Printmaking Lab Assistant oversees all aspects of our dual-mode analog and digital processes photography lab, photo and video equipment checkout, maintenance and repair, studio space scheduling, and organizing the area's student workers. The equipment check-out also serves the Lindquist College's interdisciplinary *Film Studies* program. Additionally, this position provides technical assistance and support to the 2D area Printmaking lab.

- The Ceramics/3D area Studio Assistant position provides assistance in the Ceramics and Sculpture areas, including clay mixing, identifying and completing necessary equipment repairs and upgrades, and helping to ensure a safe work environment for students.
- The Studio Technician/ACT (Art, Computing and Technology) Lab studio assistant maintains analog and digital equipment needs in the Sculpture Lab and the ACT lab (both open to all DOVAD students), works with students in Sculpture and Foundations courses, and completes necessary equipment maintenance, updates and repairs. This position also enhances student safety in these areas.

All staff members complete required university training in areas such as conduct, self-governance, and appropriate safety protocols. Additionally, all staff are reviewed yearly through the university's *Performance Enhancement Review Program* (PREP), which facilitates a constructive review by the staff members' supervisor (the department chairperson) and sets goals for the upcoming year.

Adequacy of Administrative Support

Over the past decade, DOVAD has been fortunate to enjoy productive and supporting relationships with three Lindquist College deans. The current dean is no exception, supporting faculty in their teaching and research. While the department has generally had productive working relationships with other university administrators as well, like many art and design programs we regularly need to clarify how classroom instruction in the arts and design is different than more common lecture-based learning models. For instance, DOVAD's lecture/laboratory studio course structure means that faculty meet the 12 credit-hour per semester load requirements through teaching six courses per year compared to many departments' eight courses per year load, but our contact time is actually 18 hours per week versus approximately 12 hours per week for faculty in other departments who teach a 4/4 course load, or one-third more. This difference, combined with all the necessary technologies that need to be taught to students studying contemporary art and design, together with requirements for faculty's continuing creative output, must be constantly reiterated to unfamiliar administrators and colleagues.

Adequacy of Facilities and Equipment

DOVAD facilities, including teaching studios, computer labs, the photography lab and studio and fabrications shops, are among the best in the region. Recent improvements include an increase in capacity of 3-D printing equipment in the Art, Computer & Technology (ACT) lab, purchases of a digital clay printer, a 60-inch inkjet printer and digital laser cutters. For day-to-day studio courses, facilities meet the needs at all levels.

When the Kimball Visual Arts Center was designed in 2000, the faculty reexamined facility health and safety standards. As a result, the Kimball building has significant safety features, including fire-suppression architecture and a powerful ventilation system in all areas that produce fumes, gasses and dust. Faculty also re-examined studio processes and in some areas, such as printmaking and photography, safer materials and processes were adopted. For example, in printmaking, intaglio plates are now no longer etched in nitric acid. Instead, ferric sulfate is used. The film-processes section of the photography area has transitioned away from powdered reagents to liquid stock solutions, decreasing inhalation hazards. Students are instructed on safety practices in the wood and metal shop areas and they must pass a safety test in order to use equipment. MSDS notebooks that pertain to chemicals used in the studios are available in those studios. The full facility is reviewed annually for safety and fire code violations.

Equipment is maintained on a regular basis by area faculty and staff. While some equipment, such as table saws and welders, have a relatively long life-span, computers in DOVAD are replaced every five years, according to university *Information Technology* (IT) standards. Since the building's opening, funds for equipment and technology have come from student course fees, but with the 2025 budget-related elimination of course fee collection, technology replacement and repair will in the future (2026) come directly from a university fund.

All faculty offices are located within the Kimball Arts building, either on the first or third floors, or adjacent to studio areas. As noted by outside reviewers from NASAD in the department's last full review, there is a pronounced lack of studio space for advanced and capstone students who are required to make independent work, and no dedicated studio space is provided for faculty. It can be argued that studio spaces for students and faculty would create an even more collaborative and active environment for learning and making within the department, although the need for student studio space is the immediate priority.

The Kimball Arts building provides adequate teaching space for the Department's GenEd course sections, but only because many sections or ART 1010 *Introduction to the Visual Arts* and ART 1030 *Studio Art for Non-majors* are now taught online. Art history survey courses are taught in either a 65 or 80 seat classroom, with double digital projectors and an audio system. While classrooms and studio spaces for other courses are adequate, there is a problematic lack of dedicated studio space available for advanced students and BFA candidates, which supports their developing independent work and a sound studio practice. While DOVAD's BFA curriculum strongly emphasizes studio continuity and self-direction for these advanced students, student studio space in the current facility dedicated for such self-directed, longer-term studio work has been handled on an ad-hoc basis. DOVAD capstone students currently occupy a small former bookstore satellite and the back half of the buildings only large lecture hall. While faculty, staff, and students work in a collaborative

and flexible way in the department, and frequently cooperate to set aside space for independent work by the BFA candidates, the lack of permanent studio space for them still creates a shortfall between our curricular philosophy and our current facilities. Case-by-case solutions for space are inherently disruptive, and a longer-term solution is crucial to the effectiveness of the department going forward.

Adequacy of Library Resources

The Weber State University Stewart and Davis Campus Libraries offer a broad range of information resources and services in support of WSU's mission and goals. The Stewart Library is open approximately 100 hours per week during Fall and Spring semesters with shorter hours at the Davis Campus and during Summer Semester and semester breaks. Off-campus access to resources and services is available 24/7 through the library's website. Its collection of information resources includes:

- Over 665,000 electronic book titles
- Over 330,000 physical book titles
- Over 182,000 electronic media
- Over 125,000 electronic serials
- Access to almost 1,500 electronic databases

Library holdings are fully indexed in its online catalog. To assist patrons in finding the information they need, on-site and online reference and research assistance is provided by reference librarians and well-trained staff. Holdings of other Utah libraries and libraries world-wide may be easily accessed via our website and resources from these libraries are readily available electronically or through interlibrary loan. Membership in the Utah Academic Library Consortium provides WSU students circulation privileges at all other Utah academic libraries.

The Stewart Library's collection of art and design materials includes over 15,000 bound volumes, several hundred videos, 48 current periodical subscriptions, plus electronic access to a number of relevant databases and full-text journals including *Art Full Text*; *Gale Fine Arts*; *Oxford Art Online*, *JSTOR*, *Art Museum Image Gallery* and many more. For a complete list of arts and humanities databases, go to <https://library.weber.edu> and click on *Article Databases* and then on *Visual Arts*. The library also provides information literacy classes to teach students how to effectively find, evaluate, and use information to meet their academic and life-long learning needs. DOVAD faculty are actively involved in developing the library's art and design collection, and the library has a full-time staff librarian overseeing arts and humanities materials. The result is a collection increasingly focused and relevant to current faculty teaching and research needs and the needs of students.

Standard G - Relationships with External Communities

The Department of Visual Art & Design participates in significant and ongoing relationships with the community of Ogden and within the university. These include:

1. Mary Elizabeth Dee Shaw Gallery exhibitions and events

Each year, the Shaw Gallery presents exhibitions and educational programs that provide visitors access to a broad range of contemporary art. The Shaw Gallery engages a diverse audience, creates a sense of community, provides insight into the creative process and challenges visitors to contemplate, discuss and understand the historical, social and cultural context of contemporary art. It serves Weber State University and the community of Ogden and Northern Utah by presenting the work of students plus at least yearly exhibitions from regional, national and internationally-recognized artists, including new works and original scholarship. The gallery supports creative education and experiences through the opportunities it provides for community members to engage with contemporary art and meet and speak with artists, curators, and performers through exhibition tours, lectures and events. Gallery programming is always free and open to the public, and encourages visitors to contemplate important issues that impact people everywhere.

2. Dumke Arts Plaza exhibitions and events

In partnership with the City of Ogden, DOVAD presents contemporary art exhibitions downtown at the Dumke Arts Plaza to enhance the cultural fabric of the Northern Utah community. Two shows by artists of national and international stature are programmed per year in a purpose-built outdoor exhibition and performance space. The Plaza also has a permanently installed video display and audio system that allows multiple new media works to be programmed in conjunction with sculptural work in the larger space. These exhibitions, along with separately curated performances and events, draw crowds of Ogden residence and visitors each weekend.

3. Arts in the Parks

Since 2012, DOVAD's *Arts in the Parks* program (often in collaboration with the College of Sciences' program *Science in the Parks*) has offered four to six week summer programming for Ogden area elementary school age children. By providing hands-on activities in the arts (and sciences) the program is designed to captivate and invigorate a public interest in the visual and performing arts, and to engage with children and families during the summer months, outside of school. Each program runs for approximately four to five weeks during the summer in conjunction with Ogden School District's summer lunch program, held in local city parks. By bringing visual and performing arts activities into the community, the department is able to reach an audience that includes populations often underrepresented among arts audiences.

4. Matthew S. Browning Design Lab

The Matthew S. Browning Design Lab was established to carry forward the legacy of Ogden-based innovator, entrepreneur, and community catalyst Matthew S. Browning. This community-centered creative laboratory supports new and inspiring collaborative projects in which student and faculty teams from across campus and the community can experiment in the design of new systems, services, experiences, interfaces, organizations, policies, frameworks, tools, and products. Bringing design thinking to the forefront of local entrepreneurial and research projects, the Browning Design Lab fosters innovative creative endeavors that link the Ogden community and Weber State University.

5. ART 3720 *Public Art*

The upper-division department course *Public Art* focuses on students locating sites and communities in the greater Ogden community, then proposing and carrying out a public art project. Students in the course are required to work with the municipality and community in order to create meaningful, expressive works that often reference both the present of the site and its history. This course is taught by a faculty member with extensive public art experience.

6. *Film Studies* interdisciplinary program

As detailed above in Standard C, DOVAD collaborates with the other four departments in the Lindquist College of Arts and Humanities to support the College's interdisciplinary *Film Studies* program. DOVAD offers three courses that are core electives in the program's curriculum. The department also recently built out a video and audio editing room in the Kimball Visual Arts building for use by Art, Design and Film Studies students, primarily those currently enrolled in one of the Films Studies/DOVAD elective courses.

Standard H – Program Summary

Results of 2017 National Association of Schools of Art & Design (NASAD) Program Review and department responses

Short Term Recommendations

1. ***Problem identified:*** Processes for safety oversight of facility need clarification.

Action taken: DOVAD now works more closely with Weber State University Environmental Health and Safety and the Weber State University OSHA representative to assure that spaces within the building have necessary safety infrastructure and support. These include up-to-date first aid kits and eye wash stations where needed, as well as updated safety protocols and trainings. Additionally, in 2023 the department was able to hire two full-time studio technicians, one of whom devotes monthly time to oversight of the facility and working with university facilities management.

2. ***Problem identified:*** The review team recommended that discussions take place at the college and departmental level to review the current proportion of full and part-time faculty in the department, how these faculty members are mentored and evaluated, and whether faculty composition permits full-time faculty to take advantage of leaves for creative activity and research, as well as leadership at other professional opportunities.

Action taken: In 2023, then-Provost Ravi Krovi funded a full-time DOVAD instructorship to help decrease our dependence on adjunct instructors. While this helped the department meet student demand for courses (especially introductory and GenEd courses), DOVAD still depends heavily on adjunct instructors to meet enrollment demands. Although numbers vary from semester to semester, the department currently employs 24 adjunct instructors. Put in perspective, with 15 full-time faculty instructors and four staff members who also teach, adjunct instructors make up over 55% of teaching personnel and teach just over one-half of the number of department courses offered per year. The addition of 1–2 additional full-time faculty lines would at least reduce the percentage of courses taught by adjuncts to under half.

According to the WSU university handbook, new adjunct instructors should be evaluated in their first semester. In practice, the department chair reviews their student course evaluations at the end of the academic year. Adjunct instructors are invited to take part in an orientation meeting at the beginning of each academic year, and are directed to DOVAD's comprehensive and growing [Faculty Resource Hub](#) on canvas. There is not a formal mentorship structure in place for adjunct instructors, although they are contacted regularly by the department chair and area faculty.

With the number of courses offered by the department each year (typically over 170 distinct course sections), across three programs and four emphasis areas, it can be a challenge to support faculty sabbatical requests, and in recent years some requests have been deferred by college and university administration. DOVAD faculty are all producing artists, designers, researchers, writers and curators, and although university administration often stresses that Weber State University is a “teaching institution,” the school has, since 1997, been named a “university,” which implies that faculty research and creative work should be given some measure of importance and that faculty members’ commitment to their professional work beyond teaching should be respected and supported.

3. *Problem identified:* The review team recommended that the department consider hiring a facilities manager for the Kimball Art Center.

Action taken: In 2023 DOVAD was able to include some building and facilities oversight duties in the position description of one of our two new studio assistant hires (see above). In compliance with the university’s Facilities Management (FM) policies, this position is more focused on coordinating with Weber State FM than in conducting repairs or upgrades to the buildings systems, with a few studio-specific exceptions.

4. *Problem identified:* Based on informal feedback from faculty, it was recommended that a document covering the specifics of faculty review, promotion and tenure for studio art, graphic design, art, history, and art teaching faculty be created.

Action taken: The department chair is currently working on guidelines to be included in the Lindquist College’s information on tenure and promotion. This document will make specific recommendations following national and state standards for evaluating faculty, especially those whose work involves creative production and curation. It will be shared with faculty for review and suggestions during the 2026/27 academic year.

5. *Problem identified:* The review team identified shortcomings in faculty knowledge concerning institutional financial policies and procedures, and recommended that a regular program of training be established at the department level.

Action taken: Weber State University adopted the *Concur* travel, expense and invoice management system in 2023, and established a training system for all university employees. However, as with many one-size-fits-all training curricula, not all department-specific applications and procedures were addressed. If there is sufficient demand, DOVAD may schedule its own travel and financial management system trainings. Otherwise, the department chair and administrative specialist are able to answer individual faculty’s or staff members’ questions about the system and procedures.

6. Problem identified: Several aspects of the *Interior Design* program were questioned, including degree names, relationship to other department programs, etc.

Action taken: Because the Interior Design program separated from DOVAD and joined the College of Engineering, Applied Science and Technology (EAST) soon after the NASAD report was completed, no action was taken.

Long Term Recommendations

1. Problem identified: The review team recommended that a clearer distinction be made between the Bachelors of Art (BA) and Bachelors of Fine Art (BFA) degrees, including the values of these degrees and possible differences in career paths.

Action taken: In the first year after the program review was completed, a one-sheet explanatory document was created. It is available on the department website [here](#) and is included in new student advising.

2. Problem identified: The review team recommended that DOVAD re-examine the distinctions between, and need for, two separate Art Education (now *Visual Art Teaching*) degrees (BA and BFA) and improve the advising and guidance relationship between the (now named) Department of Teacher Education and the Department of Visual Art and Design.

Action taken: Working with the Lindquist College Dean, in 2025 the department eliminated the BA degree in Art Education. Moving forward, DOVAD will offer a renamed *Visual Art Teaching* BFA, which includes 24 credit hours of work in the Department of Teacher Education. The DOVAD chair has regular contact with both the Department of Teacher Education faculty member who coordinates and oversees student teaching as well as the staff member who monitors compliance with Utah state teacher certification.

3. Problem identified: The NASAD review team identified the need for new tenure-track lines in the department, specifically in Design and New Media.

Action taken: In spring 2025, DOVAD's request for a new tenure track faculty line in Design was approved (the department's first new tenure line to be approved since 2013). Another 1-2 tenure track faculty lines would help the department meet student enrollment demands and allow us to continue to provide a national-class arts and design education without depending so heavily on adjunct instructors.

4. Problem identified: It was recommended that the department develop a strategy to increase ties with the Ogden community and “establish a place in the system of reward” for community-centered work in considerations of rank and tenure promotion.

Action taken: in 2023, DOVAD hired a new Outreach and Marketing Manager to serve the department and the Mary Elizabeth Dee Shaw Gallery. This position coordinates and oversees the department’s *Arts in the Parks* summer program, which provides visual and performing arts activities to community children in four city parks. Last year, the department also hired a new Gallery & Exhibitions Director for the Shaw Gallery and the Dumke Arts Plaza, which brings contemporary artwork, performances, and activities to downtown Ogden in partnership with the city. Because these are staff positions, such activities do not figure into considerations of academic promotion. In the event that a tenure-track faculty member chose to be more heavily involved in this or other community-oriented programming, university tenure and promotion guidelines would allow such work to be counted as creative production (scholarship) or service, depending on what was accomplished.

5. Problem identified: The review team noted that administration, faculty and students all requested that more professional development and experiential learning content be embedded throughout DOVAD programs.

Action taken: Professional practices content has been increased in *ART 3995 BFA Seminar* for studio students and in *ART 4410 Design Seminar* for Design emphasis students. Additionally, many Design emphasis students are able to participate in professional community internships for course credit (this is more difficult for studio emphasis students, given the small number of such opportunities in the immediate community). *Visual Arts Teaching* BFA students complete a year of formal professional teacher training courses through the Department of Teacher Education.

6. Problem identified: The review team noted a lack of structure in working with the Lindquist College Dean or other administration members in determining the department budget for the upcoming year, allowing shared decision-making.

Action taken: Although the Linquist College Dean and University Provost have been supportive of DOVAD for personnel and many equipment and technology requests, there does not as yet exist a formal structure for determining the full department budget for upcoming years that involves the chair or faculty.

Summary

Weber State University's Department of Visual Art & Design continues to strive to provide an exceptional art and design education to its students. Like other university departments, DOVAD understands that in order to prepare them to be competitive in both state and national job markets, and in applying for top national and international graduate programs, we must give our students the skills and tools to compete against applicants who may have graduated from better-funded and more prestigious programs. Our failure to provide this level of preparation would only reproduce a two-tiered higher education system in which students from top-ranked undergrad programs were advantaged in graduate school applications. Our curriculum in each emphasis area, as well as in the introductory *Foundations* courses, aspires to give students the same knowledge and preparation that they would get at any art, design or art education program in the nation. DOVAD's hard-working faculty is dedicated to students' success. We do, however, face several challenges:

- Teaching load: the required teaching load for the majority of DOVAD faculty is three courses per semester (18 contact hours per week). Because studio courses meet for three hours, twice per week (minus the passing time between classes), contact time plus average preparation, grading and other class-related tasks is approximately 27-30 hours per week for three course sections (possibly more for new preps, significantly updated courses, and courses with exceptionally heavy reading and writing content). When service obligations, meetings, required trainings and other college and university activities are added to this weekly schedule, little time remains for faculty members' scholarship and creative work, even though such work is weighted at approximately 25% in the tenure process and rank reviews. The College Arts Association (the principal organization for education professionals in the visual arts and design) provides these guidelines for college and university arts educators:

“A maximum teaching assignment of eighteen contact hours per week and twelve contact hours per week, in alternating academic terms, is suggested for faculty expected to have exemplary records of achievement in teaching, research/creative activities, and service.”
(<https://www.collegeart.org/standards-and-guidelines/guidelines/art-and-design-tenure>)

- Student Learning Assessments: As noted in the assessment section above, the department needs more consistent and reliable assessment of its courses and would benefit from having particular assignments or groups of assignments more clearly linked with individual learning outcomes for each course. This will be a priority moving forward, following the current program review.
- Full-time Teaching Lines: Although DOVAD has generally had the support of the larger institution (and a supportive dean), it took almost a decade to have the department's request for a fourth tenure-track Graphic Design position approved, even as the demonstrated need for the position was unchanged during those years. The department

has been able to meet most student demand for courses through having access to a pool of 20 to 25 competent adjunct instructors, but turnover is often high, and there are not a large number of qualified art or design instructors within a reasonable commuting distance of Weber State. Despite last-minute attempts to add course sections, each semester the department has unmet waitlist needs. In order to keep up with student demand, make sure our educational offerings are current and aligned with both national art education standards and reflect the work produced by contemporary artists across the country and internationally, and to not have to depend so heavily on adjunct instructors, DOVAD needs one to two additional full-time faculty lines.

- **Building and Facilities:** When it opened in 2001, the Ethel Wattis Kimball Visual Arts Center represented a groundbreaking design, full of space and light, with some of the region's best-equipped teaching studios. While it is still one of the leading facilities of its kind in the Intermountain West, an increase in student enrollment over the past quarter century means that the Kimball Arts building no longer has a sufficient number of teaching spaces to meet current needs. Foundations courses are distributed throughout the building and sometimes compete with other area courses for critique space, 3-D teaching areas do not have sufficient storage for in-progress student work, painting rooms are limited by the need to allow students to stay set up between class meetings (and to work outside of class), all photography courses share a single critique space, the department's largest lecture hall, typically used for Art History courses and public lectures, has lost half of its space to BFA capstone student studios, and the majority of design courses meet in the same room, resulting in the need for quick turnover between classes. The department's options for new spaces within the existing building are limited, and we are currently exploring the possibility of BFA capstone studio and teaching space off campus, but these options are limited by available funds, university policies governing leasing of off-campus buildings, and logistical concerns for students being able to schedule back-to-back courses that may be several minutes away.
- **Student Course Fees:** DOVAD depends on per student course fees in most of our studio courses to fund expendable materials. In a recent round of legislative funding cuts, the university agreed to stop collecting course fees on most undergraduate courses. Although we have yet to see how this will affect our ability to teach course content moving forward, we are concerned that whatever replaces the course fee model will not cover our expenses for expendable materials, classroom hardware, technology repair and replacement, and the ability to add new equipment and technology in support of improving course content.
- **BFA Capstone Student Studio Space:** Having access to studio workspace is a crucial component of student art production at the capstone level. In the past, DOVAD BFA

studio capstone students had access to a small building on campus, but that was lost several years ago. Since then, faculty teaching the studio capstone courses have set up temporary spaces around the art building, in our single study/reading room and in dedicated course critique spaces. Presently, studio capstone students have access to small workspaces in the building's former bookstore and at the back of what had been the department's largest lecture hall. We are excited at the possibility for students to have access to workspace off campus beginning in the next two years, but at this time it is unclear whether that plan will come to fruition. DOVAD faculty remain convinced of the importance of capstone students having around-the-clock access to productive workspace.

Action Plan for Ongoing Assessment Based on Current Self Study Findings

Action Plan for Evidence of Learning Related Findings

Problem Identified	Action to Be Taken
Improve assessment methodology	Current 5 Year Program Review:
	Year 1 Action to Be Taken: Clarify and simplify information on Faculty Resource Canvas page that explains how to add the learning outcomes assessment to each course section taught, and reiterated the importance of collecting this information.
The Canvas-based course learning outcomes measurement strategy above may homogenize data for individual learning outcomes, masking strengths and weaknesses in performance.	Current 5 Year Program Review:
	Year 1 Action to Be Taken: Examine current essential learning outcomes (ELOs) for unnecessary complexity and/or redundancy and establish a method to tie individual course assignments or grading strategies to specific ELOs reflected in the course assessment rubric.

APPENDICES

Appendix A: Student and Faculty Statistical Summary

Visual Arts and Design	2020-21	2021-22	2022-23	2023-24	2024-25*
Student Credit Hours Total ¹	11,039	10,848	10,561	11,114	11,746
Student FTE Total ²	368.0	361.6	352.0	370.0	392.0
Student Majors ³	351	351	362	363	315
Minors	56	70	93	135	164
Program Graduates ⁴					
Associate Degree	5	4	7	12	3
Bachelor Degree	43	38	37	42	56
Student Demographic Profile ⁵					
Female	235	247	273	268	237
Male	116	105	87	93	78
Unknown			3	2	0
Faculty FTE Total ⁶	27.9	28.5	29.7	30.8	N/A
Adjunct FTE	13.4	13.1	11.2	13.2	N/A
Contract FTE	14.6	15.4	18.6	17.6	N/A
Student/Faculty Ratio ⁷	13.2	12.7	11.8	12.0	N/A

Notes

Due to college restructuring and departmental changes, these data are our best reflection of actual departmental/program counts.

1 **Student Credit Hours Total** represents the total department-related credit hours for all students per academic year. Includes only students reported in Banner system as registered for credit at the time of data downloads.

2 **Student FTE Total** is the Student Credit Hours Total divided by 30 for undergraduate and by 20 for graduate.

3 **Student Majors** is a snapshot taken from self-report data by students in their Banner profile as of the third week of the Fall term for the academic year. Only 1st majors count for official reporting for student majors and all priorities are counted for the second metric. Minors are all minor counts of the program from the third week of fall.

4 **Program Graduates** includes only those students who completed all graduation requirements by end of Spring semester for the academic year of interest. Students who do not meet this requirement are included in the academic year in which all requirements are met. Summer is the first term in each academic year.

5 **Student Demographic Profile** is data retrieved from the Banner system.

6 **Faculty FTE** is the aggregate of contract and adjunct instructors during the fiscal year. **Contract FTE** includes instructional-related services done by "salaried" employees as part of their contractual commitments. **Adjunct FTE** includes instructional-related wages that are considered temporary or part-time basis. Adjunct wages include services provided at the Davis campus, along with on-line and Continuing Education courses.

7 **Student/Faculty Ratio** is the Student FTE Total divided by the Faculty FTE Total.

*May be changed as dashboards are updated through the reporting year

Appendix B: Faculty Profile

2025	Tenured	Tenure-Track	Other Contract	Adjunct
Number of faculty with Doctoral degrees		4	1	
Number of faculty with Master's degrees	5	3	6	23
Number of faculty with Bachelor's degrees				1
Other Faculty				
Total	5	7	7	24

2024	Tenured	Tenure-Track	Other Contract	Adjunct
Number of faculty with Doctoral degrees		2		
Number of faculty with Master's degrees	6	5	5	21
Number of faculty with Bachelor's degrees				2
Other Faculty				
Total	6	7	5	23

2023	Tenured	Tenure-Track	Other Contract	Adjunct
Number of faculty with Doctoral degrees	2	1		
Number of faculty with Master's degrees	5	6	5	21
Number of faculty with Bachelor's degrees				2
Other Faculty				
Total	7	7	5	23

2022	Tenured	Tenure-Track	Other Contract	Adjunct
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Number of faculty with Doctoral degrees	2	1		
Number of faculty with Master's degrees	5	6	5	21
Number of faculty with Bachelor's degrees				2
Other Faculty				
Total	7	7	5	23

2021	Tenured	Tenure-Track	Other Contract	Adjunct
Number of faculty with Doctoral degrees	2	1	1	
Number of faculty with Master's degrees	5	6	6	20
Number of faculty with Bachelor's degrees				2
Other Faculty				
Total	7	7	7	22

Most recent completed year; contract/Adjunct Faculty Profile

Name	Rank	Tenure Status	Highest Degree	Yrs of Teaching	Areas of Expertise
Andrew Rice	Instructor	Not eligible	MFA	6	Printmaking
Ariel Wilson	Instructor	Not eligible	MFA	3	Photography
Amy Adams	Adjunct Inst.	N/A	MFA	25	3D/Intro courses*
Alisha Anderson	Adjunct Inst.	N/A	MFA	1	2D/multimedia
Pamela Beach	Adjunct Inst.	N/A	MFA	1	2D/Foundations
Ivy Brenneman	Adjunct Inst.	N/A	MFA	4	Print/Foundations
Ian Burnley	Adjunct Inst.	N/A	MFA	2	Photo/multimedia
Daniel Dolberg	Adjunct Inst.	N/A	MFA	20	Intro courses
Willian Emerich	Adjunct Inst.	N/A	MFA	20	Drawing

Haynes Goodsell	Adjunct Inst.	N/A	MFA	4	Photography
Andrea Jensen	Adjunct Inst.	N/A	MFA	1	2D/Foundations
Brooklyn Johnson	Adjunct Inst.	N/A	MFA	1	Paintings/Fdns.
Richard Landvatter	Adjunct Inst.	N/A	MFA	1	Drawing/Painting
Stephanie Leitch	Adjunct Inst.	N/A	MFA	3	3D/Foundations
Daniel Kent	Adjunct Inst.	N/A	MFA	1	Design/Illustration
Shasta Krueger	Adjunct Inst.	N/A	MFA	5	Ceramics/Fdns.
Kristina Lenzi	Adjunct Inst.	N/A	MFA	21	Intro courses
Zachary Ordonez	Adjunct Inst.	N/A	MFA	7	Photography
Jessica Pleyel	Adjunct Inst.	N/A	MFA	1	3D/Foundations
Christina Riccio	Adjunct Inst.	N/A	MFA	4	Fdns/Art Teaching
Brian Stecklein	Adjunct Inst.	N/A	MFA	10	Foundations
Steve Stones	Adjunct Inst.	N/A	MFA	25	2D/Intro courses
Bricelyn Strauch	Adjunct Inst.	N/A	MFA	1	Illustration
Brian Tuttle	Adjunct Inst.	N/A	BFA	3	Photography
Rene Venegas	Adjunct Inst.	N/A	MA	18	Metalsmithing
Jeremiah Watt	Adjunct Inst.	N/A	MFA	1	Photography

* "Introductory courses" in this context refers to the two non-major courses ART 1010 & 1030

Appendix C: Staff Profile

Name	Job Title	Years of Employment	Areas of Expertise
Cynthia Kurien	Admin. Specialist III	21	All operations
Andrea Ferber	Gallery & Exhibitions Director	1	Curation and Gallery
Jeremy Stott	Dir. Digital Media	23	Computer labs and output / Instruction
Camela Corcoran	Exhibitions Manager	3	Exhibitions and Gallery operations
Alexis Kiedaisch	Outreach & Marketing Manager	3	Outreach & Marketing
Arthur Morrill	Photo Lab Manager / Printmaking Asst.	2	Photo Lab and Printmaking / Instruction
Carter Pasma	3D Studio Manager	2	Ceramics & 3D areas / Instruction
J.P. Orquiz	Sculpture /ACT Lab Technician	2	3D & ACT fabrication lab

Appendix D: Financial Analysis Summary

Funding	2020-21	2021-22	2022-23	2023-24	2024-25
Appropriated Fund	1,746,583	1,800,830	1,961,415	2,238,199	2,252,854
Other: IW Funding from CE	322,190	292,265	298,564	336,756	340,878
Special Legislative Appropriation					
Grants or Contracts					
Special Fees/Differential Tuition	24,229	151,422	235,906	264,160	207,673
Total	2,093,002	2,244,517	2,495,885	2,839,115	2,801,405

Student FTE Total ¹	368.00	361.60	352.00	370.00	392.00
Cost per FTE ²	5687.51	6207.18	7090.58	7673.28	7146.44

Notes

- ¹ Student FTE Total is from the first tab
- ² (Total / Student FTE) = Cost per FTE

Appendix E: External Community Involvement Names and Organizations

Name	Organization
Dumke Arts Plaza	Ogden City (partnership with DOVAD)
Matthew S. Browning Design Lab	Ogden CAN (Civil Action Network) and Ogden City

Appendix F: Site Visit Team (both internal and external members)

Name	Position	Affiliation
Nicola Corbin	Professor of Communication and Director, Center for Excellence in Teaching & Learning (CETL)	Weber State University
Scott Horsley	Associate Professor and Chair, Studio Art	Colby-Sawyer College

Appendix G: Evidence of Learning Courses within the Major

Evidence of Learning: Courses within the Major					
Measurable Learning Outcome	Method of Measurement (Direct and Indirect Measures*)	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Learning Outcome 1: <i>Creation & Innovation</i> — Students will produce technically proficient work, utilize Conceptual Frameworks and Critical Thinking, and show the ability to Learn, Adapt and Apply new techniques, processes, tools and ideas	Measure 1: Group and individual critiques of work made to satisfy course assignments and for individual projects.	Measure 1: 85% of students will meet or exceed expectations in these areas according to critique rubric.	Measure 1: In Canvas LE Assessment, more than 90% of DOVAD courses indicated a <i>Meets</i> or <i>Exceeds</i> rate of over 80%.	Measure 1: Students overwhelming meet expectations for this set of Learning Outcomes, according to faculty measurement.	Measure 1: No curricular or pedagogical changes needed at this time. Measurement collection needs improvement.

Learning Outcome 2: <i>Analysis & Communication</i> — Students will show ability to Assess, Analyze & Synthesize historical and contemporary art & design, communicate effectively & ethically through writing and speaking, and be able to identify periods, practices,	Measure 1: Group and individual critiques; written papers, & oral presentations. For art history courses and ART3085: written responses and papers.	Measure 1: 85% of students will meet or exceed expectations in these areas according to critique rubric.	Measure 1: In Canvas LE Assessment, more than 90% of DOVAD courses indicated a <i>Meets</i> or <i>Exceeds</i> rate of over 80%.	Measure 1: Students overwhelming meet expectations for this set of Learning Outcomes, according to faculty measurement.	Measure 1: No needed curricular or pedagogical changes identified at this time. Written work/oral presentations may need to be separated from work produced to more accurately assess.
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theories, etc. in art & design					
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<p>Learning Outcome 3: <i>Professionalization & Collaboration</i>—students will show knowledge of and ability to implement professional practices in art/design, work cooperatively, ethically and effectively with peers, and be able to explain clearly visual art and design as a profession and practice.</p>	<p>Measure 1: Observe and evaluate students working in pairs/teams on assignments & projects; Assess students' participation in group critiques.</p>	<p>Measure 1: 85% of students will meet or exceed expectations in these areas according to critique rubric.</p>	<p>Measure 1: In Canvas LE Assessment, more than 90% of DOVAD courses indicated a <i>Meets</i> or <i>Exceeds</i> rate of over 80% as part of course grades.</p>	<p>Measure 1: Students overwhelming meet expectations for this set of Learning Outcomes, according to faculty measurement. However, in many cases ELOs are grouped together.</p>	<p>Measure 1: No needed curricular or pedagogical changes identified at this time. Written work, papers and oral presentations may need to be separated to more accurately assess.</p>
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Evidence of Learning: General Education Courses

Evidence of Learning: General Education					
Measurable Learning Outcome	Method of Measurement	Threshold for Evidence of Student Learning	Findings Linked to Learning Outcomes	Interpretation of Findings	Action Plan/Use of Results
Students will...	Direct and Indirect Measures*				
Learning Outcome 1: <i>Content Knowledge</i> – Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts and will use this knowledge to analyze works of art from various traditions, time periods, and cultures.	Aligned with DOVAD ELO 1 above. Measure 1: Group and individual critiques of work made to satisfy course assignments and for individual projects.	Measure 1: 85% of students will meet or exceed expectations in these areas according to critique rubric.	Measure 1: In Canvas LE Assessment, more than 80% of DOVAD GenEd courses indicated a <i>Meets</i> or <i>Exceeds</i> rate of over 80%.	Measure 1: Students overwhelming meet expectations for this set of Learning Outcomes, according to faculty measurement.	Measure 1: No curricular or pedagogical changes needed at this time. Measurement collection needs improvement.

Learning Outcome 2: <i>Intellectual tools</i> – Faculty with learned course skills (inclu. critical thinking) to analyze, evaluate claims, solve problems, and communicate effectively.	Aligns with DOVAD ELO 2: <i>Analysis & Communication</i> (see above). Group and individual critiques; written papers, & oral presentations. For art history courses and ART3085:	Measure 1: 85% of students will meet or exceed expectations in these areas according to critique rubric.	Measure 1: In Canvas LE Assessment, more than 80% of DOVAD GenEd courses indicated a <i>Meets</i> or <i>Exceeds</i> rate of over 80%.	Measure 1: Students overwhelming meet expectations for this Learning Outcome, according to faculty measurement.	Measure 1: No needed curricular or pedagogical changes identified at this time. Written work/oral presentations may need to be separated from work produced to more
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	written responses and papers.				accurately assess.
Learning Outcome 3: <i>Responsibility to Self and Others</i> – Use course content to support personal and community well-being	Partly aligns with DOVAD ELO 3: Work cooperatively, ethically and effectively with peers. Measure 1: Observe and evaluate students working in pairs/teams on assignments & projects; Assess students' participation in group critiques.	Measure 1: 85% of students will meet or exceed expectations in these areas according to critique rubric.	Measure 1: In Canvas LE Assessment, more than 80% of DOVAD GenEd courses indicated a <i>Meets</i> or <i>Exceeds</i> rate of over 80% as part of course grades.	Measure 1: Students overwhelming meet expectations for this Learning Outcome, according to faculty measurement. However, in many cases ELOs are grouped together.	Measure 1: No needed curricular or pedagogical changes identified at this time. Written work, papers and oral presentations may need to be separated to more accurately assess.
Learning Outcome 4: <i>Connected & Applied Learning</i> – Students' learning in general education classes can be connected and applied in meaningful ways to new settings and complex problems.	Partly aligns with DOVAD ELOs 1 & 2: Students will show the ability to <i>Learn, Adapt and Apply</i> new techniques, etc.; Students will show ability to <i>Assess, Analyze & Synthesize</i> historical and contemporary art & design; Measure 1: Group and individual critiques; written papers, & oral presentations.	Measure 1: 85% of students will meet or exceed expectations in these areas according to critique rubric.	Measure 1: In Canvas LE Assessment, more than 80% of DOVAD GenEd courses indicated a <i>Meets</i> or <i>Exceeds</i> rate of over 80%.	Measure 1: Students overwhelming meet expectations for this Learning Outcome, according to faculty measurement.	Measure 1: No curricular or pedagogical changes needed at this time. Measurement collection needs improvement.

Appendix H: Sample Signature Assignments

ART 1010

The Signature Assignment (SA) involves reflecting on and synthesizing the content covered throughout the semester. The SA will address a specific 1) *audience*, will tackle a 2) *personal, social, or professional question or issue*, will, 3) *integrate and apply course content*, through the use of 4) *intellectual tools*.

The SA will:

- Be an audio/visual presentation (e.g., PowerPoint with Audio Recording, Movie shot with your phone, etc.)
- Be 5-6 minutes in length
- Address a specific audience = our class
- Tackle personal, social, and/or professional question = our Big Questions
- Integrate course content = your Research Journal notes, In-class exercises, both of your Research Journal Installments, and the Mid-term Artifact
- Apply course content using intellectual tools = critical thinking and reflection
- Be shown in class during the last week of classes

Include the following information:

An Introduction

Responses to Our BIG Questions:

- ***In what ways do artists think, create, and communicate?***
- ***How does this information connect to your thinking process?***
- ***How does this information connect to your professional goals?***

Back up your responses to the BIG Questions with specific evidence from the readings, videos, and in-class experiences

Demonstrate care in crafting the presentation (not appear at last minute)

Provide evidence of thoughtful engagement with course content

Clearly demonstrate how your thinking about the course content deepened over the semester.

ART 1030

All WSU General Education courses have "Signature Assignments" (SA) that require students to integrate and apply course content to address BIG Questions (BQ) as a way of synthesizing the content covered throughout the semester. The SA will address a specific 1) *audience*, will tackle 2) *personal, social, or a professional question or issue*, will, 3) *integrate and apply course content*, through the use of 4) *intellectual tools*.

AUDIENCE:

- Weber State University Freshman Students

OBJECTIVE:

- Develop an audio/video presentation that could be used at a WSU Freshman Orientation to describe what you learned in Studio Art for the Non-Major this semester and how the content connects to your life, personally and professionally

FORMAT:

- An audio/video presentation (e.g., PowerPoint with voice-over, iMovie, Adobe Spark, etc.)
- Seven – 10 minutes in length (*nothing over 10 minutes will not be graded*)

REQUIRED CONTENT:

An Introduction:

- Your name, title of this assignment, and class title

Describe your journey through this semester:

- How did you identify with contemporary art at the beginning of this course?
- How do you identify with contemporary art now, at the end of this semester?
- Guide the viewer through your journey, step-by-step, using *all six* of your artworks as talking points
- Address both of the BIG Questions:
 - 1 What is the significance of contemporary art in U.S. society?
 - 2 How does contemporary art relate to your life, personally and professionally?
- Provide evidence that supports your responses to the BIG Questions by referencing at least *six artists by name and how the artists helped you to answer to the above questions* (this may include artists' quotes, descriptions of specific artworks, etc.)

ASSIGNMENT CRITERIA:

- Address all of the required content in full
 - Demonstrate care in crafting the presentation (not appear last minute)
 - Provide evidence of thoughtful, depth of engagement with course content
 - Clearly illustrate how your thinking about course content deepened over the semester
 - To fully prepare for this project:
 - develop a storyboard to organize your presentation format
 - write a script (can be bullet points) of what you plan to say and when
- *Tip - Rehearse your presentation and time it before doing your final audio/video recording*

SUBMISSION:

- Submit your audio/video presentation to a link in Canvas; Weekly Schedule; Week #15

ARTH 1090

You will conclude the course with your reflection on what you've learned. This is not a knowledge dump, but rather a thoughtfully written response addressing how you **apply** what you learned to your daily life. To guide you through this response, you will return to the course's "Big Question."

In an increasingly visual world community, how can you apply the art historical skills of close looking and analysis to expand visual literacy in your personal, artistic, and/or professional lives?

In your reflection essay, please answer this question. Your response is open ended because I want to know what you believe is the answer to this question. Everyone in class will likely have a different way of answering this question. That's ok! That's actually what I want to see. But in responding, please keep the following guidelines in mind.

As your final assignment, I will not provide feedback on your essay unless you specifically ask for it when submitting the essay. You can add a comment in Canvas. I am happy to do so, if you want it!

Guidelines: 50 points

This response should be 3-4 pages, 12 point font, double spaced, with 1 inch margins. It must be proofread, clear, and concise. Note that the guidelines below are meant to help you think critically and clearly present your points. These are not meant to be a list of questions to answer. This essay is based in opinion, but must be supported by specific examples from the class.

Your participation in the peer review workshop will be factored into your grade. This also means taking your peer review suggestions into consideration in your own submission.

- Introduction:
 - Don't spend a lot of time with a lengthy introduction. Instead get right to the matter at hand. Answer the Big Question!
 - Be specific in your answer. I don't want to know how someone could generally apply these skills, but how you specifically can or have.
- Evidence and Support:
 - Provide 3-4 specific examples to support your answer. These examples must come from the class to demonstrate that part of this class has impacted your life outside of the classroom. This is important to address as it helps to fulfill the general education requirements of the class.
 - This might be bringing something from class, a specific skill, to an example you see around your lived experiences.
 - This might be using a specific artifact or work of art we looked this semester that left a lasting impression on you.
 - Again, be specific here. Don't talk about looking at art in general. Give specific examples and connect them to your life. Be sure that these examples support your answer!

- Conclusion:
 - Finish your essay with a closing paragraph that reflects back. Look at your notecard from the first day of class. Consider the following questions:
 - How has that answer changed? What do you think now?
 - What about this class left a lasting impression on you?
 - If you had to tell another Wildcat why they should take this class, what would that be and why?
- Mechanics
 - Tone
 - This is a reflection essay and as such you can use the 1st person and tell me your opinion. But remember that you should support those opinions and views with evidence to explain why you have those opinions.
 - Citations/References
 - This paper can be written without using any sources. But if you do, you must cite properly.
 - Images & Labels
 - Any works of arts that you reference in your response should include an image with a proper label. Refer to the [Citation](#) page for how to format these labels.
 - Proofreading
 - Is your paper proofread, free of sloppy errors (misspellings/typos)? Have you clearly presented the above information thoughtfully, rather than a list of answers?

Appendix I: DOVAD Faculty Qualification / Information: Full-time Faculty

Kellie Bornhoft

2019 MFA in Sculpture + Expanded Media, The Ohio State University
Assistant Professor of Art and Foundations Coordinator
(since hired 2023)

Courses Taught:

Orientation to Visual Studies
Design Concepts
Approaches to Material, Space and Time,
Drawing 1
Advanced Drawing
BFA Seminar
BFA Thesis
Honors Visual Verse Art Poetry and the Great Salt Lake
Venice Study Abroad

Scholarship:

2025

Touchstone Exhibition at UMOCA + Residency

This was water public sculpture installation at the Dumke Plaza, *By a Thread* Wake the Great Salt

2024

Between Love and a Hard Place, group show at Vinegar, Birmingham, Alabama

Lake Grant (exhibited 6 times) *Mount Pleasant Art Screen*, Grunt Gallery, Vancouver group exhibit

2023

Tremors, solo show at Curiouser & Curiouser, Kansas City, Kansas

The New Geological Epoch, ecoartspace printed book, Santa Fe, New Mexico

Mentoring Activities

BIS mentoring: Ollie Jones

This was water: 3 student internships Summer 2024

Touchstone: 2 Undergraduate Research Fellows Summer 2025

Currently advising at least 25 students (largely foundations) a semester

Professional Development

Foundations in Art, Theory and Education Conference presentation April 2025

Presented at Thrive in Fall 2024 and Spring 2025

HIEE

Honors GSL Class: 5+ field trips to GSL with expert visitors
Innovative Tech Grant to develop VR project in Design Concepts
Collaborations with Zoology in Design Concepts
2 Field trips in Orientation to Visual Studie

Matthew P. Choberka

Professor of Art

Director, Matthew S. Browning Center for Design Department of Visual Art and Design, Weber State University 3964 West Campus Drive

Department: 2001

Ogden, UT 84408-2001

matthewchoberka@weber.edu

Office: 801-626-7270 / Mobile: 801-388-0021

Website:

<https://www.choberka.art/>

The Painting Center, New York, Art File, online portfolio:

[https://www.thepaintingcenter.org/matthew-](https://www.thepaintingcenter.org/matthew-choberka)

[choberka](https://www.thepaintingcenter.org/matthew-choberka) A Gallery, Salt Lake City, Utah

<http://www.agalleryonline.com/>

Education

Indiana University, Bloomington, Henry Radford Hope School of Fine Arts

Master of Fine Arts- Painting (2005), Associate Instructor, School of Fine Arts (2004-2005)

New York Studio School of Drawing, Painting and Sculpture

Painting and Drawing Certificate (1997)

Hochschule der Kunst, Berlin, Germany

Klasse Kuno Gonschior (1997)

Columbia College Chicago

Bachelor of Arts (Honors), Photography and Printmaking (1993)

Administrative Assignments

Chair, WSU Department of Visual Art & Design (three terms 2011-2020)

Notable accomplishments: Authored departmental self-study for Program Review and successful discipline-specific NASAD (National Association of Schools of Art and Design accreditation site visit; oversaw expansion and reconfiguration of digital teaching labs for design and photography; collaborated with Foundations Coordinator on redesign of Foundations curriculum; oversaw institution of technology-forward ActLab equipped with 3-D printing, digital plotters, and Virtual/Augmented Reality; developed initial interdisciplinary A&H Film Studies program in cooperation with faculty from English, Communication, Theater, and Foreign Languages; collaborated with Dean Scott Sprenger on establishment and initial funding for new design-centered cross-disciplinary undergraduate research center Matthew S. Browning Center for Design.

Director, Matthew S. Browning Center for Design, Department of Visual Art & Design (2020-present)
Notable accomplishments: Collaborated with Shaw Gallery Director, Ogden City, Dr. Ezekiel R. and Edna Wattis Dumke Foundation, Sasaki and Associates, and Ogden Contemporary Arts on design and construction of the Dumke Arts Plaza and its inaugural exhibition of the work of sculptor Chakaia Booker; named initial MSBCD Fellows Jake McIntire and Thi Nguyen in support of their design research project developing an Entrepreneurial Ecosystem for greater Ogden, in partnership with WSU's Office of Sponsored Projects; developed ongoing plans with Dean Deborah Uman and WSU University Development staff on plans for a physical multi-use site for the MSBCD in Ogden's Nine Rails Creative District.

Teaching Experience

2005-Present Professor of Art – 2D, Department of Visual Art & Design, Weber State University

Courses authored/developed:

2020 ART 1110 **Drawing I** (developed fully asynchronous online version)
2017 ART 1135 **Approaches to Surface, Shape, and Form** (with Molly Morin)
2009 ART 3085 **Critical Issues in Art** (with Josh Winegar and Angelika Pagel)
2008 ART 3810 **Figure Painting** (experimental course)
2007 ART 3055/ARTH 3050 **Art in Italy Travel Study** (with Pagel 2007, redesign with Winegar 2011)
2005 ART 1040 **Orientation to Visual Studies** (with Mark Biddle and Kathleen Stevenson)

Courses taught:

ART 3085 **Critical Issues in Art**
Art in Italy: **Venice (Drawing/Studio/Contemporary Art)**
ART 3120/4120 **Figure Drawing/Advanced Figure Drawing**
ART 3810 **Figure Painting**
ART 3995 **Bachelor of Fine Arts Seminar**
ART 4990 **Bachelor of Fine Arts Thesis**
ART 2600/3600/4600 **Painting I/ III/ III**
ART 1110 **Drawing I**
ART 4110 **Advanced Drawing**
ART 1130 **Approaches to Surface, Shape, and Form**
ART 1040 **Orientation to Visual Studies**
ART 1120 **Foundations 2-Dimensional Design**
ART 4900 **Independent Study in Painting**
ART 4910 **Professional Experience- Teaching Assistantship**

Associate Instructor- Henry Radford Hope School of Fine Arts Indiana University (2004-2005)

Research Associate- Department of Drawings and Prints, Metropolitan Museum of Art, New York (1997-2002) Teaching Assistant Gallery 37, Chicago Department of Cultural Affairs, Chicago, Illinois (1993)

Recent Selected Exhibitions (* Indicates solo/small-group exhibition)

2023

scheduled solo exhibition, A Gallery, Salt Lake City, UT (upcoming, August)

2021

Summer Group Exhibition, A Gallery, Salt Lake City, UT

**I Know Some Nice People*, Carper Contemporary, The Argo House, Ogden, UT

Love in the Abstract, A Gallery, Salt Lake City, UT

2020

New Optics, The Painting Center, New York, NY

**Matthew Choberka and Brian Christensen*, A Gallery, Salt Lake City, UT

2019

Abstraction is Just a Word (but I use it), curated by Jared Steffensen, Utah Museum of Contemporary Art, Salt Lake City, UT

NYSS Alumni Invitational, curated by David Humphrey and Fran O'Neill, New York Studio School, New York, NY

Plugged-in Paintings, curated by John Pomara and Dean Terry, Site131, Dallas, TX

Love in the Abstract, A Gallery, Salt Lake City, UT

Parallels and Proxies, curated by Cara Krebs, Bountiful Davis Art Center, Bountiful, UT

2018

45th Annual Statewide Competition, Adam Bateman juror, Bountiful Davis Art Center, Bountiful, UT *Weber State University DOVAD Biennial Faculty Exhibition*, Mary Elizabeth Dee Shaw Gallery, Weber State University, Ogden, Utah

Exhibition in the Workplace, Hatley, Montreal, Quebec, Canada

2017

un(Tacit), with Ian Hagarty and Sam King, The Provincial, Kaleva, MI

Art on Paper (with Beaux Arts des Ameriques Gallery, Montreal), Pier 36, New York, NY

AAFNY 2017, (with Beaux Arts des Ameriques Gallery, Montreal) Metropolitan Pavilion, New York, NY

Exhibition in the Workplace, CAI Global, Montreal, Quebec, Canada

un(Tacit), with Ian Hagarty and Sam King, The Bubbler, Diane Endres Ballweg Gallery, Madison Public Library, Madison, WI

Above the Cataclysm, DiFiore Center, St. George, UT

2016

Weber State University DOVAD Biennial Faculty Exhibition, Mary Elizabeth Dee Shaw Gallery, Weber State University, Ogden, Utah

**It's What's on the Outside That Counts*, Beaux Arts des Ameriques, Montreal, Quebec, Canada

**A Beautiful Wall*, CUAC Contemporary, Salt Lake City, UT

Exhibition in the Workplace, CAI Global, Montreal, Quebec,

Canada *Some Pops*, curated by Rob Kimmel, ECA+ Gallery,

Easthampton, MA

Art on Paper (with Beaux Arts des Ameriques Gallery, Montreal), Pier 36, New York, NY

Papier 2016 (with Beaux Arts des Ameriques Gallery, Montreal), Hangar 16, Montreal, Quebec, Canada

2015

Art in America, curated by Julie Torres, Tiger Strikes Asteroid's "Artist-Run" at the Satellite Show Miami. Ocean Terrace Hotel, Miami, FL

Holiday Exhibition, A Gallery, Salt Lake City, UT

ArtAspen (with Patrajdas Contemporary Art), Aspen Ice Garden, Aspen, CO

Living Threads, New York Studio School of Drawing, Painting, and Sculpture, New York, NY

Affordable Art Fair (with Beaux Arts des Ameriques Gallery, Montreal), Metropolitan Pavilion, New

York, NY *DeCo SLUt*, curated by Adam Bateman, Taylor Balkissoon, and Tyler Beard, Gildar Gallery,

Denver, CO *Foundations Series: Amalgam*, Birke Art Gallery, Marshall University, Huntington, WV

Getting with the Program, online exhibition, galleryELL, Brooklyn and London

**The Power of Three*, three-person exhibition with Benjamin Duke and Steven Stradley, A Gallery, Salt Lake City, UT

2014

LOVE Art Fair (with Beaux Arts des Ameriques Gallery, Montreal), Toronto, Canada

Exhibition in the Workplace, Longbow, Montreal, Quebec, Canada

**A House We Both Can Live In*, Matthew Choberka and Adam Bateman, The Rec Center, Ogden, UT

MAS Attack 6, Torrance Art Museum, Torrance, CA

Weber State University DOVAD Biennial Faculty Exhibition, Mary Elizabeth Dee Shaw Gallery, Weber State University, Ogden, Utah

2013

MIGHTY/small, Whitespace Gallery, Ogden, UT

Decontextualized, curated by Sarah Ericson, Shepherd Union Gallery, Weber State University, Ogden, UT

Paradox Maintenance Technicians, curated by Max Presneill and Jason Ramos, Torrance Art Museum,

Torrance, CA *Draw(n) Out*, curated by Kariann Fuqua and Nancy Hubbard, Fine Arts Gallery at George

Mason University, Fairfax, VA

Exhibition in the Workplace, ROI Research on Investment, Montreal, Quebec, Canada

Affordable Art Fair (with Beaux Arts des Ameriques Gallery, Montreal), Metropolitan Pavilion, New York, NY

Curatorial Projects

Dumke Arts Plaza curatorial committee, with Shaw Gallery Director Lydia Gravis (2020-2022)

Pure Paint for Now People, survey exhibition of contemporary painting, curated with Lydia Gravis, Mary Elizabeth Dee Shaw Gallery, Weber State University, Ogden UT (2015)

Getting with the Program, online exhibition curated for galleryELL, Brooklyn and London (2015)

Residencies

galleryELL at Governor's Island, Governor's Island, New York Harbor, New York (2011)

Grants/Awards/Honors

Sabbatical Travel Research Grant, Weber State University (2019)

Sabbatical Leave, "I Know Some Nice People" (2019)

Hemingway Faculty Grant, "Position Papers and the Digital Studio," Weber State University (2013)

Hemingway New Faculty Grant, Weber State University (2007)

Crystal Crest Faculty Award Nomination, Weber State University

(2007) **Weber Writes**, Academic Writing Grant, Weber State

University (2006) **Crystal Crest Faculty Award Nomination**, Weber

State University (2006) **Joan Mitchell Foundation Fellowship**

Nomination (2005)

Indiana University SOFA/Overseas Studies Program Instructorship, Florence, Italy (2005)

Dedalus Foundation Fellowship Nomination (2004)

Selected Bibliography

New American Paintings, No.150 West Issue 2020 (publication delayed to August 2021), Juror: Suzanne Weaver, Interim Chief Curator and Brown Foundation Curator of Modern and Contemporary Art, San Antonio Museum of Art, TX (2021)

Matthew Choberka: Living in These Times, Kelly Carper, 15 Bytes Artists of Utah (2020)

It's What's on the Outside that Counts, exhibition catalog for solo exhibition at Beaux Arts des Ameriques Gallery, Bibliotheque Nationale du Canada (2016)

Matthew Choberka: Translation Between Languages, contributed to Expanded. Contemporary Drawing Practices blog, expandeddrawingpractices.blogspot.com (2015)

What is Painting?, essay contributed to Neotericart.com (2015)

Pure Paint for Now People, exhibition catalog essay, Mary Elizabeth Dee Shaw Gallery, Weber State University, Ogden UT (2015)

Exploring Studio Materials: Teaching Creative Art Making to Children, Mary Hafeli, Oxford University Press. Image of painting, "I Wasn't Really Very Scared" reproduced (2014)

Paradox Maintenance Technicians, Catalog for exhibition at Torrance Art Museum, Torrance, CA (2013)

Rock-n-Rolla, essay by Central Utah Art Center Director Adam Bateman, for *Departure: New Work by Matthew Choberka*, Bibliotheque Nationale du Canada (2012)

Instability, Complexity, and Hopefulness- Making Art, Weber: *The Contemporary West*, vol. 28, no. 1, Fall (2011)

Selected Recent Service

University

- Dumke Arts Plaza Project Steering Committee, representing WSU Matthew S Browning Center for Design, DOVAD, with representatives from Ogden Contemporary Arts, Ogden City, and the Dumke Foundation, all of 2021. Extensive planning of plaza design, as well as initial programming and specifics of the planned endowment to WSU.
- WSU Digital Literacy/Fluency Committee, Brenda Kowalewski Chair (2014-2016) A&H Development Director Search Committee, Matthew Spencer Chair (2015)
- Faculty Senate 2008-2011

College

- Arts & Humanities RTEC Committee, Ann Bialowas Chair (2021)
- Arts & Humanities Faculty Senate Caucus, Catherine Zublin Chair (2008-2011)
- Interdisciplinary Film Program Development Committee (2017-2019)
- Dance Area Program Review Committee (2015)
- Arts & Humanities Scholarship Committee (2011-2013)

Department

- Chair of DOVAD search committees for Global Contemporary Art History, Foundations Coordinator, Visiting Assistant professor (2 hires 2015, 2018), Art Education, Assistant Professor of Photography and Video Member, multiple other Search Committees in Design, Sculpture, interim Art Education
- Assessment Committee, Chair 2019, member multiple years
- Curriculum Committee Chair 2020-2021
- Service on committee multiple years Shaw Gallery; Visiting Artists Committee; Space Use Committee, etc.

Albert Choi

EDUCATION

Ph.D. in Art (Major in Design), Hongik University, Seoul, Korea (2006)

Thesis: 'Conceptor' as a Methodology for Developing Design Concepts
Context to a Multilayer Perceptron

MFA in Graphic Design, California State University Fullerton, USA (1999)

Thesis: Typographic Expression

BA in Fine Arts (Major in Design), California State University Fullerton,
USA (1997)

RESEARCH EXPERIENCE

- Chief Researcher & Author, 'Culture Code Brand Design Methodology, exploring cultural influences on brand strategy, National Research Foundation of Korea (NRF) (2017-2018)
- Chief Researcher & Designer, National Research Project on Street Name and Building Number Sign Systems, Korea Government (2012-2014)
- Speaker at international conferences on design education and branding strategies, including UDA Webinars (2002-2020).

TEACHING EXPERIENCE

- Professor, Department of Communication Design, Hanyang University ERICA Campus (2002-2024)
- Developed and taught courses in brand design, visual communication, integrated design, and design thinking.
Honorary Professor, College of Art & Design, Shanghai Normal University, China (2014-2019)
- Visiting Faculty, Department of Graphic Design, California State University Fullerton (2010) - Delivered advanced courses in graphic design and branding.
- Assistant Professor, Department of Communication Design, University of North Texas (1999-2001) - Led undergraduate and graduate courses in typography, color, branding, and interactive design.

LEADERSHIP & ADMINISTRATIVE EXPERIENCE

- Emeritus President, United Designs Alliance (UDA), Global Design Organization (2019-Present)
- Associate Vice President, Office of International Affairs, Hanyang University ERICA (2015-2017)
- Dean, Institute of International Education, Hanyang University ERICA

(2015-2017)

- Founding President, United Designs Alliance (2014-2018)

ACADEMIC CONTRIBUTIONS

- Developed and managed comprehensive curricula for undergraduate and graduate programs in integrated design, brand design, communication design, and culture codes.
- Published four books on branding, visual communication, and cultural codes including two bilingual (English-Korean) books.
- Supervised over 47 theses and dissertations at the master's and doctoral levels.
- Organized and conducted international design workshops, exhibitions, and internships in collaboration with institutions in China, the Netherlands, and the USA, promoting global academic exchange and cross-cultural understanding.

RECOGNITIONS & HONORS

- National Address System & National Standard for Street Name and Building Number Sign Systems, Korea Government (2012-2014)
- Design Education Recognition, Cross Connection 2024, USA (2024)
- Thesis Supervisor Award, Brand Design Association of Korea (2017)
- UDA Medallion, UDA Permanent Collections, United Designs Alliance (2016)
- Design Achievement Award, Korea Ensemble of Contemporary Design (KECD) (2008 & 2009)
- Selected 13 Posters, Permanent Collections, the US Congress of Library (2006)

SELECTED DESIGN EXPERIENCE

- Catalog Designer, United Designs Alliance Annual Publications (2018-Present)
- Web Master, United Designs Alliance Website (2018-Present)
- Exhibition Designer, United Designs Biennial International Exhibitions (2012-Present)

WORKING EXPERIENCE

2019-Present

Emeritus President

UNITED DESIGNS ALLIANCE (UDA)
A GLOBAL DESIGN ORGANIZATION

Seoul, Korea
2011-2024

Professor

Department of Communication Design, College of Design
HANYANG UNIVERSITY ERICA CAMPUS (HYU)
Ansan, Korea
2014-2018

Founding President

UNITED DESIGNS ALLIANCE (UDA)
Seoul, Korea
2014-2019

Honorary Professor

College of Art & Design
SHANGHAI NORMAL UNIVERSITY (SHNU)
Shanghai, China
2015-2018

Joint Researcher

Music Research Center, College of Music
HANYANG UNIVERSITY
Seoul, Korea
2015-2017

Associate Vice President

Office of International Affairs (ERICA OIA)
HANYANG UNIVERSITY ERICA CAMPUS (HYU)
Ansan, Korea
2015-2017

Dean

Institute of International Education (ERICA IIE)
HANYANG UNIVERSITY ERICA CAMPUS (HYU)
Ansan, Korea
2011-2017

Chair

International Committee, College of Design
HANYANG UNIVERSITY ERICA CAMPUS (HYU)

Ansan, Korea

Page 6 of 73 Albert Young Choi

2015-2016

Chair

Department of Global Design, Professional Graduate School

HANYANG UNIVERSITY ERICA CAMPUS (HYU)

Ansan, Korea

2013-2014

Cooperative Researcher

Vocational Education & Training Contents for Visual Communication Design

Vocational Education & Training Contents Program

NATIONAL COMPETENCY STANDARDS (NCS) AND KOREA

RESEARCH INSTITUTE FOR VOCATIONAL EDUCATION & TRAINING

(KRIVET)

Fall Semester, 2010

Visiting Faculty

Department of Graphic Design, College of the Arts

CALIFORNIA STATE UNIVERSITY FULLERTON (CSUF)

Fullerton, California, USA

2010

Visiting Scholar

Department of Graphic Design, College of the Arts

CALIFORNIA STATE UNIVERSITY FULLERTON

Fullerton, California, USA

2010

Visiting Scholar

Mike Curb College of Arts, Media, and Communication

CALIFORNIA STATE UNIVERSITY NORTHRIDGE (CSUN)

Northridge, California, USA

2009-2010

Chair

Department of Design, Professional Graduate School

HANYANG UNIVERSITY ERICA CAMPUS (HYU)

Ansan, Korea

2006-2010

Associate Professor

Department of Communication Design, College of Design
HANYANG UNIVERSITY ERICA CAMPUS
Ansan, Korea
2006-2010

Chair

Department of Communication Design, College of Design
HANYANG UNIVERSITY ERICA CAMPUS (HYU)
Ansan, Korea
Page 7 of 73 Albert Young Choi
2005-2010

Chair

Department of Visual Communication Design, Graduate School
HANYANG UNIVERSITY
Ansan, Korea
2002-2005

Assistant Professor

Department of Communication Design, College of Design
HANYANG UNIVERSITY ERICA CAMPUS
Ansan, Korea
1999-2001

Assistant Professor

Department of Communication Design
College of Visual Arts and Design
UNIVERSITY OF NORTH TEXAS (UNT)
Denton, Texas, USA
1997-1998

Adjunct Faculty

Department of Graphic Design, College of the Arts
CALIFORNIA STATE UNIVERSITY FULLERTON
Fullerton, California, USA
1995-1997

Owner/Creative Director

CHOI & CONCEPT DESIGN (C&C DESIGN)

Los Angeles, California

Clients: United Health Plan, Techmedia Computer Inc., Techmedia Lighting Inc.,
Mexileon Shoes, Universal Medical Center (USC Hospital)

1992-1995

Designer

COY LOS ANGELES

Culver City, California

Clients: Los Angeles Classical Ballet (LACB), Los Angeles County Museum of
Art (LACMA), MOCA, UCLA, CalArts, Directors Alliance, Southern California

Edison Company, Gemini, Forecast, J. Robert Scott, BTA, Santa Monica

Transportation, Quady Winery, San Diego Design Center, South Coast Plaza,

David Hockney, Robert Rauschenberg, Roy Lichtenstein, Claes Oldenburg

1986-1990

Honorably discharged as Senior Airman

THE UNITED STATE AIR FORCE

Loring AFB, Maine, Lowry AFB, Colorado, Lackland AFB, Texas

Military Achievements: Air Force Training Ribbon, Air Force Good Conduct

Medal, Meritorious Achievement Medal, and Air Force Outstanding Unit Award

Page 8 of 73 Albert Young Choi

PUBLISHED BOOKS

Design Conceptor: How to Develop Creative Concepts for Problem Solving

Publisher: Book Lab, Korea

2024, 150 pages, ISBN: 979-11-7224-173-5

Basic Principles of Visual Communication

Publisher: Book Lab, Korea

2023, 212 pages, ISBN: 979-11-93304-30-3

Culture Code Brand Design Methodology (CCBD)

Publisher: Book Lab, Korea

2018, 377 pages, ISBN: 979-11-6299-255-5

The Journey of a Design: Revealing a Heartfelt Story of Public Design

Publisher: Masthead, Korea

2014, 48 pages, ISBN: 978-89-94100-10-4

Brand Design: Communication Design for Branding

Publisher: Mijinsa, Korea

2013, 264 pages, ISBN: 978-89-408-0439-1

United Designs: Graphic Design Practice & Education

Publisher: Masthead, Korea

2005, 152 pages, ISBN: 89-954486-2-8 (06650)

Hangeul-Gak

Publisher: Masthead, Korea

2005, ISBN: 89-954486-2-8 (06650)

PUBLISHED RESEARCH ARTICLES

2020

- Choi, A. Y., Paek, J. E. (2020). A Case Study of SPA Brand Websites in the Context of User Experience Factors and Culture Code. *Journal of Brand Design Research, 18-3*, 255-266.
- Choi, A. Y. (2020). Understanding Design-based Learning (DBL) for teaching Z-Gen learners as Design Education in the 21st Century. Teaching Designers Alliance, <http://www.teachingdesigners.org/design-education-in-the-21st-century/>. March 9, 2020.

2018

- Choi, A. Y. (2018). A Study on the Brand Association by Bilingual Typefaces. *Journal of Brand Design Research, 16-4*, 151-160.
- Choi, A. Y. & Goo, B. M. (2012). A Study on the Differentiation Strategy for Brands through Label Design Renewal. *Journal of Brand Design Research, 10-4*, 203-213.
- Choi, A. Y. (2018). A Study on the Definition and Audio Touchpoint Category of Sonic Branding. *Journal of Brand Design Research, 16-3*, 155-164.
- Go, J. Y. & Choi, A. Y. (2017). A Study on the Relationship between Brand Image and Visual Elements of Premium Bottled Water. *Journal of Brand Design Research, 15-2*, 213-224.
- Byun, K. W. & Choi, A. Y. (2017). Visual elements analysis of PB product package design in Korea and Japan convenience store. *Journal of Brand Design Research, 15-2*, 69-80.
- Choi, A. Y. (2017). A Study on Geometric Forms and Organic Forms with Consisting Visual Image Type. *Journal of the Korean Society of Design Culture, 23-1*, 637-646.

PROCEEDINGS

The Role of Culture Code in the Basic Functions of Brand Design

2018 International Brand Design Forum

Organized by Shanghai Jiao Tong University (SJTU) and BDAK

SJTU, Shanghai, China June 25, 2018

Design-based Learning (DBL) is better than Problem-based Learning (PBL) for educating design students in the 21st Century

DE Future: New Design Education for the Future International Symposium

Organized by Haishang Tuzhi and UDA

Shanghai City Xuhui, Shanghai, China September 27, 2017

Culture Made by Design

Fifth Global Visual Culture Symposium

Organized by Liechtenstein National Museum and UDA

Media Room, Liechtenstein National Museum, Vaduz, Liechtenstein Sept. 13, 2017

The Elements and Functions of Culture to Brand Design Study

2016 International Brand Design Forum & Exhibition

Organized by BDAK and Central Academy of Fine Arts (CAFA)

CAFA, Beijing, China April 23, 2016

Analyzing Culture Codes (Cc) and Visual Culture Codes (VCc) of Summer

Olympic Logo from the Year 1948 to 2016

Fourth Global Visual Culture Symposium

Organized by Shanghai Normal University (SHNU) and UDA

SHNU, Shanghai, China December 12, 2014

CONFERENCE ACTIVITIES 2018-Present

Scientific Committee

DIGICOM (International Conference on Design & Digital Communication)

organized by Polytechnic Institute of Cávado and Ave, Barcelos, Portugal

Reviewed articles and attended the Conference October 23, 2021

Presenter

Type & Design Education Forum: Part B Process & Discovery

2021 Typecon “Together”

Organized by Society of Typographic Aficionados

Virtual Event, USA August 31, 2019

Keynote Presentation

Type & Design Education Forum

2019 Typecon “Nice”

Organized by Society of Typographic Aficionados

Hilton, Minneapolis, Minnesota, USA November 27, 2018

Organizing Committee

UDA WEBINAR, international presentations and discussions

organized by the University of Texas at Arlington and United Designs Alliance

Organized and promoted the event June 25-July 2, 2018

PRESENTATIONS

Typo-Image: Texts are always parts of other texts; there is never a pure text

2021 Typecon “Together”

Organized by Society of Typographic Aficionados

October 21-24, 2021

Virtual Event, USA October 21, 2021

National Standard Design

Invited by National Institute for Disaster and Safety

Ministry of Public Administration and Security June 25, 2021

Analysis of Design and Culture Codes of USA Bibigo Mandu Brand by CCBD

Methodology

THE 30TH international design forum: COLLABORATION & BRAND

Organized by Brand Design Association of Korea June 5, 2021

What is Compassion for Design and Research?

2019 DIGICOM (International conference on design & digital communication)

Organized by The School of Design of the Polytechnic Institute of Cavado and Ave (IPCA), The Gil Vicente Theatre, Barcelos, Portugal November 15-16, 2019

Typography in the Street Environment with the National Standard Designs

2019 Typecon “nice”

Organized by Society of Typographic Aficionados

August 28-September 1, 2019

Hilton, Minneapolis, Minnesota, USA August 31, 2019

Bauhaus Education in the 21st Century

UDA Webinar 2019 vol. 2 of 7

Organized by United Designs Alliance (UDA) March 25, 2019

Our Vision. Our Mission. Our Activities.

UDA Webinar 2019 vol. 1 of 7

Organized by United Designs Alliance (UDA) February 26, 2019

- 2022-present Professor and Chair, Department of Visual Art & Design, Weber State University
2011-2022 Department of Visual Art & Design, Weber State University

Education

- MFA University of Southern California
Studio Art, 2005
MA University of California at Irvine
Social Relations, 1994 (ABD)
BA University of Texas at Austin
Plan II Honors Program / Anthropology, 1988

Selected Solo and Group Exhibitions

- 2024 Weber State Univ. Faculty Exhibition, Shaw Gallery, Ogden UT
2023 Utah Museum of Contemporary Art Annual Gala Exhibition
2021 Weber State Univ. Faculty Exhibition, Shaw Gallery, Ogden UT
2020 *1401* (group exhibition), Kimball Art Center, Park City, UT*
2019 *Forest* (solo exhibition), Greenleaf Gallery, Whittier, CA*
Solo exhibition, Kimball Art Center, Park City, UT*
2018 *Rendezvous* (group exhibition), Utah Museum of Contemporary Art, Salt Lake City, UT*
Utah Museum of Contemporary Art Annual Gala Exhibition*
On Ice (solo exhibition), O1Arts, Ogden UT*
Weber State Univ. Faculty Exhibition, Shaw Gallery, Ogden UT
2017 Utah Arts & Museums Statewide Annual Exhibition
Utah Museum of Contemporary Art Annual Gala Exhibition*
2016 Weber State Univ. Faculty Exhibition, Shaw Gallery, Ogden UT
Here (solo exhibition) Utah Museum of Contemporary Art
Raw & Cooked (three-person exhibition), Rio Gallery, Salt Lake City
2015 *So Hot Right Now*, Step Gallery, Arizona State University
The Tonic of Wilderness, Iowa Lakeside Laboratory (Univ. Iowa)*
2014 Weber State Univ. Faculty Exhibition, Shaw Gallery, Ogden UT
Discovery of the Last Camp of the Wahpeton Sioux (solo installation)
Milford IA
On Ice (solo exhibition), Utah Valley University, Orem UT*
2013 Limited edition print for MATERIAL Journal, Los Angeles*

- 2012 Associate Producer: *The Diatom* (short film); selected for Sundance Film Festival
Weber State Univ. Faculty Exhibition, Shaw Gallery, Ogden UT
- 2010 Weber State Univ. Faculty Exhibition, Shaw Gallery, Ogden UT
- 2009 Weber State Univ. Faculty Exhibition, Shaw Gallery, Ogden UT
- 2008 Utah Valley University Faculty Show, Woodbury Gallery, Orem UT
- 2005 *2005 MFA Exhibition* (group exhibition) USC Roski Gallery, Los Angeles
Supersonic 2005 (group exhibition) Los Angeles*
Attenuation (solo exhibition), F2 Gallery, Los Angeles
Group exhibition, F2 Gallery, Los Angeles
- 2004 *Radiance* (solo exhibition), F-Space Gallery, Los Angeles
Lakeshore (solo installation), Utah Lake, Utah County, UT
- 2003 *Orchard* (solo installation), Orem UT
Good Thru (group exhibition), F-Space Gallery, Los Angeles
- 2002 *River Alchemy* (juried group exhibition), Arroyo Arts Collective, Los Angeles
Line to Yucca Flat (solo installation), Big Smoky Valley, Tonopah NV
Untitled solo installation at Sepulveda Dam spillway, Los Angeles
- 2000 *Detours* (juried group exhibition) Side Street Projects, Los Angeles
Projections (juried group exhibition), Los Angeles
*Indicates invited exhibitions.

Other Professional

- 2022 Artist in Residence, Great Basin National Park, Baker, NV
- 2018 Work purchased by the State of Utah for state collection.
- 2015 Artist Residency: Utah Museum of Contemporary Art, Salt Lake City
- 2014 Artist Residency: Iowa Lakeside Laboratory (Univ. of Iowa), Milford IA

Courses taught at Weber State University during review period

- ART 1120 – *Design Concepts*
- ART 1135 – *Approaches to Materials, Space & Time*
- ART 2250 – *Foundations of Photography: Black & White/analog*
- ART 2450 – *Foundations of Photography: Color/digital*
- ART 2700 – *Sculpture 1*
- ART 2750 – *Foundations of Video Art*
- ART 3150 – *Photography Seminar*
- ART 3500 – *Advanced Time-based Media*
- ART 3550 – *Advanced Photography: View Camera*
- ART 3085 – *Critical Issues in Art*

ART 3995 – *BFA Seminar*

ART 4750 – *Advanced Photography: Experimental Strategies*

ART 4900 – *Individual Studies*

ART 4830 – *Directed Readings*

ART 4990 – *BFA Thesis*

CES 3599 – Travel Study trip to the 2024 Venice Biennale for community members (non-credit course)

HNRS 2830 – *Honors Reading Discussion* (multiple sections; multiple topics)

HNRS 2920 – *Immoral Artists?*

HNRS 4900 – *Ten Great Films* (Honors Program film survey course)

Ben Evjen

Education

2016 M.F.A. Summa Cum Laude, Design/Visual Communications,
Virginia Commonwealth University, Richmond, Va.

2006 B.F.A. Cum Laude, Graphic Design, Utah State University, Logan, Ut.

Employment

2020 – 24 Assistant Professor of Practice, University of Nebraska, Lincoln, NE

2016 – 20 Assistant Professor, Utah Valley University, Orem, UT

2015 – 16 Adjunct Instructor, Virginia Commonwealth University, Richmond, Va.

2013 – 14 Art Director, Real Salt Lake, Sandy, Ut.

2011 – 13 Senior Designer, iFrogz, Logan, Ut.

Lectures / Presentations / Workshops

2024

- Panel Presentation, Tangible Graphic Design for Accessibility: Beyond Visual with Material and Fabrication, CAA Conference, Chicago Il., February 16.

2023

- Panel Presentation, Tangible Graphic Design for Accessibility: Beyond Visual with Material and Fabrication, AIGA Design Conference, New York City, Ny., October 14.
- Session Chair, Through the Facade, SECAC Crossroads Conference, Richmond, Va., October 12.
- Lecture/Presentation, Some Things: Experience Visualized, University of Wisconsin, Madison, Wi., April 10.
- Lecture/Presentation, Some Things: Experience Visualized, University of Nebraska, Lincoln, Ne., March 20.
- Lecture/Presentation, Some Things: Experience Visualized, Clemson University, Clemson, SC., March 7.
- Lecture/Presentation, Some Things: Experience Visualized, University of Georgia, Athens, Ga., February 28.
- Lecture/Presentation, Some Things: Experience Visualized, TCU, Fort Worth, Tx., February 21.

2022

- Artist Lecture, Illuminated Manuscripts, Stamps and Mormon Histories, Gothenberg, Sweden, June 29.
- "Comfort Toys", Evolving Human Centered Design, Evolving Graphic Design Symposium, Madison, Wi., June 23.

2021

- Lecture/Presentation, Entrance to Curiosity, Hawaii International Conference on Education, Honolulu, Hi., January 3 – 7.2020

2020

- Observation as Design Process, Srishti Manipal Institute of Art, Design & Technology, Bangalore, India, October 2.
- Lecture/Presentation, Hara, Trump, and My Son, Cal Poly Pomona, Pomona, Ca., March 26.
- Lecture/Presentation, Creative Ventures, Western Carolina University, Cullowhee, NC., March 2.
- Lecture/Presentation, Comfort Toys, Hawaii International Conference on Arts and Humanities, Honolulu, Hi., January 9 – 11.

2018

- Lecture/Presentation, Comfort Toys, Design Incubation Colloquium 5.1, DePaul University, Chicago, Il., October 27.
- Lecture/Presentation, Personal Voice through Observation, Hashimoto Communication Arts Seminar, Utah State Univ., Logan, UT, March 15.

2017

- Poster Presentation, Comfort Toys, University and College Designers Association (UCDA) Design Education Summit, Kutztown, Pa., May 23.

2016

- Workshop, Get Your Design Swagger, Empowering Your Tomorrow Boys Conference, Utah Valley University, Orem, Ut., November 12.

2013

- Workshop, Clothe an iPhone, Utah State University, Logan, Ut.
- Lecture/Presentation, A Self-Indulgent Journey, College of Idaho, Caldwell, Id.

Awards

2023

- MA-g Awards Shortlist, Maciej Hibner MA-g Awards for illustration, Mendrisio, Switzerland
Through the Facade Augmented Reality Posters

2021

- New Star Award, C-IDEA Design Award 2020, Seoul, South Korea
Heteronym "Bow" Poster

2020

- AIGA 100 show selection, Salt Lake City
Sleeping Rainbow Ranch Publication

2019

- Faculty Excellence Award, School of the Arts, Utah Valley University

2018

- Design Arts Utah – Juror’s Award, Salt Lake City; Allay Series iterations and packaging
- AIGA 100 show selection, Salt Lake City; Allay Series, iteration 3

2017

- AIGA 100 show – Copper Ingot, Salt Lake City; Allay Series, iteration 2

2013

- Gold Addy, American Advertising Awards – National Level; Animatone ear bud packaging
- Silver Addy, American Advertising Awards – District Level; Animatone ear bud packaging
- Gold Addy, Utah AAF Awards; Animatone ear bud packaging
- AIGA 100 show – Copper Ingot, Salt Lake City; Animatone ear bud packaging
- Packaging Design Served, Curated work chosen by Behance.net; Animatone ear bud packaging
- Toy Design Served, Curated work chosen by Behance.net; Animatone Snugs

Artist Residencies

2024

- Maison Les Buis, Les Buis, France (July 1 – July 21)

2022

- Konstepidemin, Gothenburg, Sweden (June 1 – July 31)

2018

- Listhús, Olafsfjordur, North Iceland (May 1 – June 30)

Exhibitions

2022

- Evolving Graphic Design, Art Loft Gallery, Madison, Wisconsin (curated by Yeohyun Ahn)
- Konstepidemins Dag, Gothenberg, Sweden

2021

- Poznan Design Festival, Stary Browar, Słodownia, Poland
- Biennial Faculty & Staff Exhibition, Eisentrager-Howard Gallery, Lincoln, NE

2020

- Bookworks, Utah Cultural Celebration Center, West Valley City, UT

2019

- UVU Art & Design Faculty Show, Woodbury Art Museum, Orem, UT
- Mut zur Wut, Court House, Heidelberg, Germany

2018

- What Type? A Typographic Revival, Woodbury Art Museum, Orem, UT
- Monster House, Listhús Gallery, Olafsfjordur, North Iceland
- UVU Art & Design Faculty Show, Woodbury Art Museum, Orem, UT

Professional Service

2022-current

- Curriculum Committee Member University of Nebraska, Lincoln, School of Art, Art History and Design, Lincoln, Ne.

2021-current

- Scholarship Committee Member, University of Nebraska, Lincoln, School of Art, Art History and Design, Lincoln, Ne.

2021

- Faculty Search Committee Member, School of Art, Art History and Design, Assistant Professor of Practice in Graphic Design, Lincoln, Ne

2017-2020

- Graphic Design Area Coordinator, Utah Valley University, School of the Arts Graphic Design Department, Orem UT
- School of the Arts Technology Committee Member, Utah Valley University, Orem, UT

2020

- Faculty Search Committee Member, Art & Design Department, Painting and Drawing Lecturer, Orem, Ut
- Faculty Search Committee Member, Art & Design Department, 2D Design Lecturer, Orem, UT
-

Professional Organizations

2013 – 2024 American Institute of Graphic Artists (AIGA), Salt Lake City, UT

2023 – 2024 SECAC, Richmond, Va.

2023 – 2024 College Art Association (CAA) , Chicago, Il.

Since 2024

Courses taught at Weber State University Dept. of Visual Art & Design

ART 3435_Experimental Type (Typography 2)

ART 3410_Junior Studio

ART 2430_Intro to Graphic Design

- Scholarship

Artist Residency Maison Les Buis, Les Buis France_July 1-14, 2024

Workshop Code & Comfort: Designing Interactive Comfort Toys with Microbit and 3D Printing. 20th Annual UCDA Design Education Summit, Charlotte, North Carolina_May 20, 2025

Panel Presentation Tangible Graphic Design for Accessibility: Beyond Visual with Material and Fabrication, 112th College Art Association (CAA) Conference, Chicago, Illinois_February 16, 2024

Mentoring

- Ashley Jensen_Selection for the Bicebe International Poster Competition "The Second Life of Objects" *Ashley was the only designer chosen from the United States in this section of the competition.*

Payton Becwar_ Vreeland Scholarship_Area nominated and department voted
_Spring 24

Payton Becwar_ Perry Family Award_Best of show student capstone exhibition
_Spring 24

Payton Becwar_ 37th Annual Juried Undergraduate Exhibition_Juror: Suzanne Wise
_Spring 24

Riley Schneider_ 37th Annual Juried Undergraduate Exhibition_Juror: Suzanne Wise
_Spring 24

Wilder Pierce_ Vreeland Scholarship_Area nominated and department voted
_Spring 23

Abby Presser_ 36th Annual Juried Undergraduation Exhibition_Juror: Trent Claus _Spring 23

Lindsey Musil_ Perry Family Award_Best of show student capstone exhibition
_Spring 22

Accessibility in Design with Ellen Lupton_Feb. 7, 2024

A virtual visit from Ellen provided examples of accessible design outcomes. These designs not only functioned well but also looked great. This inspired me to encourage students to create work that met similar accessibility standards.

AIGA Conference 2023: The Effects of AI on Graphic Designers and How to Prepare Students_Oct 14, 2023

Session discussing how students can embrace AI as a tool within the classroom, rather than relying on it to simplify the design process.

Graphic Design for Accessibility Symposium_Sept. 15, 2023

Opportunity to learn from design educators who have physical limitations and how this empathy has expanded to their students. Examples were shared that demonstrate how design can be a tool to reach all audiences and create more accessible designs.

AIGA DEC Community: Alternative Grading (Virtual Panel)_Aug 28, 2023

Exploring alternative assessment methods, I found that many approaches removed essential skills needed for a design career, such as time management, deadline adherence, and the practice of fundamental design principles. I've been experimenting with methods that allow for make-up work while still enforcing deadlines.

High Impact Teaching Strategies

International Poster Competitions_Spring 25 (Weber State)

- Students chose from three international poster competitions: 1. MutZurWut (Germany), 2. INTL (Scotland), and 3. Bicebé (Bolivia). They created typographic posters to cover themes from each competition's calls for entry. 1. Courage to Anger (political), 2. Experimental/New Media Approach to open theme, 3. The second life of objects. These international competitions are extremely competitive. Having gotten international recognition for one student's poster is incredible for them and this university.

Abstraction is Everything_Fall 24 (Weber State)

New project approach to teaching how abstraction and the ability to work with it in the field of graphic design is critical. Following a presentation on how many different ways abstraction is approached through branding, signage, packaging, and experience design, students were assigned an image to abstract. One of their abstractions was chosen to create a project around.

AI as Collaborator_Fall 24 (Weber State)

Having only touched on AI in previous courses, this project dove deeper into investigating the potential of many text to image generators. Students were instructed to put in imagery sourced from 25th street in downtown Ogden and explore what new interpretations various AI bots could create. Preferring an open ended approach, students were not told what the end goal of these generations would be. The intent was to encourage exploration, experimentation and play. Once the students had a large group of new imagery, a class brainstorm was held to interpret the imagery. With those interpretations determined, the next step of creating a promotional poster was revealed.

Zoo Signage and 3D Printing_Fall 24 (Weber State)

Students explored the use of systems in graphic design by creating signage for a hypothetical zoo. The process began with researching assigned world regions (Panamanian, Amazonian, African Grasslands, etc.) and developing signage systems that included directional, informational, and conservation elements. Each sign was designed to be part of a cohesive visual language, incorporating cultural references related to the animals' habitats. One sign was selected for 3D modeling and printing.

Augmented Reality Posters_Fall 21-23, Spring 22-23

I have been exploring and utilizing various augmented reality applications in my teaching. Augmented reality adds an interactive layer to visual experiences. By using a phone or iPad, viewers can trigger animations or add depth to 2D outputs.

3D Modeling Fall 22-23

- Instead of traditional paper-based packaging, I shifted the focus to 3D modeling using Tinkercad. I learned this simple online tool and demonstrated its use in class. Students were then tasked with creating 3D models of their packaging designs using Adobe Photoshop, Illustrator, or Dimension.

Professional Portfolio Reviewers Fall 21-Current

- Over the course of several semesters I have invited design professionals to come into my classes to provide feedback on student's portfolios. The following is a list of those individuals:
- *Spring '25- Guest Portfolio Reviewers*
 - Lindsey Musil (Kansas City, Missouri)_Designer at Hello Big Idea
 - Jake Stewart (Salt Lake City, Utah)_Creative Director at Kin
- *Fall '24 - Guest Portfolio Reviewers*
 - Dione Rodriguez (Salt Lake City, Utah)_Designer at The Stoke Group
 - Brandon Carpenter (Provo, Utah)_ Creative Director at Delirium
- *Fall '23 - Guest Portfolio Reviewers*
 - John Hayden (Lincoln, Nebraska)_Creative Director and founder at Agent Design
 - Dan Gibson (Lincoln, Nebraska)_Chief Creative Officer at Archival
 - Lindsey Musil (Kansas City, Missouri)_Designer at Whiskey Design
 -
- *Fall '22 - Guest Portfolio Reviewers*
 - Connary Fagen (Heber, Utah)_Type Design Studio and Foundry

- Claire Corneal (Beaverton, Oregon)_Expert Material Designer at Nike

Fall '22 - Guest Presentation

- Zenab Bastawala (Rochester, New York) Type Designer and Visiting Professor at Rochester Institute of Technology

Sense Exploration/Experience Spring 22-24

- Developed a project that encouraged students to explore communication through each of the five senses: touch, taste, smell, sound, and sight. Students were assigned an object and tasked with interpreting it through various artistic media and processes. By collecting inspiration from these experiments, they curated a selection of their best work to create a final outcome.

The goal was to push students beyond mimicking existing online work and encourage them to develop their own unique approaches. This process aimed to help them articulate their design decisions, a crucial skill in the field.

Formal Brand_Fall 23-24

- To begin a new branding project I took students to The International Quilt Museum located in Lincoln, Nebraska. There, they were tasked with sketching simple shapes that caught their eye from the quilt exhibits. I emphasized the importance of observing basic forms and details. It became clear to me that quilting shares similarities with graphic design, particularly in the use of abstraction. These sketched shapes were used as a toolkit to create unique abstract marks, which students then paired with typography to develop final brand identities.

Make Lincoln Pretty_Spring 23

- In an upper-level course, I challenged students to identify a business or location in need of design improvement. We discussed examples and processes that encouraged students to think beyond surface-level aesthetics. I emphasized the importance of creativity and effective communication of research findings.

Brownville, Nebraska: Community Walking Path_Spring 22

- In collaboration with the Brownville, Nebraska city council, students were tasked with creating an interactive walking experience along a short dirt path to tell the

story of the city's founder, Robert Furnas. Students approached this challenge in various ways, from augmented reality experiences to community events.

Photography + Design: a photo book collaboration_Spring 22

- In collaboration with fellow colleague in photography Walker Pickering, I co-taught a special topics course to explore the processes and approaches of both photography and graphic design. Student groups created a final book using photos from the photography majors and layout skills of the design majors.

Des(ART)ign_Spring 23

- International artists were invited to share their creative processes and thinking via Zoom. These presentations on empathy, systems thinking, and experimentation served as foundational principles for a design practice and were integrated into my teaching.

Dan Witz (Street Artist) Student Collaboration_Spring 23

- Students were assigned imagery created by New York City based street artist Dan Witz. The artist selected images were given to each student and animated. Following that we worked with augmented reality app Artivive to provide a moving version of this still work accessed through phone or tablet that has the Artivive app installed.

Local Histories and Type Expression_Spring 24

- I collaborated with Ralitsa Deborah at the Kwame Nkrumah University of Science and Technology (KNUST) in Ghana. Students from both universities researched local history and communicated their findings through visually engaging postcards. Nebraska and Ghanaian students used WhatsApp to share their research and insights. The goal was for students to mail their postcards to each other, fostering a cross-cultural exchange.

Portfolio Review

- Established a two-part portfolio review process for incoming graphic design majors at the University of Nebraska-Lincoln. Students had two opportunities to submit a portfolio for acceptance into the design program and admission to upper-division courses.

Special Topics

- Each semester I taught this course, I emphasized collaboration and encouraged students to expand their vision beyond traditional graphic design. I frequently collaborated with international students and artists, creating unique learning experiences that required me to adapt the course structure each semester.

Critical and Creative Thinking

- Developed and implemented five standardized projects across multiple sections of the introductory design course. Established a centralized rubric and adjusted timelines to accommodate the new portfolio review process.

Graphic Design 2

- Continued adapting the course by exploring new spaces to inspire creativity and encourage students to think beyond the classroom. Regularly updated lectures to enhance students' understanding of branding principles. Investigated and incorporated new technologies such as animation, augmented reality, and 3D modeling into the curriculum.

Typography 2

- Developed a new experimental project that combines collaboration and bookbinding to enhance students' foundational typography skills.

Design Studio 1&2

- Continuously adapted the course by adjusting assignments and the portfolio review process each semester. Transitioned the focus from print to web-based portfolios.

María del Mar González-González
Assistant Professor
Weber State University
Department of Visual Art & Design
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Education

University of Illinois at Urbana-Champaign

Ph.D. in Modern & Contemporary Art History with emphasis on Latin American, Caribbean, and US Latinx art

Indiana University, Bloomington

M.A. in Art History

University of Puerto Rico, Mayagüez

B.A. in Visual Arts

Graduated with honors, *Cum Laude*

Courses taught

Art and Architecture of the World: AD 1000 –Present (Gen Ed)

*Latin American and Latinx Art,** (x listed with World Languages and Cultures)

Contemporary Art

*Introduction to Global Art**

*Art and Vis Culture of Latin America** (x listed with World Languages and Cultures)

*US Latinx Visual Art and Culture** (x listed with World Languages and Cultures)

*Afro-Latin American History & Culture** (Honors class, x listed with History, co-taught with Dr. James Almeida. Awarded the Honors Eccles Fellowship)

Global Modernisms

*Art in Times of Conflict** (x listed with World Languages and Cultures)

Fridamania: Frida Kahlo, Modern Mexico, and Global Influence (x listed with HNRS)

Courses granted Global (GLB) attribute:

Art and Architecture of the World: AD 1000 –Present;

Introduction to Global Art;

Art and Vis Culture of Latin America

Awarded an Open Educational Resources Adoption Grant in 2025 for Art and Architecture of the World: AD 1000–Present.

Scholarship

Articles [Peer Reviewed]

- 2023 “Pedro Pietri,” *Latino Literature: An Encyclopedia for Students*. Christina Soto van der Plas and Buckwalter Cunningham, Lacie, editors. Greenwood, 2023. *ABC-CLIO*, publisher.abc-clio.com/9781440875922.
Named one of the 10 Outstanding Reference Sources for 2023 from the American Library Association’s Reference and User Services Association (RUSA)

Book Chapters [Peer Reviewed]

- In Progress “Beyond Plantains and Plantations: Francisco Oller's Transatlantic Impressionism,” expected to be published in *Imperium: Essays in Impressionism and Empire*, edited by Alexis Clark, Simon Kelly and Frances Fowle
(commitment with Yale University Press, expected 2026)

Interviews

- 2025 “*Remedios y sanación: The Art of Collective Healing (A Conversation with Luis Alvaro Sahagún Nuño)*,” *Weber: The Contemporary West*
2023 “*Sounds of Absence: A Conversation with Guillermo Galindo*,” *Weber: The Contemporary West*

Exhibition Catalogue Essays

- 2024 “Stroke by Stoke, Stitch by Stich” | “Pincelada a pincelada, puntada a puntada” bilingual (English and Spanish) catalogue essay for Arleene Correa Valencia’s *salt 16* solo show, Utah Museum of Fine Arts.
2023 *Más allá de los márgenes/Beyond the Margin: An exploration of Latina Art and Identity* (Spanish and English). Salt Lake City, Utah Museum of Contemporary Arts
2021 “*Vida, Muerte, Justicia \ Life, Death Justice*,” *Vida, Muerte, Justicia \ Life, Death Justice: Latin American and Latinx Art for the 21st Century* (Spanish and English). Ogden, UT: Ogden Contemporary Arts and Mary Elizabeth Dee Shaw Gallery.
2021 “The Buzz About Bees: ‘The New Beehive’ as Contemporary Art,” *New Beehive* (English and Spanish). Salt Lake City: Utah Division of Arts & Museums.

2021 "Facing Home," *Facing Home: Nancy Rivera + Denae Shanidiin*.
Granary Arts, Ephraim, UT: Snow College.

Other

*La Paleta Sanadora del Mestizaje Místico/ Healing Palette of Mystical
Mestizaje Century* [Exhibition copy for resident artist Luis Alvaro
Sahagún Nuño's solo exhibition] (Spanish and English). Ogden, UT:
Ogden Contemporary Arts.

Exhibitions (solo-curated)

2023 *Beyond the Margins: An Exploration of Latina Art and Identity | Más allá de
los márgenes: investigaciones sobre el arte y la identidad Latina*, Utah
Museum of Contemporary Art (UMOCA), Salt Lake City, UT. January
20 – March 4.

Traveling exhibition: Blue Galleries at Boise State University, Boise, ID
(August-October, 2023)

Exhibitions (co-curated)

2021 *Vida, Muerte, Justicia / Life, Death, Justice: Latin American and Latinx Art
for the 21st Century*, Mary Elizabeth Dee Shaw Gallery & Ogden
Contemporary Art, Ogden, UT. October 1 – November 27.

Co-curated with Jorge Rojas

Conference Presentations & Panels (Peer-Reviewed)

2025 *Beyond Plantains and Plantations: Francisco Oller's Transatlantic
Impressionism* at Workshopping Future Directions in Impressionism 2.0
Conference, Impressionist Futures Group, Los Angeles, CA: The Getty
Research Institute Special Collections, California Institute of Technology,
and **The Norton Simon Museum**, Nov 12-14 [Upcoming]

2025 "Allora & Calzadilla's *Gloria*: Colonialism, Performance, and the Politics of
Representation," 5 x 10 panel at *(Im)posibilidades: Performance Art for
Video symposium* co-sponsored by Ogden Contemporary Arts and
ProArtes Mexico with support of the Shaw Gallery, October 3

- 2025
 Print Collage Mural Project at 2025 Conference *Puertograbando*, Southern Graphics Council International, San Juan, PR, April 2-5
 Organizers: K (Kathleen) Stevenson, Andrew Rice, and Maria del Mar Gonzalez-Gonzalez
 Recreated at the Kimball Visual Arts Building, Weber State University, April 18
- 2022
 Panel: Towards a Hemispheric American Art: U.S. Latinx and Latin American Art Historical Perspectives, Association of Historians of American Art (AHAA) 7th Biennial Symposium, Crystal Bridges Museum of American Art & School of Art at The University of Arkansas, October 7.
- 2022
 “*Vida, muerte, justicia* — Making an Exhibition for the 21st Century,” Latina/o Studies Association, Notre Dame, South Bend, IN, July 13.
- 2022
 Keynote: “Art as Social Change, Social Change as Art,” *Artists in Action Conference*, Utah State University. April 14.

Panels & Sessions Chaired (Juried)

- 2025
 Panel Chair: *In/Visibility: Centering Afro-Caribbean Performance Art*, College Art Association (CAA) 113th Annual Conference, February 12, New York City (Panel accepted)
- 2022
 Panel Chair: *Afro Latinx Art*, Latina/o Studies Association, Notre Dame, South Bend, IN, July 13.

Selected Invited Lectures & Talks

- 2023
 Talk & Guided Tour in Spanish with artist Nancy Rivera for *Más allá de los márgenes: investigaciones sobre el arte y la identidad Latina*, Utah Museum of Contemporary Art (UMOCA), Salt Lake City, UT. February 25.
First talk in Spanish to have been held at UMOCA
- 2022
 Panelist for Discussion on the Future of Arts & Culture in SLC, Salt Lake City Arts Council and Department of Economic Development of the City of Salt Lake, November 3.
- 2021
 “Mexico as Muse: Framing a Nation through a Foreign Lens,” Orlando Museum of Art, Orlando, FL, December 8.

- 2021 “Curators’ Talk on *Vida, Muerte, Justicia*” Shaw Gallery & Ogden Contemporary Arts, Weber State University, November 18. Co-presented with Jorge Rojas
- 2020 “*La frontera*,” Guest Speaker, History of Latin American Art: Colonial to Contemporary, Art Department, Guilford College, Greensboro, NC, December 3.

Campus/Departmental Talks & Panels

- 2025 “Mesoamerican Codices and the Viceroyalty of New Spain,” HIST 4630: Ancient & Colonial Latin America, Department of History, Weber State University
- 2025 *Jornaleros* (documentary screening and panel) Panelist, Film Studies, WLC, Lindquist College of Arts & Humanities
- 2025 “Art in Times of Conflict: Picasso’s *Guernica*,” at *Society and Culture in World History*, Weber State's Social Science Education Center seminar
- 2025 “Fridamania,” History of Mexico, Department of History, Weber State University
- 2024 “Interdisciplinarity of Art History,” Bachelors of Integrated Studies (BIS) Seminar, Weber State University
- 2024 “Beyond *la frontera*: Art, Activism, and the US/Mexico Border,” at *World Borders and Frontiers* series, Weber State's Social Science Education Center seminar, March
- 2023 “Mexico’s Post-War Boom and Bust: The Case of the Mexican Muralist Movement,” *Booms, Busts, and Crises* series at Weber State's Social Science Education Center seminar, March
- 2022 Panelist, Teaching and Learning Forum: Ask Me Anything Panel, Weber State University, August 19
- 2022 Guest Professor, Art in Venice: Study Abroad Program in Venice, Weber State University, Venice, Italy. May 7-18.
- 2022 Guest Lecture, “Remembering *los desaparecidos* (Chile, Argentina, Colombia, Brazil),” History of Modern Latin America, Department of History, Weber State University, March 24
- 2022 “The Case of Méndez v Westminster,” The Latinx Experience, Department of History, Weber State University, March 24
- 2022 “Engaging Difference in the Classroom,” Teaching & Learning Forum, Weber State University
- 2021 “Whose School? The Pursuit of Equality in Mendez v. Westminster School District,” Women’s Herstory Month at Weber State University, Ogden, UT, March 25.
Co-presented with Dr. Andrea Garavito

Mentoring activities

External Ph.D. Advisees/Committees

Ha'Ani J. Hogan, *Site, Sight, Swipe, Prada Marfa: A Case Study in Public Art, Cultural Tourism, and Image-Based Social Media Engagement*, University of Central Florida, 2021 – 2023

Dissertation Title: *Prada Marfa: A Case Study in Public Art, Social Media Engagement, and Cultural Tourism*, Spring 2023

BIS Capstone Committee Member / WSU

2024 – Present: Jessi Murray (art history)

BFA Thesis/ WSU

2024: Mae Baird, Brighton Gibby, Anna Everhart (art history minor)

2023: Sophie Valeika, Addie Harmon

Art History Minors/ WSU

Kurry Merrill (BFA 3D), Aislyn Whitney (BA Art), Claire Young (BA French), Samantha

LASCoLab Student Mentees

2025: Aislyn Whitney (BA, general Art | research assistant), Luna Malagon (World Languages and Cultures | Spanish translation, history and culture | Project focus: *los desaparecidos* de Colombia in literature and visual arts)

Mentorship | Grad School Applications

Claire Young (art history minor) – MA in art history; Renato Olmedo-González – graduate certificate in Urban Planning; Mykell Bowden (BA in general art) – counseling psychology and art therapy MS; Anna Everhart (BFA, art history minor) – post bacc in Ed.

Professional development you engaged in during the period above

Artist, Curator, and Scholar Engagement

Regularly attended artist and curator talks—on campus, in neighboring institutions, and via virtual platforms—including events hosted by international institutions. These engagements deepen my awareness of current artistic and curatorial practices, which directly inform and enrich my teaching and research.

Art History Pedagogy and Research Webinars

Actively participated in art history teaching webinars organized by *Smarthistory* and other

professional organizations and museums. These sessions provided valuable insights into emerging pedagogical strategies and current scholarship, particularly relevant to my courses *Art and Architecture of the World: AD 1000–Present*; *Introduction to Global Art*; and *Contemporary Art*.

Teaching and Learning Development (CETL)

Participated in multiple events organized by the Center for Excellence in Teaching and Learning (CETL), exploring online resources and best practices in higher education pedagogy. In Fall 2024, I joined CETL's *Community Engaged Learning Community of Practice*, fostering collaboration and innovative teaching methodologies (I've re-joined in 2025).

Museum and Gallery Engagement

Visited regional, national, and international exhibitions to stay informed about curatorial practices, contemporary art trends, and scholarship. These visits provide firsthand experience that enhances both classroom instruction and my curatorial and scholarly work. Some of the most noteworthy include: The 2022 Venice Biennale. In Summer 2025, I conducted a three-week research trip to Mexico City to develop a new course on Frida Kahlo and her circle (Spring 2026). My visits included major institutions such as the National Museum of Anthropology, Museo Frida Kahlo (Casa Azul), Museo de Arte Moderno, Museo Anahuacalli, MUAC, and leading contemporary galleries including kurimanzutto and Galería de Arte Mexicano.

Certification (non-required)

- **ACUE Certification in Effective Teaching Practices**, completed Spring/Summer 2023

Selected Professional Event

- *The Puerto Rican Arts Initiative: Helping Artists Rebuild and Develop New Work* (virtual), January 25, 2023

Advanced Placement (AP) Professional Development/Training Session: *The Arnolfini Portrait and the Global Renaissance*, speaker: Dr. Heather Madar, Salt Lake City, UT, June 5

- Focus: in-depth discussion on Jan van Eyck's *Arnolfini Portrait*, using it as a case study to examine *how* global networks of exchange contributed to the Global Renaissance. I have already rewritten the portion on the global Renaissance, expanding the Northern Renaissance materials in my intro to art history (ARTH 1100) course and in my intro to global art class (ARTH 2050) as I continue to revise global perspective(s) in my courses.

High-Impact Practices and Transparency workshop with Dr. Tia McNair Brown, Weber State University

Use of High Impact Teaching Strategies (please provide specifics)

Art history offers abundant opportunities to incorporate High Impact Educational Experiences (HIEEs). I actively integrate current events—such as exhibitions, artist talks, and performances—into my courses to enrich student learning. The following examples illustrate how I implement HIEEs across different course levels.

2024

- In Spring 2024, Luis Sahagún’s artist residency at OCA allowed me the opportunity to provide upper-division students with direct engagement in contemporary artistic practice. Students participated in studio visits with Sahagún and had the option to review his exhibition as part of their exhibition review assignment—both strategies designed to extend learning beyond the classroom and into professional art spaces. Additionally, some (volunteer) students took part in Sahagún’s *limpia* project as sitters, further deepening their experiential engagement. At the introductory level, I made attendance at his exhibition and talk optional, but offered extra credit for the participation to incentivize students. These hands-on experiences were met with overwhelming enthusiasm from students, prompting me to incorporate at least one such opportunity each semester, budget and schedule permitting.

In Fall 2024, funding from the Eccles Fellowship, a modest interdisciplinary grant, and strategic institutional partnerships allowed me to facilitate a series of interdisciplinary HIEEs, including:

- A guest lecture and workshop on Afro-Puerto Rican dance led by Prof. Juan Carlos Claudio (Dance).
- A collaborative music and dance workshop with Bomba Marilé, supported by Profs. Claudio and Jo Blake (Dance), which was open to students and faculty across the College of Arts & Humanities beyond *HNRS 3900*.
- A visiting artist engagement with Carlos Martiel, who conducted class visits and delivered a public lecture co-sponsored by the Library, World Languages & Cultures, DOVAD, English, and History. Students had the opportunity to engage in one-on-one discussions with a globally recognized artist.
- A virtual lecture by Dr. Alexis Clark focused on models of African descent, the Brazilian art academy, and its connections to the French Academy. This lecture challenged

traditional narratives of 19th-century French art by exploring French engagement with Afro-Brazilian communities, starting with the French Artistic Mission and extending to the Imperial Fine Arts Academy, where Afro-Brazilians served as models.

- Additionally, I was able to use Weber State and external institutional partnerships to facilitate additional HIEE opportunities to my classes:

A class visit from author Silvia Moreno-García in *ARTH 3010*, made possible through the generosity of Dean Uman, which exposed students to alternative modes of storytelling and artistic interpretation.

- A class visit to *ARTH 3010*, open to all DOVAD students, from Arleene Correa Valencia, who was in Salt Lake City installing her *salt 16* exhibition at UMFA. Correa Valencia shared her experience growing up undocumented and how she uses art to tell the stories of her mixed-status family, incorporating traditional Mexican and Salvadoran techniques into her paintings.

Correa Valencia's visit was particularly impactful, fostering deep discussions on migration and artistic representation. Likewise, Martiel and Moreno-García's visits became central to students' Contemporary Topics Review Essays. Collectively, these HIEEs not only facilitated direct engagement with current artistic and intellectual discourses but also informed a major redesign of the final project: an exhibition proposal. This new format maintained the rigor of a research-based assignment while making it more approachable and creatively engaging for students.

*All of these events were open to other classes, as I truly believe that it is crucial to expose our students to a wide variety of experiences.

2023

- **Class visits by Argentinean artist Tamara Kostianovsky (ARTH 3050: Contemporary Art)**
During the spring semester, students engaged directly with Tamara's work, which was featured in her solo exhibition at OCA and in *Beyond the Margins* at UMOCA (curated by me). Students met Tamara in class, attended her artist talk, and viewed her work in person at both venues. These experiences fostered meaningful, inclusive learning connections. During final BFA critiques, student Lindsey Merritt reflected on the lasting influence of Tamara's work—first encountered in one of my earlier courses and revisited in spring 2023—on her own artistic practice. [Meaningful Interactions | Diverse & Inclusive Experiences]
- **Guest lectures by art historians in ARTH 1100 (Introduction to Art History)**
Students were exposed to global perspectives and diverse scholarly approaches to art history. Guest speaker Dr. Alexis Clark (North Carolina State University), a specialist in

19th-century French and global art, presented two lectures on global Impressionism and Post-Impressionism, challenging the traditional Eurocentric narrative. Students completed reflective writing assignments connecting the lectures to their own majors, creative practices, or interests. [Meaningful Interactions | Diverse & Inclusive Experiences | Opportunities to Reflect and Integrate Learning]

- **Experiential learning in upper-division courses**

Assignments such as exhibition reviews and artist talk reviews move students beyond the classroom to engage with art and artists in professional contexts. [Meaningful Interactions | Diverse & Inclusive Experiences | Opportunities to Reflect and Integrate Learning]

- **Lectures & Performances Hosted/Organized**

2024	Arleene Correa Valencia, Artist Talk, Weber State University
2024	Dr. Alexis Clark, Art Historian Talk, Weber State University
2024	Carlos Martiel, Artist Talk, Weber State University
2024	Bomba Marilé, Workshop, Weber State University
2024	Juan Carlos Claudio, Talk and Workshop, Weber State University
2023	Tamara Kostianovsky, Talk, Weber State University/Contemporary Art seminar
2021	Dr. Mari Carmen Ramirez, Scholar Talk, Weber State University and Ogden Contemporary Arts
2021	Guillermo Galindo performance, <i>Sonic Borders III</i> , Browning Presents! Weber State University
2021	Tania Candiani, Artist Talk, Weber State University and Ogden Contemporary Arts

Evidence of Effective Instruction (Peer review letters; CETL courses; innovative teaching strategies)

(Note: This section highlights initiatives undertaken voluntarily rather than required workshops.)

A central focus of my teaching is the decolonization of the art history canon. My courses critically examine the discipline's historical biases and systemic exclusions—particularly those related to gender, race, and geography—while fostering an inclusive and globally informed learning environment. Through lectures, discussions, and assignments, I emphasize global competence and cultural awareness, encouraging engagement with artistic traditions beyond Eurocentric frameworks.

Building a classroom culture that values diverse perspectives requires continuous reflection and adaptation. When students encounter unfamiliar narratives, I refine instructional strategies to promote accessibility, critical engagement, and deeper understanding. These efforts have strengthened course inclusivity and improved learning outcomes.

To strengthen research and writing development, I established a library research session in 2023, now a permanent component of upper-division art history courses. Student feedback from *ARTH 3050: Contemporary Art* confirmed that targeted library consultations significantly improved research quality. I have also instituted required one-on-one meetings, small group reviews, and in-class research presentations, resulting in stronger final projects and increased student confidence.

At all levels, I integrate structured writing workshops and scaffolded assignments to support critical thinking and analytical writing. I remain committed to continually refining course design to align with current scholarship and to ensure that art history instruction reflects global perspectives and contemporary relevance.

Stephanie Kimmey
Curriculum Vitae
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Department of Visual Art & Design

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EMPLOYMENT

2023- Weber State University: Assistant Professor of Art History, DOVAD
2021-2023 Colorado College: Visiting Assistant Professor, Classics Department
2019-2021 *Hesperia* Journal: Freelance Editor
2018-2021 University of Missouri, Columbia: Assistant Director, MU Writing Center;
Honors
College Lecturer
2018 Carthage College: Adjunct Instructor in Classics; J-Term Study Abroad in
Greece

EDUCATION

2017 University of Missouri, Columbia; PhD Art History and Archaeology
Dissertation: "The Nemean Wells: Sanctuary Context and Ritual Activities
in the Northeast Peloponnese"
2015 American School of Classical Studies, Athens; Visiting Associate Member
2013 American School of Classical Studies, Athens; Regular Member
2010 Florida State University; MA Classics with Classical Archaeology emphasis
Thesis: "The Reaper Group: Content and Context of Ancient Amulet
Gemstones for Sciatica"
2008 University of California, Los Angeles; Post-Baccalaureate – Classical
Languages
2007 University of California, Berkeley; BA *magna cum laude* in Classical
Civilizations
Honor's Thesis: "Case Study in Religious Syncretism: Serapis the Universal
God"

PUBLICATIONS

Submitted "Nemea." In *Oxford Bibliographies Online* in Classics. Co-authored with Kim
Shelton.

2023 "The Nemean Wells: Water Management and Sanctuary Deposition." In *Going Against the Flow*,
edited by P. Klingborg, 113-134. *ActaAth* 8°, 23. <https://doi.org/10.30549/actaath-8-23-06>

2022 Review of *Dynastic Deeds: Hunt Scenes in the Funerary Imagery of the Achaemenid
Eastern Mediterranean*, by A. Poggio. *Rhea Classical Reviews*.

2021 SCS Blog: "Contingent Faculty Series: A Conversation with Dr. Stephanie Kimmey" (October 4)

2020 "Keltiké makhaira. On a La Tène type sword from the sanctuary of Nemea." *Archäologisches Korrespondenzblatt* 50. Co-authored with Jan Kysela.

In progress "Identifying Local Use of the Sanctuary of Nemea through Well Deposits." In
progress "Excavations at Nemea, 2010-2012." Co-authored with Kim Shelton.

CONFERENCE PAPERS/INVITED TALKS

2025 “Cleaning House: A new look at the Nemean Oikoi.” Annual Meeting of the Archaeological Institute of America, January 2-5, Pennsylvania.

2025 Panelist for Fieldwork & Families: Challenges in the Research/Life Responsibilities Workshop. Annual Meeting of the Archaeological Institute of America, January 2-5, Pennsylvania.

2024 “If the Nemea Wells Could Talk...Sanctuary Deposits Contextualized.” Nemea Center for Classical Archaeology’s Nemea 100 Celebration, April 16-17, Berkeley.

2023 “What comes next? Aidonia after the Bronze Age,” Annual Meeting of the Archaeological Institute of America, January 5-8, New Orleans.

2023 Colloquium Co-Organizer: “Tombs of Aidonia Preservation, Heritage, and exploration Synergasia (TAPHOS) 2014-2021: Mortuary practices, identity, and long-term site use,” Annual Meeting of the Archaeological Institute of America, January 5-8, New Orleans.

2022 “How to talk about what’s not there: myth, rape, and imagery,” Annual Meeting of the Archaeological Institute of America, January 5-8, San Francisco.

2021 “The Cemetery at Aidonia: Excavation, Preservation, and Discovery,” Colorado College Department of Anthropology Speaker Series, October 12.

2021 “Archaeology to the Rescue!” Colorado Classics Day, September 25.

2018 “Well Deposits and Changes in Ritual Consumption at the Panhellenic Sanctuary of Nemea,” 19th International Congress of Classical Archaeology, May 22-26, Cologne and Bonn, Germany.

2018 “Ritual Consumption and Trash: A Beginners’ Guide to Keeping a Sanctuary Tidy,” CAMWS Annual Conference, April 11-14, Albuquerque.

2018 “A Well Crafted Narrative of the Sanctuary of Zeus at Nemea,” Annual Meeting of the Archaeological Institute of America, January 4-7, Boston.

2017 “A Well-Crafted Narrative: Ritual at the Sanctuary of Nemea,” University of Missouri, Department of Art History and Archaeology, May 4

2017 “Reframing Sacred Space: Ritual Movement in the Sanctuary of Nemean Zeus,” Annual Meeting of the Archaeological Institute of America, January 5-8, Toronto.

2016 “Reconstructing Ritual Practices at the Sanctuary of Nemean Zeus,” The Art Institute of Chicago Graduate Student Seminar, April 15-16, Chicago.

2013 “The Creation of Ritual Space Through Callimachus’ Mimetic Hymns,” CAMWS Annual Conference, April 17-20, Iowa City.

2012 “Imagery of Cypro-Phoenician Gilded Silver Bowls from Etruria,” University of Missouri Art History and Archaeology Graduate Symposium, March 9-10, Columbia.

2010 “Medical Amulets: Content and Context of Sciatica Gemstones,” FSU/UF Graduate Colloquium, January 30, Tallahassee.

CREATIVE WORKS

2024 “Nemea 100.” Archaeological Museum, Nemea, Greece. July - August 2024.

TEACHING

Greek Material Culture (art, archeology, architecture); Cultural Heritage Management; Museum Studies; Ancient Religion; Ancient Mythology; Greek Drama; Roman Material Culture (art, archeology, architecture); Near Eastern and Egyptian Material Culture (art, archeology, architecture); Western Art

Survey - Ancient to Modern

Weber State University:

ARTH 1090: Paleolithic to 1000 CE (every semester - 30 students)
ARTH 1100: 1000 CE to the present (Fall 23 - 30 students)
ARTH 2010: Art and Culture of the Ancient Mediterranean (Spring 24 - 20 students)
ARTH 3200: Greek Art and Archaeology (Fall 23, 24 - 20 students)
ARTH 3055: *Art and Myth* (Spring 24 - 20 students); *Art of Collecting Antiquity* (Fall 24 - 20 students); *Art and Archaeology of the Roman Worlds* (Spring 25 - 20 students)
HNRS 1530/3900: Technologies of the Past (Spring 25 - 16 students)

Colorado College:

Intro to Classical Archaeology and Cultural Heritage Management (Fall 2021, Fall 2022) - cross-listed with Anthropology and Museum Studies
Greek Archaeology (Spring 2022, 2023) - cross-listed with Art History
Myth and Meaning (Spring 2022) - cross-listed with Comparative Literature and Gender Studies
Everyday Life in the Ancient World (Spring 2022, 2023)
Origins of Medicine (J-Term 2023)
Roman Archaeology (Spring 2022)
Dyeing to be Purple (Summer 2022) - co-taught with Chemistry
Explorations in Archaeology (Fall 2021) - cross-listed with Anthropology
Introduction to Greek and Roman Civilizations (Spring 2022, Fall 2022)
Sustainable Development & Agriculture in Antiquity (Fall 2022) - cross-listed with Environmental Studies and Anthropology

University of Missouri, Columbia:

Ancient Myth Through Our Modern Gaze (Spring 2021)
Ancient Greek Medicine: From Hippocrates to Asklepius (Spring 2020)
Indiana Jones and the Modern Archaeologist: Artifacts in Context (Spring 2019)
Witches and Healers: Magic in the Ancient World (Fall 2019)
Theory and Practice of Tutoring Writing Seminar (Fall 2018-Spring 2021, every semester)
Picturing Classical Mythology (Spring 2016)
The Lives of the Objects: Study of Material Culture (Spring 2015) - Section Instructor
American Art and Architecture: Cultural Encounters (Fall 2014) - Section Instructor
Renaissance and Modern Art Survey (Spring 2012, 2013) - Section Instructor
Ancient and Medieval Art Survey (Fall 2011, 2012) - Section Instructor

Florida State University:

Ancient Mythology East and West (Summer 2010) - Section Instructor
Classical Mythology (Fall 2009, Spring 2009)

FIELD WORK

Nemea Center for Classical Archaeology, University of California-Berkeley Excavations and Field School at Ancient Nemea, Greece, Kim Shelton, director

2024-Present Assistant Director of Nemea Excavation; Collections Manager; Ceramics Specialist 2014-2023
Collections Manager; Field School Instructor; Ceramics Specialistic
2009-2014 Field School Instructor

Archaeological Society of Athens Excavation of Petsas House, Mycenae and University of California-Berkeley Field School, Kim Shelton, director

2014-Present Ceramics Specialist for post-Bronze Age deposits
2012-2013 Trench Supervisor; Field School Instructor

TAPHOS. Tombs of Aidonia Preservation, Heritage, and explOration Synergasia, Kim Shelton, co-director

2015-Present Collections Manager; Trench Supervisor; Field School Instructor; Ceramics Specialistic

American School of Classical Studies Excavations at Ancient Corinth, Guy Sanders, director

2014 Trench Supervisor

University of California at Berkeley Excavations at Tel Dor, Israel, Andrew Stewart, director

2005 Field School Participant

AWARDS AND FELLOWSHIPS

2024 Utah Presidential Leadership Fellowship, Weber State University
Fellow
2024 RSPG Hemingway New Faculty Grant, Weber State University
2023 Honors Eccles Fellowship for Spring 2025, Weber State University
2022 Humanities Research and Development Grant, Colorado College
2022 Faculty Student Collaborative Grant, Colorado College
2021 Scholarly Writing and Research Groups Support Award, Colorado
College
2017 Bonnie Zelenak Excellence in Tutoring Award, University of Missouri
2016 Herbert W. Schooling Scholarship, University of Missouri
2015 John Bies International Travel Scholarship, University of Missouri
2015 Charles D. Folse Fellowship, University of Missouri
2013 John Pickard Fellowship, University of Missouri
2012, 2013 Ancient Studies Research Award, University of Missouri

PROFESSIONAL MEMBERSHIPS & SERVICE

Archaeological Institute of America; American School of Classical Studies Alumni/ae Association Council;
Asian and Asian American Classical Caucus

2022-2025 American School of Classical Studies Alumni/ae Association Council representative to the Managing
Committee (3 year term; May 1, 2022-April 30, 2025)

2021- Asian and Asian American Classical Caucus Mentor

2021- Rhea Classical Review, Co-Chair of Editorial Committee (2023-present);

2013-

Jason Manley, Professor of Art, Head of Sculpture Area

Courses taught: ART 1130 Approaches to Surface, Shape and Form, ART 1135 Approaches to Materials, Space, and Time, ART 1030 Studio Art for Nonmajors, ART 2700 Sculpture I, ART 3700 Sculpture II, ART 4700 Sculpture III, ART 2850 Furniture Design, ART 4990 BFA Thesis,

Scholarship: Exhibitions

2025 *Solstice*, Alluvium Gallery, Center, Colorado (Group)

2024 *Nomadic Journal*, American University of Rome, Rome, Italy. (Solo)

Manowar, Buinho, Messejana, Portugal. (Solo)

Winter Residency, Pada, Barreiro, Portugal. (Group)

2023 UMOCA 2023 Gala Art Auction, Utah Museum of Contemporary Art (Group)

2022 *President's Art Show*, Salt Lake City Community College, Salt Lake City, Utah.

(Juried)

2021 *In the Field*, curated by Lawrence Gipe, Tubac Center for the Arts, Tubac, Arizona.

Statewide Annual Exhibition, Utah Division of Arts and Museums, Salt Lake City, Utah (Juried, Purchase Award).

2020 *In Verbis Artis*, Hoffmitz Milken Center for Typography, Art Center College of Design, Pasadena, California. (curated by John O' Brian)

Public Art

2023 *Cavern*, cast-aluminum sculpture, commissioned by the City of Logan for Logan Library, Logan, Utah.

2022 *Kinetic Sound*, a collaborative, multi-media, temporary installation created with Jessica Greenberg and Carey Campbell, Dumke Art Plaza, Ogden, Utah.

2020 *A Path Forward*, sculpture environment including bronze, stainless steel, and landscape architecture. A collaboration with Kelsey Harrison, commissioned by Better Days 2020 Foundation, Utah State Capital Collection, Salt Lake City, Utah.

Artist Residencies, Grants and Lectures

2024 Artist Residency, Pada, Barreiro, Portugal.

Artist Residency, Buinho, Messejana, Portugal.

Visiting Artist Lecture, American University of Rome, Rome Italy.

2022 Visiting Artist Lecture, Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, Kansas.

2021 Ogden City Arts Grant, Project: Kinetic Sound, City of Ogden, Ogden, Utah.

2020 Quick Grant, Center for Cultural Innovation, San Francisco, California.

Mentorship:

2025 Outstanding Mentor Award for the College of Arts and Humanities

2023-25 Collaborative public art student project, "On Solid Ground," 2023-2025.

Mentored Samantha Killenen and Hannah Scalabrino on two grants: Undergraduate Research Grant at WSU and an Ogden City Arts Grant. This is a sculpture project using reclaimed rail ties extracted from 25th street in downtown Ogden that was repurposed for a site-specific sculpture to be installed in downtown Ogden, Fall, 2025.

2021, Faculty Mentor for Morgan Rees, Undergraduate Research Award

High Impact Teaching:

2024 Sculpture area student art exhibition, "Belly Up," an off campus at the Spiral Jetty. This project was developed in Public Art course, ART 3720, and included nine students working in the Sculpture area who created site-specific artworks that were installed for a public event at the Spiral Jetty. The theme of "Belly Up," explored climate change and the depletion of the Great Salt Lake. Students conducted independent research and produced a land art piece, or site-specific-sculpture, that was installed near the Spiral Jetty for one day with artist talks and community engagement.

2022 *Conflux*, an exhibition of student work in collaboration with the Sculpture Department at the University of Utah. The student exhibition was displayed at the Shepherd Union Gallery at WSU and the student gallery at the University of Utah over the fall semester. The collaboration brought students together to form a larger sculpture community and discourse between departments.

2021 BFA Thesis Exhibition Catalogue, working with students in BFA Thesis we created a self-published exhibition catalogue of their capstone exhibition in the Shaw Gallery.

Curriculum Vitae

Thi Nguyen, MFA.
Assistant Professor of Communication Design,
College of Visual Arts and Design,
Weber State University
Ogden, Utah.

thinguyen2@weber.edu
Portfolio: thicreative.com

I. Academic/Professional Background

A. Educational Background

<i>Master of Fine Arts</i>	2016–2020	Texas State University	Communication Design
<i>Bachelor</i>	2011–2015	Texas A&M Corpus Christi	Art
<i>Certificate</i>	2011–2015	Texas A&M Corpus Christi	Dance

Thesis/Dissertation:

Community-Centered Design in A Hybrid Culture: Designing for Human Connection and Community Building by Utilizing Local Assets, Shared Resources and Co-Benefits.

B. University Experience

<i>Assistant Professor</i>	Weber State University	7.2021 – Present
<i>Lecturer</i>	Texas State University	1.2021 – Present
<i>Graduate Teaching Assistant</i>	Texas State University	8.2017 – 12.2020
<i>Graduate Instructional Assistant</i>	Texas State University	8.2016 – 5.2017

C. Professional Experience

<i>Chief Experience Design Intern</i>	Design for America Segal Design Institute, Northwestern University	6.2019 – 8.2019
<i>Creative Chief Officer</i>	TX ₂ O Water Technologies	1.2017 – 1.2019
<i>Graphic Designer</i>	The Coastal Bend Business Innovation Center	2.2015 – 8.201

II. TEACHING

A. Courses Taught:

ART 4410 Design Seminar
ART 2435 Graphic Design Practice
ART 3435 Experimental Typography
ART 4400 Advanced Graphic Design
ART 3410 Junior Seminar

ART 1120 Design Concept

ARTH 3451 History of Design

ART 3435 Experiment Typography

ART 4400 Advanced Graphic Design

Courses Prepared and Curriculum Development:

ART 4410 Design Seminar

This capstone design course prepares students for the workplace. Contents will be placed on project refinement and documentation, online portfolio, and resume writing. The course requires students to expand their scope of projects exceed the minimum requirement of technical skill, craftsmanship, concept, design methods and implementation.

ART 4400 Advanced Design

This course focuses on applications of design theory and process to complex problems in visual communication. Emphasis is placed on research, analysis, problem definition, and the development of design solutions. Studio projects vary each term and will generally involve visual identity, information design, environmental graphics, publication design, and UX/UI.

ART 3451 Design History

An investigation of selected movements, figures and theories from the history of graphic design. Content includes intersections with related disciplines along with the social, political, and technical forces that have influenced visual culture overtime. Design topics are selected thematically according to its significant impact to the design profession nowadays. The course also explore the role of design research in contemporary practices.

ART 3410 Junior Seminar

This course prepares students for Design Seminar (capstone) with portfolio and resume preparation. Course contents will be explored through reading, discussion, critique, presentation, and project work tailored to individual portfolio development.

ART 3435 Experimental Typography

This course investigated experimental and unconventional applications of letterform. Students also advance features of page layout software (InDesign) to create well-crafted typesetting and multi-page publications.

ART 1120 Design Concept

This course introduces fundamental visual language, design principle, and compositional approaches in two and three dimensions as well as basic approaches to sketching and modeling, improving compositional structures using form and color.

ARTC 4314J Package Design

This course focuses on product concept development combining branding, packaging design, and entrepreneurship. Students will have opportunities to create and execute sustainably designed packaged consumer goods while meeting industry standards, principles, and guidelines in the context of the global marketplace.

ARTC 3320 *Typography II*

This course introduces advanced issues in page structure, composition, and creative uses of the grid system, content organization, typographic hierarchies, typeface selection, and typesetting. Students will explore advanced features of page layout software (InDesign) to create well-crafted typesetting and multi-page publications.

ARTC 2303 *Typography I*

This course introduces the evolution and development of letterforms and typography in relationship to visual expression and communication. Students will develop a strong comprehension of the aesthetics, tools, and methods used in designing with type. Emphasis will

be placed on developing a working knowledge of the terminology of typography and typesetting skills.

ARTC 2304 *Concept Strategies*

This course focuses on conceptual thinking techniques, strategy-based problem solving and brainstorming, giving and receiving constructive criticism. Students will explore using design thinking and human-centered design methods in brand creation, packaging design and advertising campaigns.

ARTC 1301 *Communication Design Foundation I*

This course is an introduction to composition, layout, and visual design languages. The students will gain a better understanding of the design elements and principles and explore different mediums (the combination of materials and techniques) such as letterform, photograph, and illustration to communicate concepts or ideas.

ARTC 1302 *Imaging I*

This course emphasizes the uses of computer and graphic software in creative thinking and visual problem-solving. Students will learn basic design terms, tools, and methods, understand the importance of research and exploration in the creative process, and extend the design elements and principles in digital execution.

III. OTHER

A. Student Achievement

Robert Warrix, Souvenir. *Typography Design*. Graphic Competition, New Talent Annual 2020. National.

B. Training

Allies Training, Professional Development Workshop, Texas State University, 2019.

IV. SCHOLARLY/CREATIVE

A. Works in Print

2018 Editorial design. *Design is Redesign*. Published by the MFA Communication Design program. College of Fine Arts and Communication, Texas State University.

2015 choreographer. *Die Letzte Hoffnung*. Bailando Dance Festival Website and collateral design. *BUC DAYS Idea Challenge*. College of Gala Concert (International). Business, Texas A&M Corpus Christi.

2015 3. Exhibitions: Editorial design. *The Coastal Bend Business Innovation Center Annual Report*.
 2020 *Austin Bike Commuter Characteristics*. Corpus Christi, Texas.
 Austin City Hall Showcase. 2020.

2015 Short film poster design. *Mission*. Written and directed by Edward Pyndall. Department of Media & Communication. Texas A&M Corpus Christi.
 2019 *Austin Bike Commuter Characteristics*.
 SXSU Innovation Lab. Austin, Texas.

2015 Short film poster design. *Anniversary*. Department of Media & Communication. Texas A&M Corpus Christi.
 2018 *TX₂O Water Technology*.
 SXSU Innovation Lab. Austin, Texas.

B. Works Not in Print

1. *Invited Talks, Lectures*,
 Presentations:
 2018 *Design is Redesign* (group exhibition)
Design.Dance in Public Space
Design in Public Places — The San Marcos Public Library Project
 MFA Showcase. College of Fine Arts and Communication, Texas State University.

2016 *Unchain Campaign*
 Visual Dialog Student and Faculty Show. Texas A&M Corpus Christi.

2019 Presenter and Facilitator. *The Dessau Approach to Data Workshops: Visualization*.

2019 *Visualizing Data Workshop*
 Digital Engaged Learning Conference (DEL).
 Austin City Hall.

2018 Co-presenter & Panelist. *Understanding the City of Austin Through Data Visualization*. Austin Design Week. Austin, Texas. 2018.
 2018 *Human-Centered Design for Diversity and Inclusion*.
 The Committee for Diversity and Inclusion. Graduate House of Representative, Texas State University.

2. *Theatrical Productions:*

4. *Community Design Research Project:*

2021– Present
 0 *Building a Robust and Healthy Entrepreneurial Ecosystem in Weber-Davis County*
 5 OgdenCAN (Ogden Civic Action Network)
 Matthew S. Browning Center for Design, Weber State University

2020 Students to Watch. Graphic Design USA. T e x a s

C. Fellowships, Awards, Honors:

2021 Professional Development 2020 Thesis Fellowship Award. S t a t e
 Funding Lindquist College of Arts & Humanities. Weber State University. The Graduate College. e U

	niversity.	Weber State University (WSU)	<i>Spring 2022– Present</i>
2019	Friends of Fine Arts and Communication Graduate Student Scholarship. Texas State University.		
2019	Graduate Scholarship Award. Texas State University		
2018	MFA’s Best of Show Award. College of Fine Arts and Communication, Texas State University. Title: <i>Design.Dance Public Space</i>		
2017	Print’s Typography and Lettering Merit Award. Print Magazine. Title: <i>Simply Cannon</i>		
2015	<i>SAMC Award: Outstanding Choreographer.</i> School of Arts, Music, and Communication. Texas A&M— Corpus Christi.		
2016	Gold Addys. American Advertising Federation—Corpus Christi. <i>Islander Gallery Rebrand, 2016</i> <i>Unchain Campaign, 2016</i>		
		<i>Oso Bay: Design Symposium, 2016</i> <i>Eagan Typeface, 2015</i>	
2015	Silver Addys. American Advertising Federation—Corpus Christi. <i>Modern Movement in America.</i>		

B. College and/or Department:

<i>PPM Committee</i>	Lindquist College of Arts & Humanities		
<i>Fellowship Committee</i>	Lindquist College of Arts & Humanities	WSU	<i>Spring 22</i>

<i>Third-year Review Committee</i>	Department of Performing Arts: Dance	WSU	<i>Fall 2021</i>
<i>AIGA Student Design Group</i>	Department of Visual Art + Design (DOVAD)	WSU	<i>Fall 2021– Present</i>
<i>Co-founder & Studio lead</i>	Design for America —Texas State student chapter	College of Fine Arts and Communication, Texas State University	<i>2018–2019</i>

Jeremy Nixon

Over thirteen years of professional design practice and eight years of graduate design teaching across foundational, intermediate, and advanced levels. Professional work includes the development of more than forty branding and communication systems for clients in healthcare, education, technology, architecture, and cultural institutions.

AREAS OF RESEARCH

Contemporary Grid Systems in Graphic Design

Building on the modernist grid frameworks articulated by Josef Müller-Brockmann, this research extends grid systems toward a multi-scalar model responsive to contemporary design ecosystems. The work reframes the grid not as a fixed compositional device, but as a flexible structure capable of operating across micro, meso, and macro scales—supporting identity systems, interfaces, and environments. Emphasis is placed on adaptability, cultural context, and methodological rigor within complex, networked design conditions.

Semiotics, Meaning, and Authorship in Graphic Design

This research examines the relationship between implicit and explicit meaning in visual communication, with particular attention to how graphic designers negotiate authorship within client-driven contexts. Drawing on semiotic theory and design practice, the work explores how form, symbolism, and visual systems mediate meaning, and how experimentation and interpretive decision-making operate within institutional, commercial, and cultural constraints.

AREAS OF TEACHING AND RESEARCH

Brand Identity and Strategy · Visual Communication Design · Design Methodology · Semiotics · Grid Systems

- Typography · Information Visualization · Editorial Design · User Interface Design · Marketing and Advertising · Environmental and Experiential Design · Exhibition Design · Print Media · Packaging Design · Illustration · Printmaking · Material Culture · Design History and Theory

PROFESSIONAL PRACTICE

Afton Klein Group

AWARD WINNING DESIGN AGENCY / SLC, UTAH
F/T SENIOR GRAPHIC DESIGNER OCTOBER.2021
- CURRENT

Work within a multidisciplinary design and communications studio producing brand identities, visual systems, and digital experiences for clients in architecture, education, healthcare, technology, and the

T. +1.801.360.6812
Utah Valley University
W. ALLTAGFORMAT.COM
DUAL MISSION PUBLIC UNIVERSITY / OREM, UTAH

A. 45 EAST 100 NORTH
HYDE PARK / UTAH
84318-3245
I. @ALLTAG_FORMAT

Office of Teaching & Learning

F/T STAFF GRAPHIC DESIGNER
MAY 2015 - AUGUST 2017 [2 YEARS, 3 MONTHS] EDUCATION

Supported the university's mission to develop a robust digital teaching and learning environment with instructional designers to create learning materials and visual systems for Fall, December 2019 through summer 2021, including high-level design for the T4L (T4L) Conference and the Faculty Showcase for Teaching Excellence. THESIS COMMITTEE: DAVE SMELLIE (CHAIR) / MIKE DAINES / BOB WINWARD / KATHY PUZEY

Brigham Young University BFA, Illustration with K-12 Art Education Licensure

Harold B. Lee Library
PROVO, UTAH / AUGUST 2015

P/T STAFF MOTION DESIGNER / UNDERGRADUATE AND CERTIFICATION
JANUARY 2014 - MAY 2015 [1 YEAR, 4 MONTHS]

BYU MCKAY SCHOOL OF EDUCATION / SPRING 2015
MURRAY HIGH SCHOOL · ALPINE ELEMENTARY

Translated complex information into time-based visual narratives using Adobe After Effects and Premiere, with emphasis on storytelling and comprehension.

BYU Creative Services

P/T STAFF GRAPHIC DESIGNER / UNDERGRADUATE
JULY 2012 - JANUARY 2014 [1 YEAR, 6 MONTHS]

Worked within a centralized university design unit serving Athletics and the BYU Bookstore. Produced and installed graphics at architectural scale throughout LaVell Edwards Stadium and within campus retail environments. The work was materially driven and spatial in nature, emphasizing fabrication, environmental graphics, and the relationship between graphic systems and physical space.

DEPARTMENT OF ART AND DESIGN / OGDEN, UTAH
F/T INSTRUCTOR OF GRAPHIC DESIGN
JULY.2025 - JUNE.2026 [1 YEAR APPOINTMENT]

ART 4500 SPECIAL TOPICS IN GRAPHIC DESIGN	F2025
ART 3435 TYPOGRAPHY II	S2026
ART 3430 TYPOGRAPHY I	F2025 & S2026
ART 2430 INTRODUCTION TO GRAPHIC DESIGN	F2024 & S2026

Utah State University

CAINE COLLEGE OF THE ARTS / LOGAN, UTAH
ADJUNCT INSTRUCTOR OF GRAPHIC DESIGN
JANUARY 2018 - DECEMBER 2024 [6 YEARS 11 MONTHS]

ART 2400 INTRODUCTION TO GRAPHIC DESIGN	F2024
ART 4430 GRAPHIC INTERFACE DESIGN II	S2023
ART 4410 GRAPHIC INTERFACE DESIGN I	F2022
OPD 1050 FOUNDATIONS OF DESIGN	S2020 & S2023
ART 1020 DRAWING I FOUNDATIONS	S2018

cultural sector. The work emphasizes research-driven design, formal rigor, and cultural literacy, requiring sensitivity to audience, context, and institutional voice. Responsibilities include concept development and strategy, design systems, web and interaction design, and close collaboration with writers and developers on complex, multi-platform initiatives.

Malouf Inc.

CONSUMER GOODS BRAND / LOGAN, UTAH F/T
IN-HOUSE GRAPHIC DESIGNER
MAY 2019 - OCTOBER 2021 [2 YEARS, 5 MONTHS]

Contributed to brand and visual communications for a nationally distributed consumer products company specializing in premium sleep and home furnishings. Designed and supported campaigns across print and digital platforms, communicating product features and strengthening brand recognition across retail, direct-to-consumer, and business-to-business channels. Worked within a values-driven culture emphasizing innovation, quality, and social impact.

Utah State University

PUBLIC RESEARCH UNIVERSITY / LOGAN, UTAH

Caine College of the Arts

F/T STAFF GRAPHIC DESIGNER
JULY 2018 - MAY 2019 [10 MONTHS]

Designed visual communication for performances, lectures, and exhibitions intended for a visually literate, arts-aware audience. Supported theatre productions, music concert festivals, conferences, and visiting-artist initiatives, requiring contemporary aesthetics and sensitivity to disciplinary and cultural context. Work emphasized tone, visual language, and alignment with the college's curatorial and academic priorities.

Research & Graduate Studies

P/T STAFF GRAPHIC DESIGNER
JUNE 2017 - JULY 2018 [1 YEAR, 1 MONTH]

Supported visual communication for university research initiatives through the design of event materials and digital content. Projects included materials for TEDxUSU, USU's Annual Research Week and Student Research Symposium, and the Utah Conference on Undergraduate Research.

SELECTED CLIENT WORK - CREATIVE RESEARCH

01. APEX GLOBAL SOLUTIONS	23. OPEN RANGE
02. ATI ADVISORY	24. PANDA PEOPLE
03. AUDAIN ART MUSEUM	25. PARALLEL
04. BLACK DIAMOND EQUIPMENT	26. PARASOL
05. BLUEBIRD	27. QUALITY REVIEWS
06. COLUMBIA UNIVERSITY	28. REDSTONE RESIDENTIAL
07. COMPLETE CARE	29. REEVA
08. CORAL	30. ROODI
09. DAUGHTERHOOD	31. SECONDWAVE
10. FACTORY	32. SINCLAIR AGENCY
11. H&R	33. SIMPLY HOME
12. HIVE CO.	34. SLATE RX
13. IMPACT HEALTH	35. SLUG MAGAZINE
14. JARETT ANDRETTI	36. SOUTHERN VIRGINIA UNIV.
15. L2 GROUP	37. SRX
16. LAST MILE LOGISTICS	38. STEIN ERIKSEN ESTATES
17. LIFESPAN HEALTH	39. THIRDWAVE
18. LTC ALLY	40. TUSCARORA INDIANS
19. LUMINA	41. UNIVERSITY OF UTAH
20. NORTH CAROLINA REALTORS	42. UTAH OFFICE OF TOURISM
21. OFFICE DFK	43. VENN
22. OMNIVERS	44. VISTARX

PUBLICATIONS

Working Ideology for Graphic Design

MFA THESIS, UTAH STATE UNIVERSITY / 2019

PRESENTATIONS

Hashimoto Lecture Series

UTAH STATE UNIVERSITY / CCA / 2022
INVITED SPEAKER / DEPARTMENT OF ART + DESIGN

GRANTS, RESEARCH PROJECTS, AND INSTITUTIONAL DESIGN

**National Science Foundation Engineering
Research Center Proposal (ASPIRE) / 2019**

Visual communication and infographic design contributor to a successful 10-year, \$50.6M NSF ERC Award (Grant No. 1941524).

**Utah Conference on Undergraduate
Research (UCUR) / 2020**

Lead Designer / Visual Identity and Design System

Utah State University Research Week / 2018

Lead Designer / Visual Identity and Design System

RISO Printer Acquisition Proposal / 2018

Coauthor of successful proposal expanding experimental print infrastructure and multidisciplinary collaboration between graphic design and printmaking.

TEDxUSU Movement / 2017

Lead Designer / Visual Design System

HONORS AND RECOGNITION

Outstanding Graduate — Art Education

BRIGHAM YOUNG UNIVERSITY / 2015

PROFESSIONAL DEVELOPMENT

Adobe MAX Creativity Conference

ATTENDEE / LOS ANGELES, CALIFORNIA / 2017
ATTENDEE / SAN DIEGO, CALIFORNIA / 2016

Springville Museum of Art

INTERNSHIP / SPRINGVILLE, UTAH / 2014

SERVICE AND COMMUNITY ENGAGEMENT

Shaw Gallery Rebrand

WSU MARY ELIZABETH DEE SHAW GALLERY / 2025
Led a comprehensive rebranding initiative in collaboration with faculty, staff, and students, developing the gallery's visual identity.

Adjunct Liaison Committee Member

WSU DEPARTMENT OF VISUAL ART + DESIGN

Advisory Committee Member

THE DESIGN VANGUARD SYMPOSIUM

Ran Qi

Art Education Program.

Courses taught

Fall 2024 :

ART 1030- Art for non-art major, Art 3515- Art Method 1

Spring 2025:

Art 1030 Art for non-art major, Art 1120 Design concept, Art 3520. Art method 2.

Fall 2025:

Art 1030- Art for non-art major, Art 1120 Design concept, Art 3515 Art Methods, Art 4900- Individual studies

Mentoring activities

Mentoring Sophie Poll for teaching practices.

Applied for funding for Sophie Poll to attend the 2024 National Art Education (NAEA) conference in Louisville. KY.

Mentoring students at Art Method 2 to develop teaching portfolio websites.

Applied funding for Sydney Collins to attend the UAEA Spring Conferences 2025 “Balancing the A.R.T.S” in Orem.

Scholarship: (Main Presenter for research papers/ research proposals, peer viewed)

2024:

Art Education Research Institute (AERI) 2024 research symposium. University of Cambridge. Presenter for the research paper “Art is a Unified Language; Increasing Multicultural Consciousness Through an Online Global Art Workshop.” UK. (Peer reviewed)

National Art Education Association (NAEA) 2024 Conference. AACIG Forum II. Main presenter for the research “Bridging Culture: Integrating Asian Art in Museums and Classrooms.” Louisville. KY. (Peer reviewed)

2025:

AERI 2025 research symposium. Penn State University. Presenter for the research paper “Cultivating preservice art teachers’ multicultural sensitivities and inclusivity from doing a critical arts-based collective autoethnography,” (Peer reviewed)

SACAC Annual conference 2025. Cincinnati, OH. “Wide-Awakeness in the Art Classroom: Cultivating Imagination and Innovation in Art Education. Art is a Unified Language.” (Peer reviewed)

National Art Education Association (NAEA) 2025 Conference. AACIG Forum II. Main presenter for the research “What may happen to my children when they play in the playground? An arts-based collective autoethnographies from two foreign-born Asian art education scholars in the U.S.,” Louisville. KY. (Peer reviewed)

National Art Education Association (NAEA) 2025 Conference. Presenter for the research “Untangling Museum Internships: Creating Rich, Meaningful Experiences for Future Museum Workers.” Louisville. KY. (Peer reviewed)

National Art Education Association (NAEA) 2025 Conference. Main presenter for the research “Culturally Responsive Teaching: Enhancing students’ multicultural consciousness and ability to teach students of diverse backgrounds.” Louisville. KY. (Peer reviewed)

2026:

NAEA 2026. Presenter for the research proposal “Bridging communities through participatory art: Socially responsive practices in Museums and Classrooms.” Chicago. (Peer reviewed)

NAEA 2026. Presenter for the research proposal “Rethink Pedagogy of Places: Critical Site-specific art teaching AND learning IN higher education. Chicago. (Peer reviewed)

NAEA 2026. Presenter for the research proposal “Creative Practices of Community-Engaged Pedagogy for under-Resourced Regions.” Chicago. (Peer reviewed)

AERA annual meeting 2026. The American Educational Research Association, “When social justice and teaching intersect: A critical art-based collective autoethnography,”. Los Angeles.

2023

Qi R., “Keep Silent or Speak Louder: An International Asian Student Using Art to Speak to the World.” *Conternarratives from Asian American Art Educators: Identities, Pedagogies, and Practice beyond the Western Paradigm*. Edited by Ryan Shin, Maria Lim, Oksun Lee, Sandrine Han, Routledge.

National Art Education Association (NAEA) 2023 Conference, Presenter for the research “Minneapolis – *AI-Supported or AI-Detrimental: Rethinking the Use of Media in the Time of AI*. (Peer-reviewed)

National Art Education Association (NAEA) 2023 Conference, Minneapolis. Presenter for my research “*Making Unheard Voices Heard: Investigating Sojourning Artist-Scholars’ Experiences Through an Arts-Based and Autoethnographic Approach (“Deep Dive Research”)*. (Peer-reviewed)

2021

AERI 2021 Research Symposium – Presenter for dissertation “*Investigation About Promoting Three Types of Student Engagement in the Distance Program of an Art Museum*.” (Peer-

reviewed)

National Art Education Association (NAEA) 2021 Conference – Presenter for my research
“*Online Global Art Class Unifies U.S. and Chinese Students to Increase Cultural
Consciousness.*”(Peer-reviewed)

United States Society for Education Through Art (USSEA) Regional / International Society for
Education Through Art (InSEA) Endorsed Virtual Conference – Presenter of my research “Non-
Profit Poster Design: Promoting Globally Understanding in Binational Virtual Art Class.”
Reimagining Inclusive and Cultural Diversity in Art and Visual Culture Education

Professional Development

Associate Curriculum Resources Co-Coordinator, National Art Education Association (NAEA), Asian
Art and Culture Interest Group (AACIG).

Guest Speaker, Graduate Art History Class on Asian Art, University of Arizona, Fall 2024.

Guest Speaker, Colloquium for Art Education Doctoral Students, University of Arizona, October 2025.

Guest Speaker, Graduate Class in Visual Art Studies, Beijing University of Chemical Technology, June
2025.

Guest Speaker, Art Education Class, Colorado State University, Will hold in November 2025.

Board member of BTS Art. Weber State University.

Evidence of Effective Instruction

Practical teaching experiences in local museums/middle/high schools to examine the pedagogical
strategies.

Art methods classes incorporate the GameSalad program, enabling students to design educational
games.

Students use AfterEffects to create animations for

Andrew Rice – Instructor

MFA University of Utah 2013

BFA University of Colorado 2005

Courses Taught:

Fall 2025

ART 2200 Intro to Printmaking

ART 3200 cross listed with ART 4200 Intermediate and Advanced Printmaking

ART 3215 Etching

ART 4900 Independent Study

Summer 2025

ART 2200 Intro to Printmaking

ART 4900 Independent Study

Spring 2025

ART 2200 Intro to Printmaking

ART 3200 cross listed with ART 4200 Intermediate and Advanced Printmaking

ART 4810 Special Topics - Screenprint

ART 1110 Drawing 1

Fall 2024

ART 1110 Drawing 1

ART 3215 Etching

ART 2810 Cross list with ENG 2750 Experimental Course - Printmaking and Poetry

Summer 2024

ART 2200 Intro to Printmaking

ART 4900 Independent Study

Spring 2024

HNRS 3900 Printmaking and Poetry

Fall 2023

ART 3215 Etching

ART 2200 Intro to Printmaking

ART 3995 BFA Seminar

ART 4900 Independent Study

Summer 2023

ART 2200 Intro to Printmaking

ART 4900 Independent Study

Spring 2023

ART 2200 Intro to Printmaking

ART 3200 cross listed with ART 4200 Intermediate and Advanced Printmaking

ART 4990 BFA Thesis

Fall 2022

ART 2200 Intro to Printmaking

ART 3200 cross listed with ART 4200 Intermediate and Advanced Printmaking

ART 3215 Etching

Summer 2022

ART 2200 Intro to Printmaking

Spring 2022

ART 2200 Intro to Printmaking

ART 3200 cross listed with ART 4200 Intermediate and Advanced Printmaking

ART 4900 Independent Study

Fall 2021

ART 2200 Intro to Printmaking - Online

ART 2200 Intro to Printmaking - In Person

ART 3200 cross listed with ART 4200 Intermediate and Advanced Printmaking

Scholarship

2022

OUR faculty travel grant - \$1000 to attend SGCI Madison, WI

SGCI Excellence in Teaching award nomination - nominated

2023

Eccles Fellowship awarded through Honors College for Printmaking and Poetry as Witness for

Our Land (awarded with co-teacher, Laura Stott) \$1500

Travel grant from Honors Program \$500

Professional Development funds to attend conference. \$1000

RSPG Travel grant - \$709

2024

Utah Arts and Museums grant - \$1500 artist career advancement

Nominated for Thrive Symposium - Student Choice: Outstanding Faculty award -

<https://weber.edu/cetl/outstanding-faculty-award.html>

ARCC Grant - \$3610.96

Interdisciplinary Studies Grant with Laura Stott- \$1000

2025

Utah Arts and Museums grant - \$1500 artist career advancement

SGCI - Print Mural Collage -

RSPG Grant \$946

Lindquist Fellowship awarded \$1735

Mentoring activities

2025

MAPC Grants Committee

RMPA Board - Member at Large

Faculty Mentor to BFA Student Winter Uribe

Faculty Mentor to BIS student Heath Field while he is on a study abroad program in Japan

2024

Was contacted by a former student (exchange student from Texas A&M) to be a mentor for a senior capstone project.

ACUE Facilitator

RMPA Board - Member at Large

2023

New faculty mentor to Doug Routh, Ben Kruger-Robbins, Dan Paul: Fall 23-spring 24
Helped to organize and facilitate the Student Printmaking show at Union Gallery with a group of students from Weber State and from the U of U
Mentored Weber student, Baylee Richardson with preparation for a public demonstration of White Ground Etching technique at the Rocky Mountain Printmaking Alliance (RMPA) conference at Gonzaga University in Spokane, WA.

2022

Mentored a group of students with the Office of Undergraduate Research travel grant application to attend the Southern Graphics Council International (SGCI) conference in Madison, WI

Professional Development

2025

Attended and participated in the Southern Graphics Council International (SGCI) conference in San Juan, Puerto Rico

Created the community based public art 'Print Collage Mural' and exhibited work in the Collaging Identity Portfolio

2024

Attended and participated in the Mid America Print Council conference at Kansas State University in Manhattan, KS. Spoke in a panel discussion regarding my recent body of work as well as exhibited work in the Experiences and Connections Portfolio.

Participated in the Weber State University Thrive symposium - "Teaching Sustainability: Connecting to Place, Community, and Experience for Transformative Learning",

2023

Attended and Participated in the Rocky Mountain Printmaking Alliance (RMPA) conference in Spokane, WA. Exhibited the Communities:West 5 portfolio at the conference that I co-organized with artist, Sukha Worob.

Was a member of the Weber State Sustainability across Curriculum Community of Practice (CoP).

Attended and participated in the Kolaj Fest symposium in New Orleans, LA. Gave a presentation on my work at a panel discussion.

2022

Attended and participated in the Southern Graphics Council International (SGCI) conference in Madison, WI. Exhibited work in the Codes of Conduct portfolio

Use of High-Impact Teaching Strategies

Exhibition and Conference Integration

Each semester, students in ART 2200 (Intro to Printmaking) and ART 3200/4200 (Intermediate and Advanced Printmaking) create artworks for display during the Weber State Intermountain Sustainability Summit (2022–2025, ongoing annually).

At every conference printmaking students have attended, they have work exhibited in conference printmaking portfolios and Open Portfolio sessions, allowing engagement with artists and peers in a professional context.

2023: Students helped to organize a collaborative exhibition in the Shepard Union Gallery with students from the University of Utah.

Public and Community Art Projects

2021: Students across multiple printmaking courses participated in a wheat paste public art installation on the back of the Kimball Visual Arts Building, adjacent to the sculpture garden.

2025: Reinterpreted the wheat paste project during the Spring BFA Thesis Exhibition, expanding on the Wheat Paste Collage Mural project initiated in San Juan, Puerto Rico.

Interdisciplinary Learning

Hosted poetry readings as culminating events for the Printmaking & Poetry course.

Conducted demonstrations for the History of Design classes in Letterpress and Lithography (2025).

Experiential and Field-Based Learning

2023–2025: Organized off-campus excursions for students to create rubbings of found textures and texts, integrating environmental and contextual engagement into studio practice.

Professional Practice and Exhibition Experience

Encouraged juried show submissions in both campus and off-campus galleries.

Supported print portfolio exchanges when students attended professional conferences, fostering peer exchange and professional development.

Evidence of Effective Instruction (Peer review letters; CETL courses; innovative teaching strategies)

Most of the following points showing evidence of effective instruction have been outlined above.

1. Experiential and Community-Engaged Learning

Developed community-based printmaking projects, such as the *Print Collage Mural* exhibited in San Juan, Puerto Rico, integrating public art, collaboration, and cultural exchange.

Led students in public art installations (e.g., the Wheat Paste Collage Mural projects on campus and at the BFA Thesis Exhibition), connecting classroom practice to civic and environmental contexts.

Guided students in creating rubbings of found textures and texts in public spaces (2023–2025), blending fieldwork, environmental observation, and material experimentation.

Integrated sustainability and place-based learning through repeated participation in the *Weber State Intermountain Sustainability Summit*, where students create and exhibit prints addressing environmental themes.

2. Interdisciplinary Collaboration and Integrative Learning

Co-developed and co-taught *Printmaking and Poetry as Witness for Our Land* with Honors faculty (Laura Stott), linking visual art, literature, and environmental advocacy.

Hosted poetry readings as culminating public events, fostering cross-disciplinary performance and reflection.

Collaborated with Design History courses by providing live demonstrations in *Letterpress* and *Lithography*, connecting design history to contemporary print practice.

Participated in institutional initiatives like *Teaching Sustainability: Connecting to Place, Community, and Experience for Transformative Learning* (Thrive Symposium, 2024), aligning pedagogy with broader university goals for sustainability and experiential education.

3. Mentorship

Served as a faculty mentor for both BFA and BIS students engaged in independent and international projects, including a study abroad program in Japan.

Encouraged student participation in conference presentations and demonstrations, such as mentoring students to present techniques (e.g., White Ground Etching demo at RMPA 2023).

Supported student-led exhibition organization (e.g., Union Gallery show co-curated with University of Utah students).

Guided students in grant writing (OUR travel grant applications for SGCI conference), teaching professional and administrative aspects of the field.

4. Professional Opportunities

Integrated conference participation as a core component of the printmaking curriculum, giving students firsthand professional exposure through portfolio exchanges, open portfolio sessions, and collaborative exhibitions.

Modeled lifelong professional practice by attending and presenting at major conferences (SGCI, RMPA, MAPC), often alongside students or featuring student work.

Used portfolio exchange participation to teach collaboration, editioning, and peer critique in a real-world professional context.

5. Applied Training and research to inform and expand teaching practices

Applied learning from faculty development experiences (ACUE Facilitator training, Thrive Symposium, CoP on Sustainability Across Curriculum) to enhance teaching strategies and embed reflective learning into studio courses.

Demonstrated a sustained commitment to integrating research, teaching, and professional practice, securing multiple grants (ARCC, RSPG, Eccles Fellowship) that directly supported innovative course design and interdisciplinary teaching.

Ariel C. Wilson

Visiting Assistant Professor of Art

Hired Fall 2023

Courses Taught

ART 1040, Orientation to Visual Studies (3 semesters)

ART 1130, Approaches to Surface, Shape, Form (1 semester)

ART 1135, Approaches to Material, Space, Time (1 semester)

ART 2450, Foundations of Photography, Digital (1 semester)

ART 2750, Foundations of Video Art (3 semesters)

ART 3995, BFA Seminar (1 semester)

ART 4550, Lighting for Photo & Video (1 semester)

ART 4660, Special Topics: *Photographic Dimensionality* (1 semester)

ART 4900, Individual Studies (1 student, 1 semester)

ART 4990, BFA Thesis (1 semester)

HNRS 2030, Living Amidst the Cosmos: *The art and science of light* (2 semesters)

Scholarship

AWARDS/GRANTS

2025

Utah Artist Fellow Award, (\$5,000), Utah Division of Arts & Museums, UT

Project Support Grant, (\$4,000), Salt Lake Arts Council, Salt Lake City, UT

Artist Residency, (\$1,000), Utah Museum of Contemporary Art, Salt Lake City, UT

Juror's Award, (\$1,000), *Statewide Annual Exhibition*, Utah Division of Arts & Museums, UT

2023

2023 Silver List, Silver Eye Center for Photography, Pittsburgh, PA

Joan C. Edwards Distinguished Visiting Professor of the Arts (\$2,880), Marshall University, WV

LECTURES

2025

Artist Talk (*Virtual*), Northlight Gallery, Phoenix, AZ

2024

Visiting Artist Lecture, University of Texas at Dallas, Dallas, TX

Brown Bag Artist Talk, Shaw Gallery, Ogden, UT

Visiting Lecture, *Advanced Photo*, Salt Lake Community College, UT (*\$50 Honorarium*)

2023

Image-Maker Presentation, Society of Photographic Educators, Southeast & South Central Chapter Conference, Columbus, Georgia

Visiting Artist Lecture, Marshall University, Huntington, WV (*\$1000 Honorarium*)

EXHIBITIONS

Solo*, two-, and three-person exhibitions

- 2025 *from where the sun is**, Utah Museum of Contemporary Art, Salt lake City, UT (*upcoming*)
- 2024 *Bad Moon Photos**, Sanitary Tortilla Factory, Albuquerque, NM
*from where the sun is setting** (collaborative exhibition), Erosion Gallery, Salt Lake City, UT
- 2023 *Simulacrum: How to make money while destroying photographs**, Birke Art Gallery, WV

Select group exhibitions

- 2025 ***Of Light and Alchemy* (\$500 honorarium), Northlight Gallery, Phoenix, AZ**
Statewide Annual UT '25: Painting, Sculpture, Installation (\$100 honorarium), Southern Utah Museum of Art, Cedar City, UT
- 2024 *Local Artists Exhibition*, Tippetts & Eccles Galleries, Logan, UT
Biennial Faculty Exhibition, Shaw Gallery, Ogden, UT
Apparition / Aberration / Your Mum, Studio Malarkey, Northampton, UK

Mentorship Activities

BFA Thesis project (1 student, Spring 2025)

Professional Development

2025

Lindquist College Professional Development Award, (\$737), Weber State University, UT
Collaborative exhibition and artist talk at Northlight Gallery (National, invitation exhibition) in Phoenix, AZ

2024

Lindquist College Professional Development Award, (\$600), Weber State University, UT
Attending Society for Photographic Educators National Conference

2023

Lindquist College Professional Development Award, (\$600), Weber State University, UT
Attending and presenting at Society for Photographic Educators SE/SC Chapter Conference

HIEE

HNRS 2030, Living Amidst the Cosmos: *The art and science of light* (2 semesters)

Evidence of Effective Instruction

- Co-develop and -implement Honors 2030, Living Amidst the Cosmos: The Art & Science of Light, with Dr. John C. Armstrong (Physics & Astronomy)

- Developed and co-taught interdisciplinary, hands-on course including site visits to various content-related locations throughout the semester; collaborative installation as student final project.
- Funded all individual student materials through direct purchasing with grant and HNRS funding
- **Interdisciplinary Teaching Grant**, (\$1,000), Office of Interdisciplinary Collaborations, Weber State University, Ogden, UT

Josh Winegar
Professor of Art

- Courses taught

ART 2450 - CA Foundations of Photography: Color/Digital
ART 3150 - Intermedia Photography: Seminar
ART 1135 - Approaches to Materials, Space and Time
ART 4550 - Advanced Photography: Lighting for Photo & Video
ART 3250 - Experimental Filmmaking
ART 3550 - Advanced Photography: View Camera
ART 4910 - Advanced Photography: Internship (Hetch Hetchy Project)
ART 4750 - Advanced Photography: Experimental Strategies
ART 4900 - Individual Studies
ART 3995 - BFA Seminar
ART 4930 - Teaching Assistantship Experience
ART 4890 - Cooperative Work Experience
ARTH 3950 - Photography History, Theory, and Criticism
ART 4660 - Special Topics in Photography
ARTH 3850 - Travel Study: Art History
ART 3880 - Travel Study Studio

- Scholarship

EXHIBITIONS/SCREENINGS

2025

Josh Winegar: Future Monuments* – Utah Museum of Contemporary Art, Salt Lake City, UT
Josh Winegar: Future Monuments* – Millsaps College Hall Gallery, Jackson, MS
UMOCA 2025 Gala Exhibition – Utah Museum of Contemporary Art, Salt Lake City, UT

2024

color 2024 – CICA Museum, Gimpo-si, Korea
DOVA Faculty Exhibition – Shaw Gallery Weber State University, Ogden, UT
Josh Winegar: Future Monuments* – KHB Studio, Berlin, Germany
La Dolce Vita – Utah Museum of Contemporary Art, Salt Lake City, UT

2023

Flesh Blanket – BizzaroLand Film Festival, Orlando, FL
And Now For Something New – LeMieux Galleries, New Orleans, LA
Flesh Blanket – Stockholm City Film Festival, Stockholm, Sweden
DE|MARCATION – Utah State University Merrill-Cazier Library, Logan, UT
DE|MARCATION – Weber State University Stewart Library, Ogden, UT
Surrealism – Utah Museum of Contemporary Art, Salt Lake City, UT

2022

Encounter – Buddy, Chicago, IL

Death Stare: Gigantica – Desertscape International Film Festival, St. George, UT

Death Stare: Gigantica – Brussels Independent Film Festival, Brussels, Belgium

2021

Death Stare: Gigantica – Blowup International Film Festival, Chicago, IL

DOVA Faculty Exhibition – Shaw Gallery Weber State University, Ogden, UT

DE|MARCATION – Springville Museum of Art, Springville, UT

Death Stare: Gigantica – Davey Fest Film Festival, Salt Lake City, UT

In Sight / Out of Mind – Springville Museum of Art, Springville, UT

2020

Brave New World Gala Exhibition – Utah Museum of Contemporary Art, Salt Lake City, UT

Postcards From the Edge – Bortolami Gallery, New York, NY

The Found Object – Praxis Photo Arts Center, Minneapolis, MN

- Mentoring activities

BIS Mentoring: Dakota George

BIS Mentoring: Faith Nandkeshwar

BIS Mentoring: Jackson Stewart

Mentoring student group: exhibition design and install of Reciprocity – WxSW SPE Exhibition

Mentoring six students on the Hetch Hetchy Grant & Research Project: James Riley, Megan Capener, Patricia Madsen, Colin Halsey, Nicole Peavy, Pablo Sanchez (also listed under courses)

Portfolio Reviewer: Springville Museum of Art Portfolio Day (2020)

- Professional development you engaged in during the period above

Artist Residency:

Artist in Residence at KHB Studio, Berlin, Germany (2024)

Professionally Related Work Experience:

I worked on the feature film “Mouse” directed by Kenny Riches. I primarily worked in the art department but also worked as swing between the grip and gaffe departments on occasion.

Panel Attendance:

Going Nowhere? On Burnout and Attention Crisis, Sundance Filmmakers Lodge (2023)

The Indie Aesthetic, Canon Creative Studio, Sundance Film Festival (2023)

Adobe Behind the Edit: Exploring New Realms of Collaboration, Sundance Filmmakers Lodge (2023)

The Cut's "How to Get it Done": Work-life Balance, Ambition, and Success, Sundance Film Festival (2023)

Curatorial & Juror Experience:

Juror: *Reciprocity – WxSW SPE Exhibition*, Kimball Arts Building, Ogden, UT 2024

Exhibition Attendance/Research Outside of Utah:

2024

Hamburger Bahnhof (Berlin, Germany), Kindl (Berlin, Germany), Alte Nationalgalerie (Berlin, Germany), Altes Museum (Berlin, Germany), Neues Museum (Berlin, Germany), Konig Galerie (Berlin, Germany), CCA Berlin (Berlin, Germany), Bauhaus Archive (temporary space) (Berlin, Germany), House Berlin (Berlin, Germany), Berlinische Galerie (Berlin, Germany), Bode Museum (Berlin, Germany), C/O Berlin (Berlin, Germany), Georg Kolbe Museum (Berlin, Germany), Haus am Lutzowplatz (Berlin, Germany), KW Institute for Contemporary Art (Berlin, Germany), Museum of Fotografie (Berlin, Germany), Gropius Bau (Berlin, Germany), and several commercial contemporary art galleries (Berlin, Germany), Venice Biennale (Venice, Italy), Venice Biennale Collateral Event/Exhibition (Venice, Italy), Numerous other art institutions (Venice, Italy), Rijksmuseum (Amsterdam, Netherlands), Foam: Fotografiemuseum Amsterdam (Amsterdam, Netherlands),

2023

SFMOMA (San Francisco, CA), Pier 24 Photography (San Francisco, CA), The de Young Museum (San Francisco, CA), Dogpatch Galleries (San Francisco, CA), the Minnesota Street Project (San Francisco, CA), Downtown Galleries: Fraenkel, Haines, Robert Koch (San Francisco, CA).

2022

Venice Biennale (Venice, Italy), Venice Biennale Collateral Event/Exhibition (Venice, Italy), Numerous other art institutions (Venice, Italy), Uffizi (Florence, Italy), Museo Nazionale del Bargello (Florence, Italy), Opera del Duomo (Florence, Italy), Palazzo Ducale (Genoa, Italy), Louvre Museum (Paris, France), Musee d'Orsay (Paris, France), Centre Pompidou (Paris, France), Musee d'Art Moderne de Paris (Paris, France), Musee Bourdelle (Paris, France), Foundation Louis Vuitton (Paris, France), Palais de Tokyo (Paris, France), The Maison Européenne de la Photographie (Paris, France), Jeu de Paume (Paris, France), Numerous commercial galleries, etc (Paris, France), The Museum of Art Institute of Chicago (Chicago, IL), Museum of Contemporary Art (Chicago, IL), Museum of Contemporary Photography (Chicago, IL), Chicago Cultural Center, (Chicago, IL),

- Use of High Impact Teaching Strategies (please provide specifics)

Hetch Hetchy Project

I developed and taught a travel study course where we studied the complexities of the O'Shaughnessy Dam and its hundred year history in the Hetch Hetchy Valley in Yosemite National Park. In addition to studying the environmental and political complexities of the area/topic, we were able to work closely with Sarah Langsdon in Special Collections to study our collection of archive photographs, as well as the archives from UC Riverside, Berkeley, and the San Francisco Public Library. Students then had the

unique opportunity to work on a new documentary/re-photography project where we traveled to the dam, the surrounding areas, and followed the path of the water from the valley to San Francisco. The work the students made was part of an exhibition in the Stewart Library and is now part of the library's collection. This was an excellent opportunity for students as it gave them the chance to work on an ambitious research project and gain professional experience within their field of study.

Venice Study Abroad

I also co-led a study abroad program with my colleague, Matt Choberka, where we took groups of students to the Venice Biennale (2022), which for over a century has been one of the leading venues for the exhibition of contemporary art. This program gives students the opportunity to explore firsthand a deep and wide-ranging survey of contemporary art from all over the world, as well as modernism and a number of Renaissance-era sites and artists.

Stephen Wolochowicz

Education

- BFA The University of Delaware
- MFA Miami University of Ohio

Area of Teaching and Research Expertise: Ceramics

Courses taught

ART 2310 Ceramics I
ART 3310 Ceramics II
ART 3320 Ceramic Processes
ART 4310 Ceramics III
ART 4320 Ceramics IV
ART 4900 Individual Studies

Scholarship

Solo exhibition Sculptures of Stephen Wolochowicz. Visual Arts Center, SLC, UT.
2025. CERAMICS IN THE INTERMOUNTAIN WEST. Weber State University Project Gallery
Curated by Stephen Wolochowicz. This exhibition showcases ceramic artists living and working
in the Intermountain West, specifically Utah and Idaho. This exhibit highlights a wide range of
forms, processes, surfaces, and firing temperatures. Meaghan Gates, John Neely, Dara Hartman,
Carter Pasma, Tristyn Bustamante, J. Daniel Murphy, Chris Pickett, Todd Hayes, Vanessa Romo
2025 Charm: Community Quilt. Modern West Fine Art. SLC, UT.
2025 Visiting artist workshop at the Visual Arts Institute, SLC, UT.
2024 Stephen Wolochowicz, Group Exhibition at The Art Studio, Inc., Beaumont, Texas. July
2024.
2024 Guest artist/ presenter at Gumbo Clayfest, The Art Studio, Inc., Beaumont, Texas, 7/11-7/13
2024. Three day workshop where I demonstrated my professional practice and provided a
gallery talk on my solo show.
2024 Biennial Faculty Exhibition. Shaw Gallery, Weber State University, Ogden, UT.
2023 48th Annual Statewide Competition.
2023 Group Exhibition. Bountiful Davis Art Center, Bountiful, UT.
The Synthetic Muse. Solo exhibition review written by Nancy Moyer. The Monitor Newspaper,
Monday, January 30th, 2023, Section 12B. Full page in color. Artwork, my image, and review.
2023 A Collection of Time, Solo exhibition. South Texas College, McAllen, TX.
2023 Gallery talk/ artist lecture, South Texas College, McAllen, TX.
2023 1.5hour gallery talk/artist lecture recorded and archived for South Texas College. McAllen,
TX.
2023 Ceramics workshop (one-day). South Texas College, McAllen, TX.
2023 Artwork in permanent collection. South Texas College, McAllen, TX.
2023 Made in Miami. Miami University Hiestand Galleries, Oxford, OH. Group ceramics
exhibition in conjunction with 2023 NCECA Conference, Cincinnati, OH.
2023 Solo exhibition, The Art Studio Inc., Beaumont, TX. July 2023.

2023 Invited guest artist conducting a four-day intensive workshop. Gumbo Clay Fest, The Art Studio, Inc., Beaumont, TX.

2023 Artist lecture/Gallery talk. The Art Studio, Inc. Beaumont, TX.

2020-present. Artwork on Loan. Val A. Browning Center for Performing Arts, Weber State University, Ogden, UT. (Ongoing)

2022 Group exhibition in the Glen B. Blakley Gallery. Tilted Kiln Pottery Studio. St. George, UT. In conjunction with Clay Con West conference.

2021 Biennial Faculty Exhibition. Shaw Gallery, Weber State University, Ogden, UT. 2021 Department of Art Faculty and Alumni Exhibition. Miami University Art Museum. Oxford, OH.

Bibliography

2025 Utah Bytes write up on my solo show at Visual Arts Institute. March 2025

2021 Brown Bag Lunch gallery talk at the Shaw Gallery.

2021 Department of Art Faculty and Alumni Exhibition catalog. Page 66. Biography, Artist Statement, Artwork image and information.

2021 Voyage Utah Magazine. (Interview, Bio, Images). 11/2/21, Online.

2020 Catalog. Department of Art Faculty & Alumni Show, Miami University Art Museum. (Postponed due to Covid-19)

2020 Weber, The Contemporary West. Spring/Summer 2020 Issue Vol

Mentoring activities

Provided advising and mentorship to ceramics students. I help students in job search applications and successful job placements.

Professional development you engaged in during the period above

Membership- NCECA

Membership - Clay Arts Utah

Annual attendance to the NCECA conference

For NCECA 2025 in SLC, I held the position of Volunteer Demonstrating Artist Coordinator.

For NCECA 2025 in SLC, I built (with a few helpers) 54 collapsible wood pedestals. They were used for exhibitions all around SLC and inside the convention center. They were kept and will be used for every future conference.

- AHA! Faculty Award for the year of 2023-2024.
- Certificate in Effective College Instruction from The Association of College and University Educators and the American Council on Education (ACUE), August 2023. The Effective Practice Framework includes; designing learning-centered and equitable courses, establishing a productive learning environment, using active learning strategies, promoting higher order thinking, and assessing to inform instruction and promote learning.

As a guest artist, I conducted a two-hour critique for Amiee Odem who was an artist in residence at the Bountiful Davis Art Center. May, 2023.

Empty Bowls Event, Ogden. Organizer, Monica Linford, WSU. I donated the use of and was the delivery person for pottery wheels for the community engagement activity at the Monarch in Ogden. I also bisque fired and glaze fired most of the work. Students in ART 3310, 4310, 4320 all

donated at least one bowl to the event. I donated a few bowls to the event. Overall, \$9,685 was raised for the Weber Cares Food Pantry

Springville Museum Student Portfolio Review. November 2020

Use of High Impact Teaching Strategies (please provide specifics)

I organize and host a visiting artist in ceramics (almost every semester) who demonstrates techniques, provides a lecture on professional practice, conducts critiques with BFA students, etc.

One Friday a semester I run a one-day ceramics tool making workshop in our woodshop. Students learn to make tools they use in class.

Secured four student volunteer positions with NCECA for the 2025 conference in SLC where they worked with me or another conference coordinator.

Exhibition in conjunction with NCECA 2025. CERAMICS OF WEBER STATE UNIVERSITY. KIMBALL VISUAL ARTS CENTER, ATRIUM. Curated by Stephen Wolochowicz. This exhibition showcases and celebrates the ceramic artwork and achievements of Weber State University students and alumni. August Roth, Kurry Merrill, Jess Bigelow, Kapua Pulotu, Luke Kushlan, Kevin Wells, Hallie Klar, Sharon Dansie, Vann Dunlap, Noah Jarvis, Monica Linford, Danielle Weigandt, Bethany Tailleir, Samantha Killinen, Pat Fife, Georgiana Miyagishima, Nancy Alt, Holly Johnson, April Topham, Maryann Jacobs, Reed Loveland, Kim Squires
2024 - 15th Annual South Texas Ceramic Showdown, titled "Luck and Skill: Collaborations Over Space and Time.". I worked with four (4) students during the semester break on a collaboration project that was exhibited at South Texas College for a Mentor/Mentee Exhibition. They all worked with me individually with a collective theme. The result was four pieces sent with each student representing one (their work).

2024 & 2025 Students in my upper-level courses made and glazed ceramics bowls for an Empty Bowl Project to support the Weber State Food Pantry (organized by Monica Linford of WSU). Our efforts raised thousands of dollars at the downtown Ogden event.

Evidence of Effective Instruction (Peer review letters; CETL courses; innovative teaching strategies)

Appendix I (continued): Selected Staff and Adjunct Faculty

Alisha Anderson
alishamarieanderson@gmail.com
alishaanderson.org

education

2022 MFA Studio Art: Art & Ecology / University of New Mexico
2015 MS Environmental Humanities / University of Utah
2012 BFA Studio Art / Brigham Young University

select professional experience

2025 – Adjunct Faculty / Weber State University
2025 Mentor, *Out Loud* program / Utah Museum of Contemporary Art
2023 – 2025 Art Coordinator, *100 Years of Silence Project* / Ute Mountain Ute Tribe + Mellon Foundation
2023 – 2024 Visiting Artist / Brigham Young University
2020 – 2021 Instructor of Record, Introduction to Art + Ecology course / University of New Mexico
2020 Graduate Assistant, Land Arts of the American West / University of New Mexico
2019 Graduate Teaching Assistant, Introduction to Art + Ecology course / University of New Mexico
2017 – 2018 Spiritual Ecology Fellow / Kalliopeia Foundation
2017 Bears Ears Artist in Residence / Utah Diné Bikéyah
2016 Graphic Designer + Community Engagement Coordinator / Torrey House Press
2015 Artist in Residence / Taft-Nicholson Center
2013 – 2015 Research Assistant, Terry Tempest Williams / University of Utah

select exhibitions + screenings

2025 Gather Conference / UT
2024 *As the Lake Fades*, UMOCA / UT
2022 *ABSENCE + PRESENCE: the materiality of distance*, John Sommers Gallery / NM
2022 Cherry Reel Film Festival, Southwest Film Center / NM
2022 REEL Poetry Film Festival / TX

2020	<i>Honoring Loss</i> , Masley Gallery / NM
2020	<i>Material Impact</i> , John Sommers Gallery / NM
2020	O_Studio Gallery/ Melbourne, Australia
2019	<i>At First Sight</i> , CFA Downtown Studio / NM
2019	LDS International Art Competition / UT
2017	<i>Stories of Place</i> , Westminster University / UT
2017	<i>Gestures of Place</i> , University of Utah / UT

select review

Review of curated group show, speaking of [video essay](#):

Alisha Anderson's video, "lacustrine," intercuts a ritual—in which an altar is built on a dry lakebed using water, salt, and feathers—with mechanized scenes of the salt industry and stunning shots of birds inhabiting a wetland. Throughout, the photography is precise and unerring, while the voice-over narration creates poetry out of factual observation: describing the evaporation of saltwater, the artist says, "the salt is invisible until the water burns away." "Lacustrine" feels like nothing less than the perfect response to the emergency announced last year.

"As the Lake Fades is an Artistic Response to an Existential Crisis," by Geoff Wichert, [Exhibition Review](#), February 12, 2024.

select publications

2025	Wayfare Magazine
2024	<i>Chamisa: A Journal of Literary, Performance, & Visual Arts of the Greater Southwest</i>
2022	<i>Consecrate/Desecrate: A Great Salt Lake Anthology</i>
2020	Emergence Magazine
2019	<i>Rock Art: A Vision of a Vanishing Cultural Landscape</i>
2018	Emergence Magazine
2018	85 for 85
2016	High Country News
2015	Salt Front
2011	Stance Magazine
2008	Inscape Journal

artist talks + visiting lectures

2024	Artist Round Table, Springville Art Museum / UT
2024	Evening for Educators, UMOCA / UT (2024)
2024	As the Lake Fades Panel, UMOCA / UT (2024)

2023	Climate Change in Rural Utah, Social Cohesion Lab / UT
2023	Global Environmental Studies Lecture, BYU / UT
2020	Environmental Honors Course, BYU / UT
2017	Shift Conference / WY
2017	Environmental Ethics Initiative Series, BYU / UT
2017	University of Idaho: McCall Science Field Campus / ID
2016	Uplift Conference / CO
2016	Dartmouth College / NH
2016	Wasatch Peak Experience Conference / UT
2015	Halki Summit II / Istanbul, Turkey
2015	Art, Thought, and Action in the Anthropocene Conference / UT
2015	Forum, The Alta Club / UT
2015	Facets of This Desert Panel: Response to the Great Basin / UT

select grants + awards

2022	College of Fine Arts: Clyde & Elizabeth Hill Endowed Scholarship / UNM
2022	Graduate Studies Research Award / UNM
2021 – 2022	GPSA Graduate Scholarship / UNM
2021	GPSA Research Grant / UNM
2019 – 2021	CEAH Mellon Scholarship / UNM
2017	Alfred Lambourne Prize / Friends of the Great Salt Lake
2015	Floyd O'Neil Fellowship in Western American Studies / University of Utah

AMY ADAMS

Ogden, UT 84401 ♦ 5037894532 ♦ aadams@weber.edu

PROFESSIONAL SUMMARY

Dynamic educator with a proven track record at Weber State University, adept in academic research and class management. Successfully enhanced student engagement through innovative teaching strategies, fostering critical thinking and improving retention rates. Skilled in delivering impactful lectures and providing constructive feedback, driving student success and academic excellence.

SKILLS

- Research and analysis
- Academic research
- Academic writing
- Class management

WORK HISTORY

Adjunct Prof, 08/1993 - Current

Weber State University, Ogden, UT – Ogden, UT

- Delivered engaging lectures on course material, fostering student understanding and participation.
- Facilitated discussions that encouraged critical thinking and application of theoretical concepts.
- Evaluated student performance through assessments, providing constructive feedback for improvement.
- Implemented innovative teaching strategies to enhance student engagement and retention rates.
- Cultivated critical thinking skills through challenging assignments that required analysis, synthesis, and evaluation of information from various sources.

Adjunct Prof, 09/1987 - 12/1992

Auburn University – Auburn, AL

EDUCATION

High School Diploma

Dothan High School - Dothan, AL

Master of Arts: Sculpture , 04/1986

University of Colorado At Boulder - Boulder, CO

BFA, 05/1982

Auburn University - Auburn, Alabama, AL

ACCOMPLISHMENTS

Utah Arts Fellowship finalist 1996

Utah Arts Fellowship recipient 2002

Represented by A Gallery 2004-2015



Bricelyn H. Strauch
bhstrauch@gmail.com • (385) 216-0702

Professional Experience

August 2025–present

Adjunct Visual Arts Instructor, Weber State University, Ogden, UT

- *Design in-person and asynchronous course materials for college students*
- *Teach foundational studio art and upper-level design courses to DOVAD students, including ART 1101 Drawing 1 and ART 4460 Advanced Illustration*

October 2020–present

Principal/Creative Director, byte-sci creative LLC, Salt Lake City, UT

- *Manage all projects, client services, contractors, finances, and day-to-day business operations*
- *Produce medical animation, illustration, design, and software for clients in medical education, publishing, pharma, medical device, biotech, med-legal, and research industries*

March 2022–March 2025

Medical Animation Director, OnlineMedEd, Remote

- *Oversaw all aspects of medical animation, instructional animation, and content marketing video productions, resulting in a ~25% increase in video production turnaround times*
- *Designed and managed medical animation production pipeline and trained video production team members*
- *Assisted with Physical Diagnosis video product design and management resulting in MVP for Product team*
- *Planned, directed, and created in all areas of the production pipeline, including pre-prod storyboarding, shot list creation, on set direction, audio production, post-prod vfx, 3D animation, and motion graphics*

September 2019–August 2022

2020/2022 Conference Chair, Guild of Natural Science Illustrators (GNSI)

- *Recruited, planned, coordinated, negotiated, and approved all aspects of the week-long annual professional conference for the Guild of Natural Science Illustrators (GNSI), moved from 2020 to 2022*
- *Worked closely with Finance Secretary to renegotiated contracts and reorganized conference from an in-person event to online webinar*
- *Using previous attendee surveys, redesigned conference offerings and leveraged new or underutilized marketing channels to generate a ~5% increase in revenue*

June 2018–September 2020

Sr. Medical Animator/Executive Director of Design, PolarityTE, Salt Lake City, UT

- *Created 2D and 3D (medical) illustrations and animations for digital and print patient education and provider materials for flagship product, SkinTE*
- *Directed development of SkinTE collateral for product marketing campaigns in close collaboration with Marketing and Sales teams, including trade show booths, email campaigns, targeted landing pages, and patient stories videos*
- *Managed Design Team projects and team members (6 ux designers and animators) while leveraging a Jira and Slack-powered review workflow which resulted in a 12% increase in team productivity*

June 2008–September 2020

Freelance Illustrator/Animator, B. Strauch Studios

- *Creative studio providing scientific illustration and animation services*
- *Selected clients: University of Georgia Press, Johns Hopkins University School of Medicine, American Society for Surgery of the Hand, Quality Medical Publishing, G. Eric Nielson and Associates, University of Utah, Hatice Altug Research Group/Boston University*

October 2012–June 2018

Medical Illustrator/Animator, StayWell, Salt Lake City, UT

- *Designed and illustrated 2D and 3D (medical) illustrations and animations for digital and print patient education products, which include online health libraries, client websites, educational videos, brochures, booklets, and health info sheets*
- *Conceptualized storyboards for animation production*
- *Oversaw the work of graphic artist contractors and animation vendors*

June 2011–September 2012

Scientific Illustrator, American Association for the Advancement of Science (AAAS), Washington DC

- *Collaborated with researchers, editors, and designers to produce scientific illustrations, graphs, and maps for three digital and print publications: Science, Science Signaling, and Science Translational Medicine*

March 2008–July 2009

Art Educator, Lyndon House Arts Center, Athens, GA

- *Created lesson plans*
- *Taught child summer classes (Scientific Illustration: How to Draw a Fish), after school art classes, and adult art classes (Figure Drawing/Portraiture)*
- *Designed and installed art exhibits and murals*

June–December 2008

Art Educator, Cine Arthaus, Athens, GA

- *Created lesson plans*
- *Taught adult art classes (Intro to Figure Drawing, Multimedia Class, and Intro to Drawing Techniques)*

June–August 2007

Biological Illustration Intern, California Academy of Sciences, San Francisco, CA

- *Created 17 graphite fish illustrations for a field guide of the Fishes of Turkmenistan while working in the ichthyology department with Dr. David Neely*
- *Presented my project to researchers and lab interns*

June–August 2006

Digital Illustration Intern, archer>malmo, Memphis, TN

- *Produced technical illustrations for advertising campaign materials, including brochures and pamphlets*

Education

2009–11 **Master of Arts**, Medical and Biological Illustration, Johns Hopkins University School of Medicine, Baltimore, MD, Master's Thesis: *Silent Aspiration Visualization: An Interactive 3D Model Comparing Normal vs. Abnormal Deglutition Based on Diagnostic Imaging and Motion Tracking Technology*

2005–07 **Bachelor of Fine Arts**, Scientific Illustration, magna cum laude, University of Georgia, Athens, GA

2003–04 **Visual Arts major**, honors program student, Loyola University, New Orleans, LA

Certification

2015–present **Board-Certified Medical Illustrator (CMI)**
2026 *ACUE Certificate in Effective Teaching*

Skills

Digital Design and Illustration: Adobe CC Photoshop, Illustrator, InDesign, Procreate, Miro, Mural, Figma

Video and 3D animation: Adobe Premiere, AfterEffects, Audition, ZBrush, Blender, Maya, Cinema 4D, X-Particles, Redshift,

Octane, V-Ray, Greyscale Gorilla, RealityScan, Osirix, Horos, RadiAnt, Chimera

Project Management: Microsoft 365, Google Suite, Slack, Jira, Asana, Trello, OneDrive, Dropbox, Box, Frame.io, Vimeo, YouTube, Canvas, Veeva

Traditional media: photography, graphite, oil, acrylic, watercolor, pen and ink, color pencil, chalk pastel

Recognition

2022	Special Projects Award (Guild of Natural Science Illustrators)
2016	AIGA 100 Show, Salt Lake City, UT
2015	CMI (Certified Medical Illustrator)
2013	Impact Award (StayWell/Krames StayWell)
2011	Vesalius Trust Research Grant Cover Design on the Johns Hopkins SOM 2011 Convocation Programs Peer Choice Award for Thesis Research
2010	The Frank H. Netter, M.D. Memorial Scholarship in Medical Art The W.B. Saunders Scholarship
2009-10	The William P. Didusch Scholarship
2007	2nd place in the State Botanical Garden of Georgia Juried Art Exhibit
2006	Golden Key Honor Society member Delta Epsilon Iota Honor Society member Scientific Illustration scholarship recipient
2003-04	Art and academic merit scholarship recipient at Loyola

Exhibitions

2016	Fall Open House/Poor Yorick Studios/Salt Lake City, UT GNSI Annual Exhibit/ Guild of Natural Science Illustrators (GNSI) Conference/Santa Cruz, CA
2015	Spring Open House/Poor Yorick Studios/Salt Lake City, UT Fall Open House/Poor Yorick Studios/Salt Lake City, UT
2013	Professional Salon/Award of Merit: Illustrated Text (Book)/AMI Conference/Salt Lake City, UT Salon Winners Satellite Exhibit/Spencer S. Eccles Health Sciences Library/University of Utah/Salt Lake City, UT Salon Winners Satellite Exhibit/Salt Lake City Public Library/Salt Lake City, UT
2012	Professional Salon/AMI Conference/Toronto, ON Canada Salon Winners Satellite Exhibit/MaRS Centre in the Discovery District/Toronto, ON Canada Salon Winners Satellite Exhibit/Sunnybrook Health Sciences Centre/Toronto, ON Canada
2011	Student Salon/Award of Excellence: Instructional Tone /AMI Conference/Baltimore, MD GNSI Annual Exhibit/ Guild of Natural Science Illustrators (GNSI) Conference/Olympia, WA
2010	Student Salon/Association of Medical Illustrators (AMI) Conference/Portland, OR Entrance Hall Exhibit/Center for iPS Cell Research and Application/ Kyoto University, Kyoto, Japan "Addiction and Art" Exhibition and Book Release/blue elephant art center/Frederick, MD
2008	"One Planet, One Experiment"/Woman Made Gallery/Chicago, IL Innovator Awards: "Art and Addiction" Exhibit/Johns Hopkins School of Medicine Washington, DC and San Juan, Puerto Rico

- 2007 Scientific Illustration Exit Show/Visual Arts Building main gallery, UGA/Athens, GA
The State Botanical Garden of Georgia Juried Art Exhibit (2nd place)/Athens, GA
Scientific and Medical Illustration Student Exhibition/Visual Arts Building main gallery, UGA, Athens, GA
and Science Library, MCG/Augusta, GA
- 2006 Scientific and Medical Illustration Student Exhibition/Visual Arts Building main gallery, UGA, Athens,GA
and Science Library, MCG/Augusta, GA
- 2005 Solo Exhibit/Kultur Lounge/Athens, GA
Foundations Exhibit/Visual Arts Building main gallery,UGA/Athens, GA
- 2004 Loyola Painting Exhibit/Dana Center Gallery/New Orleans, LA

Presentations/Posters

- 2022 Visual SciComm Conference/*Panel Discussion: Accessible and Inclusive SciComm (Moderator)*/Virtual
- 2019 Draw Inc. Connect Event/*Career Talk: Science Illustration*/Salt Lake City, UT
- 2018 GNSI Annual Conference/*Adobe Illustrator Workshop*/Washington, DC
- 2016 GNSI Annual Conference/*AE Character Animator Demo*/Santa Cruz, CA
AMI Annual Conference/*AE Character Animator Demo*/Atlanta, GA
- 2011 Imaging Conference Poster Session/*Thesis Research*/Johns Hopkins SOM/Baltimore, MD
Vesalius Trust Scholars Session/*Thesis Research Presentation*/Association of Medical Illustrators (AMI) 66th
Annual Conference/Baltimore, MD
Vesalius Trust Poster Symposium/*Thesis Research Poster*/Association of Medical Illustrators 66th Annual
Conference/Baltimore, MD
Thesis Presentations 2011/*Thesis Research*/Art as Applied to Medicine, Johns Hopkins SOM/ Baltimore, MD
Dysphagia Research Society 19th Annual Meeting/Animation of 3D pig head and neck model for "The
Mechanism of Aspiration in Unilateral Superior Laryngeal Nerve Lesion" by Dr. Peng Ding/ San Antonio, TX
- 2010 Surgical Illustration Critique/*VATS Right Lower Lobectomy and Right Cleft Hand Reconstruction Illustrations*/ Art
as Applied to Medicine, Johns Hopkins SOM/Baltimore, MD
- 2007 Summer Systematics Institute/*Illustrating the Fishes of Turkmenistan*/California Academy of Sciences/San
Francisco, CA

Publications

Books

- Polman, Jeremy, *Osteopathic Medicine: A Core Concepts Approach, First Edition*. Texas: OnlineMedEd, 2021.
- P Ronan O'Connell, Robert D. Madoff, Michael Solomon, *Operative Surgery of the Colon, Rectum and Anus, Sixth Edition*. St. Louis: MO: CRC Press, 2015.
- Weiss, Arnold-Peter C., Charles A. Goldfarb, R. Vincent Hentz, David J. Slutsky, Scott P. Steinmann, Raymond B. Raven, ed. *Textbook of Hand & Upper Extremity Surgery*. Chicago, IL: American Society for Surgery of the Hand, 2013.
- Pu, Lee L.Q., Glenn N. Levine, M.D., Fu Chan Wei, ed. *Reconstructive Surgery of the Lower Extremity*. St. Louis, MO: Quality Medical Publishing, 2013.
- Zenn, Michael R. MD, Glyn Jones, MD, *Reconstructive Surgery: Anatomy, Technique, and Clinical Applications*. St. Louis, MO: Quality Medical Publishing, 2012.
- Marcus, Jeffrey R., D Erdmann, ED Rodriguez, ed. *Essentials of Craniomaxillofacial Trauma*. St. Louis, MO: Quality Medical Publishing, 2012.
- Dowell, Margaret L., Jack E. Henningfield, and Patricia B. Santora, ed. *Addiction and Art*. Baltimore, MD: The Johns Hopkins University Press, 2010.
- Camp, Carlos D., Matt J. Elliot, Whit Gibbons, and John B. Jensen, ed. *Amphibians and Reptiles of Georgia*. Athens, GA: University of Georgia Press, 2008.

Research papers

- Kahan, A. M., Glasgow, S. L., Yoder, B. A., et al. (2026). Long-term outcomes after muscle flap repair in congenital diaphragmatic hernia: A retrospective study at a single institution. *Journal of Pediatric Surgery*, 61(1). <https://doi.org/10.1016/j.jpedsurg.2025.162572> (muscle flap surgery figure)
- Glasgow, S. L., Scaife, J. H., Clinker, C. E., et al. (2026). Evaluation of isolated skull fractures in children. *Journal of Pediatric Surgery*, 61(2). <https://doi.org/10.1016/j.jpedsurg.2025.162766> (fracture figure)
- Yu, C., Pao, E., & Van Valen, D. (2025). Uncovering the molecular basis of kinase activity and substrate recognition with phospho-PCA. *bioRxiv*. <https://doi.org/10.1101/2025.11.07.687244> (figure illustration and design)
- Abdo, J. M., Sopko, N. A., & Milner, S. M. (2020). The applied anatomy of human skin: A model for regeneration. *Wound Medicine*, 100179. (skin anatomy figure)
- Aksu, S., Cetin, A. E., Adato, R., & Altug, H. (2013). Lithography: Plasmonically enhanced vibrational biospectroscopy using low-cost infrared antenna arrays by nanostencil lithography. *Advanced Optical Materials*, 1(11), 780.(Inside Front Cover)
- Strauch, B. H., et al. (2012). Gallery. *Journal of Visual Communication in Medicine*, 35(4), 176. (Gallery)
- Multiple illustrations in *Science*, *Science Signaling*, and *Science Translational Medicine* as a staff illustrator for AAAS (2011-12). Ding, P. (2011). Horner's syndrome report in carotid sheath surgery in a pig: Anatomical study of cervical sympathetic chain. *Comparative Medicine*. (simple color illustration depicting carotid sheath anatomy)
- Burkhead, N. M., Freeman, B. J., Freeman, M. C., & Straight, C. A. (2008). A new species of Percina (Perciformes: Percidae) from the Apalachicola River drainage, southeastern United States. *Zootaxa*, 32. ISSN 1175-5326. (2 pen and ink illustrations comparing morphological differences of darter species)

Reviews/Publicity

- Edelson, Mat. "Healing Art." *Johns Hopkins Magazine*. Summer 2010.
- Hammes, Mary Jessica. "Lyndon House gallery transformed into jungle." *The Athens Banner-Herald*. 29 June 2009.
- Hammes, Mary Jessica. "Galleries transformed into underwater world." *The Athens Banner-Herald*. 28 June 2008.
- Haysler, Nicole, and Margaret Moore. "Out There." *Flagpole*. 31 Oct. 2007.

Professional Associations

- 2010–present Association of Medical Illustrators
2008–present The Guild of Natural Science Illustrators

IAN BURNLEY

1.385.214.1273

ianburnley@weber.edu

448 S 500 E, Apt #4, Salt Lake City, UT, 84102

EDUCATION

2016 MFA Milton Avery Graduate School of the Arts, *Bard College*: Film-Video Discipline
2008 BFA *The Cooper Union for the Advancement of Science and Art*
2007 Study abroad program, *Nova Scotia College of Art and Design*

TEACHING EXPERIENCE

Spring 2026 Adv. Photo: Experimental, *Weber State University*, Ogden UT
Spring 2025 - Spring 2026 Design Concepts, *Weber State University*, Ogden UT
Spring 2025 - Fall 2025 Materials, Space and Time, *Weber State University*, Ogden UT
Spring 2022 - Spring 2023 16mm Filmmaking Basics, *Mono No Aware* (Film Co-op), NYC
Fall 2020, Spring 2023 Anatomy I, Anatomy II, BFA Fine Arts, *School of Visual Arts*, NYC
Fall 2019 - Spring 2023 Foundation Drawing, BFA Illustration, *School of Visual Arts*, NYC
Spring 2020 - Fall 2022 Senior Workshop, BFA Fine Arts, *School of Visual Arts*, NYC
Fall 2021 The Constructed Image (Studio Lighting), *SUNY New Paltz*, NY
Spring 2019 Digital Remix: Pushing Boundaries, *School of Visual Arts*, NYC
Fall 2018 Photography And Beyond, BFA Fine Arts, *School of Visual Arts*, NYC

SELECTED FELLOWSHIPS, RESIDENCIES, AND GRANTS

2024 *Utah Museum of Contemporary Art: Artist In Residence*, Salt Lake City UT
2024 *School of Visual Arts: Excellence In Teaching Award*, NYC
2019 *Queens Council for the Arts: Queens Artist Fund Grantee*, NYC
2014 *Snug Harbor Artist Residency Program: Artist In Residence*, Staten Island NYC

SELECTED EXHIBITIONS

2025 *The Factory*, UMOCA, Salt Lake City, UT
2024 *A Bee his burnished Carriage*, UMOCA, Salt Lake City, UT (solo exhibition)
2024 *Gala Art Auction*, UMOCA, Salt Lake City, UT
2023 *The Art Of Belonging*, Utah Valley University, Orem, UT
2020 *Art In Isolation*, North Dakota Museum of Art, Grand Forks, ND
2019 *Reclaimed*, Public Artwork (Queens Council for the Arts Grant), NYC (solo public display)
2019 *Nacre Journal Launch*, Screening, Art Metropole at Toronto MOCA, Canada
2018 *Terra Novum*, School of Visual Arts, NYC
2018 *Our Nation's Greatest Republican*, House Of Tigre, Ridgewood NYC
2017 *Channel Onyx*, The Cooper Union, NYC
2016 *Quality Service*, The Cooper Union, NYC

GUEST ARTIST PRESENTATIONS

Spring 2025 *A Day Without Art at Utah Museum of Fine Arts*, Salt Lake City UT
Spring 2023 *University of Utah*, Department of Art and Art History, Salt Lake City UT
Spring 2021 *Fordham University*, Visual Arts Department (Film and Video), NYC
Spring 2017 *University of Virginia*, Film and Video Department, Charlottesville VA
Spring 2015 *Rutgers University*, Printmaking Department, New Brunswick NJ

OTHER WORK EXPERIENCE

2019 - 2026 Owner and operator of *New Amsterdam Film Loopers LLC*, a business offering rental and full-service install of 16mm film equipment for exhibition purposes.

Rene Venegas Gonzalez

525 Canyon Rd ~ Ogden, UT 84404 ~ 385-405-8405 ~ E-mail: venegasrene35@gmail.com

EDUCATION

- August 2025 Technology Art University, Miami, Florida.
Master Fine Arts
- November 2009 Barcelona University, Barcelona, Spain
Master's Degree in Spanish Digital Literature
- 1995 – 2001 Antonio Nariño School of Law, Bogota, Colombia
Criminal and family law
- 1998 National Service-Learning School, Bogota, Colombia
Intensive 5-course jewelry class specializing in custom handcrafted jewelry
- 1987 – 1995 Colombian Army, Lieutenant, Cucuta, Colombia
Commander of the 4th Calvary Platoon/Simon Bolivar Company/
Maza Battalion

EXPERIENCE

- May 2016 – Oct 2017 ScoutReach, Trapper Trails Council of The Boy Scouts of America,
Ogden Utah. Finding and recruiting children and youth for the
scout program; training leaders to create units for ethnic minorities
- 2012 – 2015 Adjunct Spanish Instructor, Westminster College, Salt Lake City, Utah
Planned, taught and assessed Spanish classes including listening, speaking,
reading and writing..
- Summer 2012, Fall 2009 Substitute Spanish University Instructor, Weber State University, Ogden, Utah.
Planned and taught classes as outlined by professors for various Spanish
classes. Supervisor -- Eulogio Alejandre, Mariannan Norset
- Summer 2008 – present Adjunct Jewelry Instructor, Weber State University, Ogden, Utah. Planned
classes, taught design, jewelry making and held exhibition at end of each
semester. Supervisor -- Matthew Choberka
- 2008 – 2013 Translator, Ogden City School District, Ogden, Utah
Translate documents requested by individual schools and teachers to
send home to Hispanic families. Worked independently to ensure
material is completed in a prompt manner. Supervisor-Sarah Roberts
- 2007 – present Proprietor, Galleon's Gold Jewelry, Ogden Utah. Repaired customer's
jewelry, created custom made jewelry for clients, taught private classes
and engraved rings
- 2001 – 2004 Attorney, Colombian Federal Government, Bogota, Colombia
Confiscated and created inventory of assets and property of convicted
individuals of illegal narcotic trafficking. Interpreted laws concerning

narcotic traffic. Supervisor-Jaime Prieto.

- 2000 – 2003 Jewelry and Fine Art Appraiser, Colombian Government, Colombia.
Appraised jewelry and fine art confiscated from convicted felons; managed auction to sell items.
- 2002 Mediator, Bogota Chamber of Commerce, Bogota, Colombia
Assisted parties resolve commercial and business conflicts.
Supervisor-Clara Camargo.
- 1996 Restorer, Religion and Colonial Museum, Bogota, Colombia
Used silversmith skills to restore and repair historical and liturgy artifacts
- 1975 – 2000 Manager, Alvaro Venegas Silversmith, Bogota, Colombia
Managed accounting, advertising, and marketing aspects as well as all consignment contracts. Repaired customers' jewelry pieces.
Bogota, Colombia. Supervisor-Alvaro Venegas.

COMPUTER AND OTHER SKILLS

Microsoft Work, Excel, PowerPoint, Internet, Fluent written and oral Spanish

VOLUNTEER AND SERVICE WORK

- 2019 – Present Colombian of Utah. Director
- 2020 – Present. Latin-American Council of Utah. Member.
- 2014 - Present Bolivarian Academic of North America, President.
- 2009 – 2011 Multi-cultural Advisory Committee for Ogden City, Utah
Supervisor-Nancy Xene
- 2006 – Present Boy Scouts of America, District Commissioner for Mountain View District,
Ogden, Utah, Supervisor-Jeremy Bell
- 2007 – Present Mason Lodge #18, member, Ogden, Utah
Grandmaster: David Smith.

AWARDS AND RECOGNITIONS.

2025. Mayor Art Award for Folk Art.
2021. Beaver Medal. Boy scout of America.

Contact

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haynesgoodsell.mypor9olio.com Phone: 801-

215-9911

EducaCon

Master of Fine Art, emphasis in Studio PracCce, University of Galway, in associaCon with the Burren College of Art, Ballyvaughan and Galway, IE, EU, 2010-2012

Bachelor of Fine Art, emphasis in Photography, *cum laude*, Utah Valley University, UT, USA, 2004-2009

Teaching/Pedagogy

Adjunct Associate Professor, University of Utah,
Courses: Non-Major Digital Photography, FoundaCons Seeing, Salt Lake City, UT, USA, 2020- Present

Adjunct Professor, Weber University,
Courses: Color Photography
Ogden, UT, USA, 2022- Present

Adjunct Instructor, Utah Valley University,
Courses: Advanced Exploratory, Fine Art, Color Photography, Special Topics Video Orem, UT, USA, 2013- 2023

Adjunct Assistant Professor, University of Utah, Courses:
Non-Major Digital Photography
Salt Lake City, UT, USA, 2018- 2020

Adjunct Instructor, Snow College,
Courses: Photo 1, Basic Photo, Exploratory Video
Ephraim, UT, USA, 2014-2017

Lectures/Jurors

Art Talks, Snow College, UT, USA, 2015

Curriculum Vitae Haynes Goodsell

Juror, Love Loud: Ignite Youth Art CompeCCon, Encircle, Salt Lake City, Ut, USA, 2019 Awards

Michael Green Scholarship, Burren College of Art, Ballyvaughan, IE, EU, 2011 Photographer of the Year, School of Arts, Utah Valley University, Orem, UT, USA, 2009 Award of Merrit, Woodbury

Museum Student Show, Orem, UT, USA, 2008

ExhibiCon (Solo shows marked with *)

Biennial Faculty ExhibiCon, Shaw Gallery, Ogden, UT, USA, 2024 Faculty Show, The UVU Museum of Art, Orem, UT, USA, 2023 DE |

MARCATION, Weber Library Gallery, Ogden, UT, USA, 2023

Space Maker, Faculty Show University of Utah, Utah Museum of Fine Arts, Salt Lake City, UT, USA, 2021

DE | MARCATION, Springville Museum of Art, Springville, UT, USA, 2021 DE |

MARCATION, Gallery East, Logan, UT, USA, 2021

Faculty Show, Utah Valley University, Orem, UT, USA, 2020

DE | MARCATION, Utah Museum of Fine Arts, Salt Lake City, UT, USA, 2019 – 2020 Faculty Show, Woodbury Art Museum, Orem, UT, USA, 2019

DE | MARCATION, Granary Art Center, Ephraim, UT, USA, 2019

Faculty Show, Woodbury Art Museum, Orem, UT, USA, 2018 She Saw The, Provo, UT, USA, 2018

Snow College Visual Arts Faculty Biennial, Ephraim, UT, USA, 2017 Faculty Show, Woodbury Art Museum, Orem, UT, USA, 2016 Snow College

Visual Arts Faculty Biennial, Ephraim, UT, USA, 2015 Faculty Show,

Woodbury Art Museum, Orem, UT, USA, 2015 Faculty Show, Woodbury Art Museum, Orem, UT, USA, 2014

The Burren Annual, Ballyvaughan, Ballyvaughan, IE, (curated by Dr. Aine Phillips) 2013

Curriculum Vitae Haynes Goodsell

Faculty Show, Woodbury Art Museum, Orem, UT, USA, 2013

Three Person, Korporeal, Thesis ExhibiCon, Newtown Castle, Ballyvaughan, IE, (with arCst Arianna Garcia-Fialdini, Angela Dunlop), 2012

Conversion, Burren College of Art, Ballyvaughan, IE, 2012

Tête À Tête À Tête, Burren College of Art, Ballyvaughan, IE, 2011 En

Masse, Provo, UT, USA, 2010

Utah County Arts Council Photography and Digital Show, Provo, UT, USA, 2009 Student Show, Woodbury Art Museum, Orem, UT, USA, 2009

Two Person, Images and Illusions, Gallery Utah Arts FesCval, Salt Lake City, UT, USA (with photographer Mat Glass) 2009

Work in CollecCons

DE | MARCATION, Included within the ediCon por9olio:

EdiCon #1, State of Utah Alice Merrill Horne CollecCon, Salt Lake City, UT, USA, 2018

EdiCon #2, Rare Books CollecCon, part of Special CollecCons at the J. Willard Marriok Library, University of Utah, Salt Lake City, UT, USA, 2018

EdiCon #3, Snow College Karen H. Huntsman Library, Special CollecCons, Snow College, Ephraim, UT, USA, 2018

EdiCon #4, Nora Eccles Harrison Museum of Art, Utah State University, Logan, UT, USA, 2018

EdiCon #5, Utah Museum of Fine Arts, University of Utah, Salt Lake City, UT, USA, 2019

EdiCon #6, Savannah College of Art and Design, Savannah Archives and Special CollecCons at Jen Library, Savannah, GA, USA, 2019

Media Coverage

SLUG Magazine (Printed), Issue 366 -June 2019, De|marcaCon, Salt Lake City, UT, USA 2019

<https://www.slugmag.com/art-fashion/de-marcaCon/>

Aint-Bad, Interview: De|marcaCon A Survey Of Contemporary Art In Utah, 2019 [https://www.aint-](https://www.aint-bad.com/article/2019/01/28/interview-de-marcaCon-a-survey-of-contemporary-photography-in-utah/)

[bad.com/article/2019/01/28/interview-de-marcaCon-a-survey-of-contemporary-photography-in-utah/](https://www.aint-bad.com/article/2019/01/28/interview-de-marcaCon-a-survey-of-contemporary-photography-in-utah/)

Deseret News, Entertainment: January 6th 2019, If you think Utah's photography is all purple mountains majesty, this new book could change your mind, 2019

<https://www.deseretnews.com/article/900049167/if-you-think-utahs-photography-is-all-purple-mountains-majesty-this-new-book-could-change-your-mind.html>

Lenscratch, [DE|MARCATION: A SURVEY OF CONTEMPORARY PHOTOGRAPHY IN UTAH](http://lenscratch.com/2018/11/amy-jorgensen-demarcation/), 2018

[HTTP://LENSCRATCH.COM/2018/11/AMY-JORGENSEN-DEMARCATI](http://lenscratch.com/2018/11/amy-jorgensen-demarcation/)

UVU Review, Woodbury Art Exhibit Showcases the Talent of UVU Faculty, 2018

<https://www.uvureview.com/recent/arts-culture/review-woodbury-art-exhibit-showcases-talent-uvu-faculty/>

UVU Review, UVU Art Department Featured in New Exhibit, 2013

<https://www.uvureview.com/recent/opinions/uvu-art-department-featured-new-exhibit/>

+Billion #34, Korporeal, 2012

<http://billionpdfs.files.wordpress.com/2012/04/billion-34.pdf>

Korporeal, Burren College of Art, 2012

<http://www.burrencollege.ie/news/korporeal-mfa-graduate-show-2012>

Other Experience

Greater Avenues Community Council, board member, Salt Lake City, UT, USA 2022 Utah

Chocolate Society, Marmalade Chocolate and Coffee Chapter, board member,

Salt Lake City, UT, USA 2019-2021

As part of a class I teach each semester the students have a class art show in a gallery that I help facilitate. 2014-2022

Juror, Love Louder: Ignite Youth Juried Art CompeCCon, Encircle, SLC, UT, USA, 2019 Oxford

Manor HOA board member, Secretary, Salt Lake City, UT, USA, 2017 Volunteer, Utah Pride

FesCval, Salt Lake City, UT, USA, 2017

Commissioned Project, Gull Home, Millcreek, UT, USA, 2015 Masters

exchange program, Royal College of Art, London, UK, 2012 NaConal

Por9olio Review, Chicago, IL, USA, 2010

Study Abroad, Graphic Design / Photography at Utah Valley University, New York, NY, USA, 2009

Study Abroad, Italian Art History at Utah Valley University: Rome – Florence - Venice, IT, 2008

References

Kimberly Anderson, ArCst,

Email: kiimberly.anderson@gmail.com

Simon Blundell, Assistant Chair, College of Fine Arts, University of Utah, Email:

simon@simonfoto.com

Travis Lovell, Professor, Photography, Utah Valley University, Email: mailto:travis.lovell@uvu.edu

Reid Elem, Assistant Professor of Photography, Utah Valley University, Email:

relem@uvu.edu

JEREMIAH WATT

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EDUCATION

- 2012 MFA, Utah State University, Logan, UT
2005 BS, Black Hills State University, Spearfish, SD

BRANDWORK

- 2024 Rab, Momentum 2025 release campaign, Green river Towers, UT
Utah Tourism, Introducing Bear Lake, Garden City, UT
Black Diamond Equipment, Fall 2025 ice climbing campaign, Cody, WY
Nomatic, International travel photo assets, Leonidio, Greece
- 2023 Blue Ice, North American content, 2024 global ad campaign, Utah desert
Black Diamond Equipment, Beta Light ad campaign, Appalachian Trail
Scarpa NA, Generator Mid and Veloce content, Castle Valley, UT
Patagonia, Baggies content, Escalante River, UT
Black Diamond Equipment, Ice climbing content, Cooke City, MT
Patagonia, Maximum Legal Carry On, Scotland
Utah Tourism, Ticaboo OHV, Ticaboo, UT
Patagonia, Wind River rock, Lander, WY
- 2022 Bouldering Project, project build and conceptual installation, SLC, UT
Black Diamond Equipment, Introducing Aaron, Cooke City, MT
Black Diamond, 2023 Aid campaign, Zion National Park, UT
Patagonia, Fun Hogs, Bend, OR
Rab, North American alpine, Washington Pass, WA
Yeti, Yonder library creation, American Fork, UT
- 2021 Utah Tourism, Utah Symphony and Ski, Various UT
Petzl NA, Headlamp global ad campaign, Appalachian Trail
Rab, General ice climbing, Cooke City, MT
Jaybird, retainer – assorted, Park City, UT
Utah Tourism, World of Speed, Bonneville Salt Flats, UT
Patagonia, The Hindu, Moab, UT
- 2020 Patagonia, Alaska fly fishing, Thorne Bay, AK
Patagonia, Tough Puff, Lander, WY
Rab, A Day in the Life, Moab, UT
Jaybird, retainer – assorted, Park City, UT
Rocky Mountain River Co, Main Salmon, Stanley, ID
- 2007-2019 Available upon request

CONSERVATION

- 2024 Protect Our Winters, Olympic athlete content, ongoing assets, SLC, UT
Western Legacy, continuation of MFA thesis

- 2023 Great Salt Lake, water levels retreat and support of advocacy
Protect Our Winters, Powerlines and the Western Grid, Moab,
UT
- 2020 Patagonia Editorial, Klamath River Dam Removal, CA and
WA
Hawkwatch, Bald Eagle tagging, Maple Canyon, UT
- 2019 Turneffe Atoll, Belize
- 2018 American Rivers, Middle Fork of the Flathead, West Glacier,
MT
- 2016 Natural History Museum of Utah, Project Documentation,
SLC, UT

PHOTO "EXPEDITIONS"

- 2024 Fontainebleau, France
Long Island, Bahamas
- 2023 Andros Island, Bahamas
Leonidio, Greece
- 2022 Turks and Caicos
West Coast, Scotland
- 2021 Xcalak, Yucatan, Mexico
- 2020 Ololokwe and Maasai Mara, Kenya
Turks and Caicos
- 2019 Wadi Rum, Jordan
Xcalak, Yucatan, Mexico
- 2018 Langtang Valley, Nepal
Xcalak, Yucatan, Mexico
- 2017 Frey, Northern Patagonia, Argentina
Albarracin, Spain
Exumas, Bahamas
- 2016 Long Island, Bahamas
United Kingdom
Fontainebleau, France
- 2015 Long Island, Bahamas

Awards

- 2019 Red Bull Illume Finalist
- 2013 PDN "Best of the Best"

Teaching

- 2018 BHSU Speaking Engagement
- 2016 BHSU Speaking Engagement
- 2006 Substitute Teacher, Flagstaff, AZ
- 2003 Second Nature Camp Counselor, Duchesne, UT

Supporting Member

American Alpine Club, American Rivers, Access Fund, Protect our Winters, Greater
Yellowstone Coalition, Henry's Fork Foundation, Backcountry Hunters and Anglers

Education

Master of Professional Communication [Dec 2014] Weber
State University: College of Arts and Humanities

Bachelor of Art: Graphic Design [Dec 2000] Weber
State University: College of Arts and Humanities

Teaching Experience

Raster Imaging: Faculty Instructor, Weber State University

[Spring, Summer, Fall: 2003 - 2020]

Raster graphics instruction using Adobe Photoshop. Preparing and repairing images for Web and print use by understanding resolution, additive and subtractive color, and image optimization techniques. Utilizing tools, filters, layers and other means to create digital artwork. Artwork is created and critiqued towards an understanding of the elements of art and principles of design.

Vector Drawing: Faculty Instructor, Weber State University

[Spring, Summer, Fall: 2003 - 2020]

Understanding the advantages of vector graphics and when to use them as opposed to raster graphics. Utilizing Illustrator for illustrations and design projects such as logo work, posters and other appropriate single page designs. Artwork is created and critiqued towards an understanding of the elements of art and principles of design.

Digital Page Composition: Faculty Instructor, Weber State University

[Spring, Summer, Fall: 2003 - 2020]

Using tools such as Adobe InDesign and Quark to compile multi-page projects such as magazine layouts, newsletters, brochures, etc. Understanding the benefits of linking images, master pages, pagination, paragraph and character styles as well as other important advantages of multi-page composition software.

Design for the Internet: Faculty Instructor, Weber State University

[Spring, Summer, Fall: 2003 - 2020]

Basic understanding of HTML and CSS, web page design and composition using Photoshop, Illustrator, other web composition software. Basic javascript and jquery integration, remote and local files, server, hosting, URL and other basic principles to create and launch a fully functional Web site.

Design Production: Faculty Instructor, Weber State University

[Summer, 2004-2008; Fall, 2014-2016]

Finalizing Photoshop, Illustrator, and InDesign files for prepress. Understanding how to work with a printer, paper properties and selection, proofing, print brokering and press checks, working with clients, printing terminology/issues, binding, embossing, digital and analog printing. Students receive experience by visiting various presses, design studios and paper school.

Advanced Digital Media I: Faculty Instructor, Weber State University

[Spring, 2004-2009]

Creating animations and interactive games using software such as Adobe Flash and actionscript. Designs are created and critiqued towards an understanding of the elements of art and principles of design.

Advanced Digital Media II: Faculty Instructor, Weber State University

[Spring, 2011 - 2020]

Creating 3D models, environments and animations using Autodesk Maya. Output to final video format using software such as Adobe Premier, Adobe Photoshop, Apple iMovie, Apple Quicktime, and Adobe After Effects.

Color Theory: Faculty Instructor, Weber State University

[Spring and Fall; 2008 - Spring 2017]

Exercises are derived from Josef Albers with paper as a medium. Digital software and tools are used to understand principles of additive color while paint is used to understand principles of subtractive color. Artwork is created and critiqued towards an understanding of the basic elements of art and principles of design.

Art for the Non-art Major: Faculty Instructor, Weber State University

[Online Spring, Summer, Fall; 2006 - Present]

Students work towards a greater appreciation for art in the world around them. Students observe and study art from different histories and cultures, study different art methods and mediums, learn elements and principles of design to critique and create works of art.

Intersections of Art and Communication: Faculty Instructor, Weber State University

[Fall; 2016 - Present]

This is an interdisciplinary course taught in coordination with the Communication Department. Purpose is to enrich student understanding of the nature of art and communication through studying basic principles and elements of each and how they intersect in works of art and communication contexts. Emphasis is on message construction and relationships as evidenced in the intersections of art and communication.

Introduction to Graphic Design: Faculty Instructor, Weber State University

[Spring, Summer, Fall; 2020 - Present]

Introduction to the forms, concepts, and methods of graphic design, including the fundamentals of typography, visual metaphor, word/picture communication, visual organization, and design process. Software instruction necessary for success in the discipline is integral to studio projects.

Approaches to Surface, Shape and Form: Faculty Instructor, WSU

[Spring, Fall; 2020 - Present]

This course uses digital mediums such as Illustrator and Photoshop to create two-dimensional and three-dimensional abstract compositions. The compositions are based on a theme, and students are limited to principles in art such as line, repetition, balance, scale, etc. to convey their message.

Professional Experience**Weber State University: Media Labs Manager Visual Arts [2003 - Present]**

Responsibilities include networking, installing, managing over 80 Macintosh computers in 4 digital classrooms for the Visual Arts department. Troubleshooting and resolving problems with hardware, software, and peripherals including the research necessary to stay abreast of knowledge in these areas. Supervising, scheduling, and hiring of student aides. Designing and maintaining websites for the Department of Visual Art and WSU Public Art. Tracking the funds in the fee accounts for the computer labs. Purchasing and installing equipment and software. Reconciling the budgets.

Freelance Graphic Design: Stott Studios [2003 - Present]

Clients include Treadlightly.org, Logo Works, Jerron Ames Design, and Ionicare. Services include logo design, Illustration, business card design, stationery design, packaging design, signage, social media design, presentation design, custom Web site design and programming, search engine optimization, online forms and shopping carts, Wordpress and Spotify site customization, assistance with domain name, hosting and maintenance, Brochure design, poster design, and all other print and web related media design.

Art Director: Kinara Advertising [January 2000 - February 2003]

Responsibilities included design and direction for printed and digital media material for clients such as Meadow Gold, Deans Foods, Bank of Utah, Flying J and Tab Bank. TV ad concepts and storyboarding. Skills included illustration, graphic design, web design and programming.

Publications

Relaje Logo, Mesa Verde Logo, VOIPdidy Logo, Madeleine Design Logo, The Post Cafe Logo [February 1, 2012]

LogoLounge Master Library, Volume 4: Type and Calligraphy Logos, Rockport Publishers.

Cube Logo, Value Trend Logo [July 1, 2011]

LogoLounge Master Library, Volume 3: Shapes and Symbols Logos, Rockport Publishers.

Crowd Monkey Logo, Messy Monkey Logo [July 1, 2010] LogoLounge Master Library, Volume 2: Animal and Mythology Logos, Rockport Publishers.

Auto Deals Logo, Medallion Shower Logo [Jan 1, 2010] LogoLounge Master Library, Volume 1: Initials & Crests Logos, Rockport Publishers

Grants

Academic Resources and Computing Committee (ARCC) Grant: Project Director [March 2016]

Aerial Photography Grant providing multiple platforms for the visual art and design students at Weber State University. Total funded: \$5500.

Academic Resources and Computing Committee (ARCC) Grant: Co Project Director [March 2013]

Integrate iPad tablets for the Department of Visual Arts and Design to enhance teaching and sharing capabilities and helping students. Total funded: \$3000.

Academic Resources and Computing Committee (ARCC) Grant: Project Director [March 2011]

Obtaining new scanners to speed up student production and providing higher quality and larger format scanning. Total funded: \$3670.

Staff Developmental Grant [June 2009]

Grant awarded in the amount of \$650 to attend Web Visions conference in Portland, Oregon. Intended to increase effectiveness of WSU Visual Art Department Website.

Academic Resources and Computing Committee (ARCC) Grant: Project**Director** [April 2009]

Canon FS100 SD Video Cameras for video classes in the Visual Arts department.
Total funded: \$3300.

Academic Resources and Computing Committee (ARCC) Grant: Project**Director** [April 2009]

Updating Classroom utilities with the purchase of a higher quality projector with higher brightness and better color. Total funded: \$3000.

Academic Resources and Computing Committee (ARCC) Grant: Project**Director** [March 2009]

Providing an ELMO document scanner for digital classrooms to provide better teaching and presentation solutions. Total awarded: \$700.

Academic Resources and Computing Committee (ARCC) Grant: Project**Director** [March 2009]

Providing seven new Macintosh computer units to upgrade teaching stations. Total awarded: \$7750.

Academic Resources and Computing Committee (ARCC) Grant: Project**Director** [May 2006]

Ten Intuos 6x8 tablets to cater more to the digital artist containing features to accommodate a students skills and abilities. Total awarded: \$2600.

Academic Resources and Computing Committee (ARCC) Grant: Project**Director** [April 2006]

Large format printer to provide Visual Arts and Design students and faculty with means to produce high quality portfolio and gallery prints.

Exhibited Work

Guide to Getting Outside: Biennial Faculty Exhibition [Fall 2016] Illustrations, brochure, print design for Tread Lightly's (non-profit) promotional materials to help people understand their responsibilities while in the "great outdoors."

Logo Plate 2014: Biennial Faculty Exhibition [Fall 2014]

Twenty published logo designs from the past year.

Logo Plate 2012: Biennial Faculty Exhibition [Fall 2012]

Ten published logo designs from the past year.

Logo Plate 2010: Biennial Faculty Exhibition [Fall 2010]

Thirty of my favorite and published logo designs from the past year.

Poster for Operation Crayon: Biennial Faculty Exhibition [Fall 2008] Operation Crayon was a project created by service people of the United States Air Force Reserves to elicit donations for school supplies for children in the Middle East.

Digital Paper: Biennial Faculty Exhibition [Fall 2006] Animated

GIF of Paper folding into an airplane.

Conferences/Seminars

Wood Badge [July 2015]

Leadership Training for Boy Scouts of America.

Little Philmont [August 2014]

Scout training seminars and workshops for the changing cub scout curriculum.

Web Visions: Portland, Oregon [June 2009]

From webvisionsevent.com: WebVisions has explored the future of web and mobile design, UX, technology, digital media and content strategy since 2001.

Network Administrators Conference: UofU, SLC [May 2006] Methods of integrating Macintosh Systems with PC and Unix Servers.

Macintosh Systems training and certification OS 9 and OS X [May 2003] Understanding operation and repair of Macintosh operating systems.

Service

Boy Scouts, Volunteer Assistant District Commissioner [2013 - Current] Oversee and coordinate Friends of Scouting donations, chartering and assisting 7 troops within the district.

Area Coordinator, 100 Days of Service [April 2014 - June 2014]

Coordinating home renovation projects for about 45 homes and participating in the renovation projects on the assigned days.

Promotional designs for Ogden Preparatory Academy [2006 - 2014]

Ogden Preparatory Academy is a charter school located in Ogden Utah. For various years I created promotional materials for the schools fundraising events. I also designed the current School logo that was launched with the dedication of their new facility in 2012.

Promotional designs for Operation Crayon [February 2008]

Operation Crayon was a project created by service people of the United States Air Force Reserves to elicit donations for school supplies for children in the Middle East. I designed posters and other promotional materials for the program.

Daniel David Kent

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—

ikhoor.com

[@ikhoor](#)

Resume

Dec 2025

Proficiency

—

Creative Direction
Brand Transformation
Team Building / Management
Omni Marketing / Campaigns
Seasonal Concepting
Budget Management
Photo / Video Direction
Image Making
Product Design
Creative Operations
Editorial Direction
Retail Environments
Event / Activation Planning
Agency Management
E comm Strategy
Branded Social Strategy
Vendor Relations
Production Management
Cultural Relevance

Select Clients

—

Royal College of Art (SOA)
Verve Records
Virgin Records
Ghostly International
Third Man Records
Polyvinyl Records
Figueroa Records
Book of the Month
Something Else Studio
Beck
Ms Lauren Hill
Samia
Hypebeast Magazine
Heliot Emil

Experience

—

INDEPENDENT GRAPHIC DESIGNER / CREATIVE DIRECTOR
Ikhoor Studio, June 06–Present

—

SR CD - BRAND ID (CONTRACT)
Stance, San Clemente, June 25–Nov 25

—

SR CD - BRAND ID
Old Navy, San Francisco, June 24–June 25

—

CD - BRAND ID
Old Navy, San Francisco, March 22–June 24

—

SR CD - BRAND ID
Backcountry, Park City, November 21–March 22

—

EXEC CD - BRAND ID
Urban Outfitters, Philadelphia, September 19–August 20

—

ACD - BRAND ID
Urban Outfitters, Philadelphia, April 18–September 19

—

AD- BRAND/PRINT
Urban Outfitters, Philadelphia, January 15–April 18

—

ACD
160over90, Philadelphia, July 14–January 15

—

SR GRAPHIC DESIGNER
160over90, Philadelphia, April 13–July 14

Teaching

—

Weber State University, UT
Art 3460, Intro to Illustration 2025 - present

Education

—

The Art Institute
Associate's degree, Graphic Design 2004 - 2006

Penn State University

Associate's degree, Art/Art Studies 2002 - 2004

Carter Pasma

He/His/Him

198 Preston Avenue Logan, UT 84321

612-309-0487

Cpasma10@yahoo.com

www.carters-clay.com

Instagram: @cartersclay

Education

- 2021-2024** *Utah State University, Logan, UT, MFA Ceramics*
2019-2021 *Montana State University, Bozeman, MT, Post-Bacc Ceramics*
2019 *University of Wisconsin-Stout, Menomonie, WI, BFA Ceramics*

Experience

- 2024-Current** *Studio Manager, Weber State University*
2025 *Instructor Ceramics I Spring Semester, Weber State University*
Instructor Ceramics II Spring Semester, Weber State University
Instructor Ceramics III Spring Semester, Weber State University
Instructor Ceramics IIII Spring Semester, Weber State University
Instructor 3-D Design Spring Semester, Utah State University
2024 *Instructor Approaches to Materials, Space and Time Fall Semester, Weber State University*
Instructor Art Appreciation for Non-Majors Spring Semester, Weber State University
2023 *Instructor 3-D Design Fall Semester, Utah State University*
Instructor 3-D Design Summer Semester, Utah State University
Instructor 3-D Design Spring Semester, Utah State University
Woodshop Monitor, Utah State University
2022 *Instructor 3-D Design Fall Semester, Utah State University*
Instructor Lifespan Ceramics Class Fall Semester, Utah State University
Instructor Intro to Ceramics Summer Semester, Utah State University
Instructor Intro to Ceramics Spring Semester, Utah State University
Teaching Assistant for Todd Hayes 3-D Design Spring Semester, Utah State University
Kiln Tech, Utah State University
Clay/Glaze Tech, Utah State University
2021 *Teaching Assistant for Dan Murph Intro to Ceramics Fall Semester, Utah State University*
Clay/Glaze Tech, Utah State University
2019 *Matt Katz Glaze Chemistry Assistant, Montana State University*
American Craft Council, St. Paul River Center, MN, UW-Stout Student-to-Market Booth
Ceramic Arts Networks Booth Volunteer, NCECA Minneapolis, MN
Teaching Assistant for Geoffrey Wheeler, University of Wisconsin-Stout, Menomonie, WI
2018 *American Craft Council, St. Paul River Center, MN, UW-Stout Student-to-Market Booth*
Assisted Ryan Greenheck, St. Croix Valley Pottery Tour, St. Croix Valley, MN
President of UW-Stout Ceramics Guild, University of Wisconsin-Stout, Menomonie, WI
2017 *American Pottery Festival Volunteer, Northern Clay Center, Minneapolis, MN*
Volunteer at Guillermo Cuellar Pottery, St. Croix Valley Pottery Tour, St. Croix Valley, MN
Lab Tech, White Bear Lake Center for the Arts, White Bear Lake, MN
2014-2019 *Lab Monitor, University of Wisconsin-Stout, Menomonie, WI*
2014-2016 *Teaching Assistant for Kate Maury, University of Wisconsin-Stout, Menomonie, WI*

Service

- 2024** *A.C.T Lab Committee, Weber State University*
2022-2024 *Differential Tuition Committee, Utah State University*
2021-2024 *Graduate Student Representative, Cain College of the Arts, Utah State University*

Grants

- 2025** *Staff Development Grant, Weber State University*

2022

Differential
Tuition Grant,
Utah State
University

Publications	2021	Differential Tuition Grant, Utah State University
	2025	<i>Pottery Making Illustrated</i> , Martini Cups, Article
	2024	<i>Ceramics Monthly Magazine</i> , For A Feast, September Issue, Photo, pg. 34
	2023	<i>Pottery Making Illustrated</i> , Tall Watering Can. May/June Issue, Article, pg. 22-26 <i>Pottery Making Illustrated</i> , Nov/Dec Issue, Photo, pg. 28 <i>Strictly Functional Pottery National Catalog</i> , Photo, pg. 25
	2022	<i>Ceramics Monthly Magazine</i> , Ceramics Monthly Emerging Artist. Article, pg. 35 <i>Strictly Functional Pottery National Catalog</i> , Photo, pg. 23
	2021	<i>LAST CALL VI Catalog</i> , Photo, pg.19, Companion Gallery, Humboldt, TN.
Gallery Representation		
	2024-	<i>Charlie Cummings Gallery</i> , Gainesville, FL
	2023-	<i>Highland Gallery</i> , South Bend, IN
Invitational Shows		
	2025	<i>SIP: A Ceramic Cup Show</i> , Savannah Clay Community, Savannah, GA <i>Sodaliciousness</i> . Charlie Cummings Gallery, Gainesville, FL <i>Scenius: 25 Years of Communal Genius in Ceramics at Utah State University</i> . Tippetts and Eccles Gallery, Logan, UT <i>Clay Arts Utah Show NCECA</i> , Salt Palace Convention Center, Salt Lake City, UT. <i>Ceramics in the Intermountain West</i> , Project Gallery, Weber State University, Ogden, UT.
	2023	<i>CRAFTED</i> . Contemporary Craft, Pittsburgh, PA
	2022	<i>Material Mugs VII</i> . Companion Gallery, Humboldt, TN
	2021	<i>Woodfire Invitational</i> . The Clay Studio of Missoula, Missoula, MT
	2020	<i>Wildfire Ceramics Studio Holiday Show and Sale</i> . Wildfire Ceramics Studio, Missoula, MT
Awards		
	2025	<i>Professional Development Award</i> , Weber State University. Ogden, UT
	2024	<i>Best Functional Cup Award</i> , <i>SIP: A Ceramic Cup Show</i> , Savannah Clay Community, Savannah, GA <i>Master Student Researcher of the Year</i> , <i>Caine College of the Arts</i> , Utah State University, Logan, UT
	2023	<i>Gallery Curators Choice Award</i> , Juried National VII, Red Lodge Clay Center, Red Lodge, MT.
Solo Shows		
	2025	<i>Carter Pasma: Solo Show</i> , Highland Studio & Gallery, South Bend, IN
	2024	<i>SQUARING THE CIRCLE</i> , Tippetts and Eccles Galleries, Logan, UT
Exhibitions		
	2025	<i>Formed by Nature</i> . Cottonwood Clay Studio, Midvale, UT.
	2024	<i>Strictly Functional Pottery National</i> . Lancaster Museum of Art, Lancaster, PA. <i>The Intimate Object XX</i> . Charlie Cummings Gallery, Gainesville, FL <i>LAST CALL IX</i> . Companion Gallery, Humboldt, TN, Juror: Andrew Clark <i>SIP: A Ceramic Cup Show</i> , Savannah Clay Community, Savannah, GA, Juror: Jen Allen <i>Biennial Faculty Exhibition</i> , Shaw Gallery, Ogden, UT <i>Paper & Clay</i> . Tippetts and Eccles Galleries, Logan, UT, Juror: Brooks Oliver <i>Highlights Exhibition</i> . Tippetts and Eccles Galleries, Logan, UT <i>Utah State University Graduate Exhibition</i> . Tippetts and Eccles Gallery, Logan, UT
	2023	<i>Juried National VII</i> , Red Lodge Clay Center, Red Lodge, MT. Juror: Steven Young Lee <i>Strictly Functional Pottery National</i> . Lancaster Museum of Art, Lancaster, PA. Juror: Adero Willard <i>Paper & Clay</i> . Tippetts and Eccles Galleries, Logan, UT

Utah State University Graduate Exhibition. Tippetts and Eccles Galleries, Logan, UT

- 2022** *Ceramics Monthly Emerging Artist May 2022*. Ceramics Monthly Magazine
Strictly Functional Pottery National. Lancaster Museum of Art, Lancaster, PA. Juror: Jack Troy
Clay National XVI: Say It With Clay. Carbondale Clay Center, Carbondale, CO. Juror: Diane Kenney
Northern Clay Center Members Exhibition, Minneapolis, MN, Juror: Paul Briggs & Lisa Buck
Paper & Clay. Tippetts and Eccles Galleries, Logan, UT
Utah State University Graduate Exhibition. Tippetts and Eccles Galleries, Logan, UT
- 2021** *LAST CALL VI*. Companion Gallery, Humboldt, TN, Juror: Samantha Momeyer
- 2020** *Cheers! Drink Up!* Common Wheel Artist Co-op, Manitou Springs, CO, Juror: Justin Lambert
Dirty South Cup Competition, River Oaks Square Art Center, Alexandria, LA
Envision: NC Woodfire Conference 2020, STARworks Ceramics, Star, NC, Juror: John Neely
SIP: A Ceramic Cup Show, Savannah Clay Community, Savannah, GA, Juror: Jason Bige Burnett
VOX Pop, HEC Gallery, Bozeman, MT
- 2019** *BFA Thesis Exhibition: Centered*, UW-Stout Student Gallery, Menomonie, WI
The Art of the Drink, Butler Arts Center, Butler, PA
NCECA UW-Stout Past and Present, Caufield Clay Works, Minneapolis, MN
Paper & Clay, Utah State University Cain College of The Arts, Logan, UT
SIP: A Ceramic Cup Show, Savannah Clay Community, Savannah, GA. Juror: Liz Zlot
 Summerfield
- 2018** *KC Clay Guild 2018 Tea Bowl National*, Brendin-Lee Gallery, Kansas City, MO, Juror: Kevin Snipes
University of Wisconsin-Stout NASAD Accreditation Show, Furlong Gallery, Menomonie, WI
SIP: A Ceramic Cup Show, Savannah Clay Community, Savannah, GA, Juror: Ben Carter
- 2017** *Cups in Common*, Clayworks, Charlotte, NC, Juror: Linda Arbuckle
KC Clay Guild 2017 Tea Bowl National, Brendin-Lee Gallery, Kansas City, MO, Juror: Chandra Debusse
- Permanent Collections
- 2023** *Teapot*, Weber State University, Ogden, UT.

CHRISTINA M. RICCIO

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EDUCATION

The University of Utah | June 2022
Master of Fine Arts: Studio Art (Ceramics)

State University of New York Buffalo State College | May 2019
Post Baccalaureate in Art Education (PK-12)

State University of New York at Fredonia | Magna Cum Laude | May 2014
Bachelor of Arts: Visual Arts and New Media
Bachelor of Science: Communications
Minor: Art History

PROFESSIONAL EXPERIENCE

Ceramics Instructor | February 2026 – Present
Locust St. Art Center | Buffalo, NY

Studio Artist & Ceramics Instructor | September 2025 – Present
Buffalo Arts Studio | Buffalo, NY

Adjunct Professor | January 2023 – Present
Weber State University | Ogden, UT
Fall 2025 | Drawing I
Spring 2025 | Orientation to Visual Studies | Drawing I
Fall 2024 | Orientation to Visual Studies | Drawing I
Spring 2024 | Orientation to Visual Studies | Drawing I
Fall 2023 | Orientation to Visual Studies
Spring 2023 | Art Methods for K–6 Teachers | Art Methods for Secondary Teachers II

Artist in Residence & Ceramics Instructor | September 2023 – August 2025
Saratoga Clay Arts Center | Schuylerville, NY

Adjunct Professor | August 2022 – May 2023
The University of Utah | Salt Lake City, UT
Spring 2023 | Wheel I | Wheel II
Fall 2022 | Hand Building I | Hand Building II

Assistant Preparator | May 2022 – August 2023
Utah Museum of Fine Arts | Salt Lake City, UT

Instructor of Record | August 2021 – May 2022
The University of Utah | Salt Lake City, UT
Spring 2022 | Non-Major Hand Building
Fall 2021 | Non-Major Wheel Pottery

Collections Assistant | July 2021 – May 2022
Utah Museum of Fine Arts | Salt Lake City, UT

Teaching Assistant | August 2020 – May 2021

The University of Utah | Salt Lake City, UT
Spring 2021 | Drawing I | Visual Language
Fall 2020 | Ceramic Surfaces | Wheel Pottery

Studio Artist | October 2019 – July 2020
Buffalo Clay Arts Center | Buffalo, NY

Painting Instructor | September 2014 – June 2020
Summer Camp Director | Summer 2016 – Summer 2018
Pinots Palette | East Amherst, NY

Student Art Teacher | January 2019 – May 2019
Charter School of Inquiry | Lafayette International High School | Buffalo, NY

Studio Assistant | September 2017 – March 2018
Vegetabowls LLC | Grand Island, NY

Site Manager | June 2016 – January 2018
Assistant Site Manager | November 2014 – May 2016
Arts Specialist | September 2014 – May 2016
Just for Kids After School Program | Williamsville, NY

Studio Intern | May 2014 – August 2014
Buffalo Arts Studio | Buffalo, NY

Learning Assistant | January 2014 – May 2014
SUNY Fredonia | Fredonia, NY | Foundations in Clay

SOLO EXHIBITIONS	2025	<i>It Figures...</i> Emmitt Christian Gallery SUNY Fredonia Fredonia, NY
		<i>Absurdity and Uncertainty</i> Schacht Gallery Schuylerville, NY (with Jess Levin)
	2024	<i>Prism</i> Schacht Gallery Schuylerville, NY
	2022	<i>Sulky Sentiments</i> Alvin Gittins Gallery Salt Lake City, UT
	2019	<i>Emotional Infection</i> Buffalo Artspace Gallery Buffalo, NY

JURIED EXHIBITIONS	2026	<i>Cups in Context</i> Context Clay Troy, NY
		<i>Live on Five</i> Buffalo Arts Studio Buffalo, NY
		<i>Last Call XI</i> Companion Gallery Humboldt, TN
	2025	<i>Sylvia L. Rosen Craft Art Biennial</i> Burchfield Penney Art Center Buffalo, NY
		<i>Small Favors</i> The Clay Studio Philadelphia, PA
		<i>The Mudflat Cup Show</i> Mudflat Studio Somerville, MA
		<i>Cups in Context</i> Context Clay Troy, NY
	2024	<i>Geaux Cups VI</i> Clay Center of New Orleans New Orleans, LA
		<i>On the Daily: Coffee & Tea</i> Studio & Gallery Durango, CO
		<i>Last Call IX</i> Companion Gallery Humboldt, TN
	<i>Mug Madness</i> Saltstone Ceramics Seattle, WA	
	2022	<i>President's Art Show</i> Salt Lake Community College Salt Lake City, UT

2021 *President's Art Show* | Salt Lake Community College | Salt Lake City, UT
Statewide Art Competition | Bountiful Davis Art Center | Bountiful, UT
 2019 *Dean's Gallery Invitational Exhibition* | Buffalo State College | Buffalo, NY
 2018 *Art and Design Student Exhibition* | Czurles-Nelson Gallery | Buffalo, NY
 2016 *100 American Craftsman* | Kenan Center Arena | Lockport, NY

2014 *Art and Design Student Exhibition* | Czurles-Nelson Gallery | Buffalo, NY
Strange Allure | 3rd On 3rd Gallery | Jamestown, NY

GROUP EXHIBITIONS

2026 *5x7* | The Crucible | Buffalo, NY
Cursed Love | The Good Stuff | Buffalo, NY
 2025 *Studio Artist Show & Sale* | Buffalo Arts Studio | Buffalo, NY
Members Exhibition | Saratoga Clay Arts Center | Schuylerville, NY
 2024 *Clay Fest* | Saratoga Clay Arts Center | Schuylerville, NY
Biennial Faculty Exhibition | Shaw Gallery | Ogden, UT
 2023 *Members Exhibition* | Saratoga Clay Arts Center | Schuylerville, NY
Bad Artist and Friends | Alvin Gittins Gallery | Salt Lake City, UT
 2022 *A Sense of Place* | Utah Cultural Celebration Center | West Valley, UT
A Sense of Place | Alvin Gittins Gallery | Salt Lake City, UT
The/An ABYSS | Alvin Gittins Gallery | Salt Lake City, UT
 2021 *Common Ground* | Alvin Gittins Gallery | Salt Lake City, UT
 2020 *UPC Virtual Art Show* | Your Campus Life | Salt Lake City, UT
 2018 *Reverberations* | Caffeology | Buffalo, NY
 2016 *Just Sol* | Bacon Gallery | Buffalo State College | Buffalo, NY
 2014 *Closer* | Emmitt Christian Art Gallery | Fredonia, NY
Psychological Reactions | Emmitt Christian Art Gallery | Fredonia, NY
 2013 *Dissimilation* | SUNY Fredonia Library | Fredonia, NY
MantillasWorlds | Birdhaus | Dunkirk, NY

ART MARKETS

2026 GOATS Pop Up | NCECA | Detroit, MI
 2025 AVA Collective Spooky Market | Botanical Gardens | Buffalo, NY
 Second Sunday Market | Saratoga Springs, NY
 Allentown Art Festival | Buffalo, NY
 2024 Fall Makers & Shakers | The Powerhouse | Buffalo, NY
 Makers Market | Buffalo History Museum | Buffalo, NY
 Night Crawlers Market | The Statler | Buffalo, NY
 Allentown Art Festival | Buffalo, NY
 2023 Fisher Art Market | Fisher Brewing Co. | Salt Lake City, UT
 Pride Queer Market | Under the Umbrella Bookstore | Salt Lake
 2022 City, UT the yART sale | Ogden, UT
 slc lunatics night market | Church and State | Salt Lake City,
 UT Fisher Art Market | Fisher Brewing Co. | Salt Lake City,
 UT Queer Makers Market | Sugarhouse Coffee | Salt Lake
 2021 City, UT
 Holiday Sale | University of Utah Art Department | Salt Lake City, UT
 Craft Lake City | Utah State Fairpark | Salt Lake City, UT
 2020 Horsefeathers Indoor Artist Market | Horsefeathers Complex |
 Buffalo, NY
 2016 Riverworks Artist Market | Buffalo Riverworks | Buffalo, NY

PUBLICATIONS

Renshaw, Scott. [A Salute to Local Artists](#). *Salt Lake City Weekly*, 28 Sept. 2022

**WORKSHOPS &
LECTURES**

- 2025 Form, Pattern, & Surface Design | Saratoga Clay Arts Center | Schuylerville, NY
Ceramic Lusters | Saratoga Clay Arts Center | Schuylerville, NY
- 2023 Artist Talk | Saratoga Clay Arts Center | Schuylerville, NY
Artist Talk | The University of Utah | Salt Lake City, UT
Museum Pests & Housing | Utah Museum of Fine Arts | Salt Lake City, UT
- 2022 Clay for Elementary Educators | The University of Utah | Salt Lake City, UT
- 2019 Pinch Pots for Middle Schoolers | St. Mary's Elementary | Lancaster, NY

**AWARDS &
HONORS**

First Place, Category: Clay | Allentown Art Festival | June 2025

Dean's Creative Associate's Award | SUNY Buffalo State | Spring 2019

Dean's List | SUNY Buffalo State | Spring 2018-Spring 2019

Sylvia Rosen Award for Excellence in Ceramics | SUNY Buffalo State | Spring 2016

Dean's List | SUNY Fredonia | Spring 2010, Spring 2011-Spring 2014

Steve D. Stones

1563 East 1375 South APT. A

Ogden, Utah 84404-6011

(801) 737-2794 Home (801) 675-2434 Cell

EDUCATION

Utah State University - Logan, Utah - MFA degree in painting - 2000.

Weber State University - Ogden, Utah - BFA degree with an emphasis in Illustration - 1996.

TEACHING

Adjunct Instructor of Art - Department of Visual Art & Design - Weber State University - 2000 - 2025 - Introduction To The Visual Arts, both classroom environment and on-line. Studio Art For The Non-Art Major, both classroom environment and on-line. Two-Dimensional Design.

Relief printing workshop instructor - Weber State University - 2002 – 2016.

Relief printing and acrylic painting instructor – Local Artisan Collective – Ogden, Utah - 2023 - 2025.

Graduate Instructor - Utah State University - Two-Dimensional Design - 1998 - 2000.

Ogden Blueprint Engineering Supply - Screenprinting and mixed media instructor 2005 - 2006

Michael's Arts & Crafts Store - Riverdale, Utah - Painting, mixed media, relief and screenprinting instructor - 2000 - 2006.

Project Coordinator - Digital Imaging Database - Weber State University - 2002.

JURIED EXHIBITIONS

2025 – Faces Exhibition – Eccles Community Art Center – Ogden, Utah.

2025 – Annual Statewide Exhibition – Eccles Community Art Center – Ogden, Utah

2016 - Petite Impressions - Eccles Community Art Center - Ogden, Utah.

2016 - Annual Holiday Invitational Exhibit - Bountiful/Davis Art Center - Bountiful, Utah.

2016 - 42nd Annual Statewide Competition - Eccles Community Art Center - Ogden, Utah.

2015 - Petite Impressions - Eccles Community Art Center - Ogden, Utah.

2015 - Jazz Exhibition - Myra Powell Art Gallery - Union Station - Ogden, Utah.

2015 - Cityscape/Urban Landscapes Exhibition - Eccles Community Art Center - Ogden.

2015 - 41st Annual Statewide Exhibition - Eccles Community Art Center - Ogden, Utah.

2015 - Annual Holiday Invitational Exhibit - Bountiful/Davis Art Center - Bountiful, Utah.

2014 - 40th Annual Statewide Exhibition - Eccles Community Art Center - Ogden, Utah.

GROUP EXHIBITIONS

2016 – 2019 – Fan Con Exhibition – Southwest Branch Library – Roy, Utah.

2018 & 2019 – Star Wars – Heroes & Villains Exhibition – Urban Arts Gallery – SLC, Utah.

2018 & 2019 – Pale Blue Dot Exhibition – Urban Arts Gallery – Salt Lake City, Utah.

2018 – Weber State Faculty Biennial Exhibition – Weber State University.

2016 - Weber State Faculty Biennial Exhibition - Weber State University.

2016 - Annual Plein Aire Exhibition - Eccles Community Art Center - Ogden, Utah

2015 - Weber State University - Alumni Exhibition - Shepherd Union Gallery.

2015 - Halloween Invitational - Mod A Go Go Galery - Salt Lake City, Utah.

2015 - Traces of The West - Gallery At The Station - Union Station - Ogden.

2015 - Small Works Exhibit - Mod A Go Go Gallery - Salt Lake City, Utah.

2014 - Weber State University Art Faculty Exhibition - Shaw Gallery.

2014 - Halloween Invitational - Mod A Go Go Gallery - Salt Lake City, Utah.

2014 - Traces of The West - Gallery At The Station - Union Station - Ogden, Utah.

2012 - Weber State University Art Faculty Exhibition - Shaw Gallery - Ogden.

2010 - Weber State University - Alumni Exhibition - Shaw Gallery - Ogden.

SOLO EXHIBITIONS

2025 – Weber County Library Exhibition – Southwest Branch, Ogden Valley Branch

2025 – Campfire Sign & Design – Ogden, Utah.

2024 – Utah State University – Gallery East – Price, Utah.

2024 – The Lab Arcade – Ogden, Utah.

2018 – Ogden Valley Branch Library – Huntsville, Utah.

2018 – Grounds For Coffee – Harrison Blvd. Shop - Ogden, Utah.

2017 – Eccles Community Art Center – Carriage House Gallery – Ogden, Utah.

2017 - Utah State University - Eastern Campus - Price, Utah.

2016 – Lucky Slice Pizza – Ogden, Utah.

2016 - Sages Cafe - Salt Lake City, Utah.

2016 - Southwest Branch Library Gallery - Roy, Utah.

2016 - Gallery At The Station - Union Station - Ogden, Utah.

2015 - Mod A Go Go Gallery - Salt Lake City, Utah.

2015 - Grounds For Coffee - Harrison Blvd. Shop - Ogden, Utah.

2014 - Vertical Diner - Salt Lake City, Utah.

2013 - Salt Lake Coffee House - Salt Lake City, Utah.

2013 - Gallery At The Station - Union Station - Ogden, Utah.

2012 - Grounds For Coffee - Historic 25th Street Shop - Ogden, Utah.

ARTS FESTIVALS

2021 – Craft Lake City – Holiday Market – Ogden, Utah.

2016 – 2019 Infinite Possibilities Festival – Golden Spike Arena – Ogden, Utah.

2016 - 2019 Halloween In Summer Festival - Magna, Utah.

2016 - 2019 Craft Lake City Arts Festival - Salt Lake City, Utah.

2004 - 2025 - Ogden Arts Festival - Union Station - Ogden, Utah.

2015 - 2025 - Urban Arts Festival - Gateway - Salt Lake City, Utah.

2014 - 2025 - Ogden Farmer's Market - Historic 25th Street - Ogden, Utah.

2013 - Bountiful Summerfest - Bountiful Park - Bountiful, Utah.

Appendix J: Canvas Assessment Data

Please see data from Fall 2023 – Spring 2025 here:

<https://weberstate.box.com/s/zg0ovfj03m9ayghif8ojfndu6grsua5x>

Appendix K: Emphasis Area Course Listings / Maps

Weber State University 2025-2026 Catalog
Art (BA)

Program Prerequisite: Not required.

Minor: Required.

Grade Requirements: A grade of “C” or better in courses required for all majors and minors (a grade of “C-” is not acceptable). Also refer to the [general grade requirements for graduation](#).

Credit Hour Requirements: A total of 120 credit hours are required for graduation. Of this total, 48 credit hours in Visual Arts are required. A total of 40 upper division credit hours is required by the university for graduation (courses numbered 3000 and above from any department).

Program Code: 3001BA

CIPC: 500701

Advisement

All Art majors and minors should interview with the department chair/advisor early in their course of study. Call the Department of Visual Arts at 801-626-6455 for more information or to schedule an appointment. (Also refer to the [Department Advisor Referral List](#).)



[Use Grad MAPs to plan your degree](#)

Admission Requirements

Declare your program of study (see [Student Access and Success, Services and Information](#)) with the department secretary. There are no special admission or application requirements.

General Education

Refer to [Degree Requirements](#) for Bachelor of Arts requirements. Either one of the following Foundation courses will also fulfill 3 credit hours of the General Education requirement in the Creative Arts category: [ARTH 1090](#) and [ARTH 1100](#).

Program Learning Outcomes

Technical Proficiency - Produce technically proficient visual work.

Conceptual, Ethical, Critical - Utilize conceptual frameworks, ethical reasoning, and critical thinking skills in the making of visual media.

Learn, Adapt, Apply - Demonstrate the ability to learn, adapt, and apply new techniques, tools, processes, and ideas.

Assess, Analyze, Synthesize - Assess, analyze, and synthesize historical and contemporary information regarding visual art and design.

Writing and Oral Communication - Communicate effectively and ethically about visual media through written or oral means.

Recognize and Identify - Recognize and identify historically influential styles, movements, periods, theories, and practitioners of art and design in a global context.

Contemporary Professional Practices - Implement contemporary professional practices in the field. Cooperation

With Peers - Demonstrate the ability to work cooperatively, ethically, and effectively with peers.

Profession, Practice, Community - Explain visual art and design as a profession, practice, and global community.

Foundation Courses (15 credit hours)

The following are required courses for Art BA majors and should be completed by the end of sophomore year.

ART 1040 - Orientation to Visual Studies Credits: (3)

ART 1110 CA - Drawing I Credits: (3)

ART 1120 - Design Concepts Credits: (3)

ART 1130 - Approaches to Surface, Shape and Form Credits: (3)

ART 1135 - Approaches to Materials, Space and Time Credits: (3)

Lower Division Art History Courses (8 credit hours)

Choose two of the following courses

ARTH*1090 CA - Art and Architecture of the World: Paleolithic-AD 1000 Credits: (4) ARTH 1100 CA/GLB - Art and Architecture of the World: AD 1000-Present Credits: (4) ARTH 2050 GLB - Visual Art in a Global Context Credits: (4)

Upper Division Art History Requirement (4 credit hours)

Art BA majors are required to take one upper division (3000/4000-level) Art History (ARTH) course.

Required Studio Distribution (9 credit hours)

Select one of the following:

ART 2200 - Introduction to Printmaking Credits: (3)

ART 2600 - Painting I Credits: (3)

Select one of the following:

ART 2310 - Ceramics I Credits: (3)

ART 2700 - Sculpture I Credits: (3)

ART 2850 - Furniture Design Credits: (3)

Select one of the following:

ART 2250 - Foundations of Photography: Black & White/Analog Credits: (3)

ART 2450 CA - Foundations of Photography: Color/Digital Credits: (3)

ART 2750 - Foundations of Video Art Credits: (3)

ART 3430 - Typography I Credits: (3)

Studio Electives (12 credit hours)

Select 12 credit hours of studio art coursework.

Language Courses Required to fulfill the BA

General Art majors must complete *Option 1*: Foreign Language (12 credit hours of a foreign language, refer to the Department of World Languages & Cultures section of this catalog for additional information on obtaining foreign language credit)

OR *Option 2* - Foreign Language and Language Arts (6 credit hours of a foreign language and 6 credit hours of language arts). With this option students **MUST** take ENGL 3080 Critical Approaches to Literature **AND** one

of the following: ART 1040, ARTH 3451, ART 3085, ARTH CA 1090, ARTH CA/GLB 1100, ARTH 2040, ARTH 3030, ARTH 3040, ARTH 3045, ARTH 3050, ARTH 3060, ARTH 3070, ARTH 3080, ARTH 3100, ARTH 3451, ARTH 3950. This language arts requirement is in addition to other discipline specific courses required for the BA. No double dipping.

Art (BFA), 2D Media Emphasis

Program Prerequisite: Completion of Foundation courses with minimum grade requirements followed by mandatory advising (refer to the BFA Admission Requirements [below](#)).

Minor: Not required.

Grade Requirements: A grade of “C” or better in courses required for all majors and minors (a grade of “C-” is not acceptable). Also refer to the [general grade requirements for graduation](#).

Credit Hour Requirements: A total of 120 credit hours is required for graduation. Of this total, 75 credit hours are required for the BFA degree. A total of 40 upper division credit hours is required by the university for graduation (courses numbered 3000 and above).

Program Code: 3118BFA with 3113 (Two Dimensional Media)

CIPC: 500702 with 500706 (Two Dimensional Media)

Advisement

All Art majors and minors should interview with the department chair/advisor early in their course of study. Call the Department of Visual Arts at 801-626-6455 for more information or to schedule an appointment. (Also refer to the [Department Advisor Referral List](#).)



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BFA Admission Requirements

All Art majors must first declare a Major in General Art (program of study - see Enrollment Services and Information) with the department secretary. Once the five Foundation courses have been completed with a minimum grade of B- in each, students schedule a mandatory advising meeting with the department chair to declare their BFA major in one of the five studio areas of emphasis. After admittance, students plan their studio elective classes in consultation with the department chair and a faculty advisor from the chosen emphasis area. *Students who select the Art Education emphasis must satisfy the Teacher Education admission and licensure requirements (see [Teacher Education department](#)).*

General Education

Refer to [Degree Requirements](#) for Bachelor of Fine Arts requirements. The following Foundation/elective courses will also fulfill general education requirements in the creative arts category: [ARTH 1090](#) and [ARTH 1100](#).

Program Learning Outcomes

Technical Proficiency - Produce technically proficient visual work.

Conceptual, Ethical, Critical - Utilize conceptual frameworks, ethical reasoning, and critical thinking skills in the making of visual media.

Learn, Adapt, Apply - Demonstrate the ability to learn, adapt, and apply new techniques, tools, processes, and ideas. Assess, Analyze, Synthesize - Assess, analyze, and synthesize historical and contemporary information regarding visual art and design.

Writing and Oral Communication - Communicate effectively and ethically about visual media through written or oral means.

Recognize and Identify - Recognize and identify historically influential styles, movements, periods, theories, and practitioners of art and design in a global context.

Contemporary Professional Practices - Implement contemporary professional practices in the field. Cooperation With Peers - Demonstrate the ability to work cooperatively, ethically, and effectively with peers.

Profession, Practice, Community - Explain visual art and design as a profession, practice, and global community.

Course Requirements for the BFA

Foundation (15 credit hours)

The following are required for all BFA majors and should be completed by the end of the sophomore year.

Studio Foundation courses are offered Fall and Spring semesters. Look for an “F” or a “Sp” at the end of Art History and advanced studio course titles to see when they are usually offered. An “e” or an “o” indicates that the course is offered only in even or odd years. Course offering schedules may change. Consult the current course schedule for the latest information. The 1000 level courses should be taken during the freshman year.

ART 1040 - Orientation to Visual Studies Credits: (3) F, Sp

ART 1110 CA - Drawing I Credits: (3) F, Sp

ART 1120 - Design Concepts Credits: (3) F, Sp

ART 1130 - Approaches to Surface, Shape and Form Credits: (3) F

ART 1135 - Approaches to Materials, Space and Time Credits: (3) Sp

Studio Distribution (9 credit hours)

Photo/Video students must take ART 2430.

ART 2200 - Introduction to Printmaking Credits: (3) or ART 2600 - Painting I Credits: (3)

ART 2310 - Ceramics I Credits: (3) or ART 2700 - Sculpture I Credits: (3) or ART 2850 - Furniture Design Credits: (3)

ART 2430 - Introduction to Graphic Design Credits: (3) or

ART 2450 CA - Foundations of Photography: Color/Digital Credits: (3) or ART 2750 - Foundations of Video Art Credits: (3)

Art History Lower Division (8 credit hours)

Choose two of the following courses.

ARTH 1090 CA - Art and Architecture of the World: Paleolithic-AD 1000 Credits: (4) F ARTH 1100

CA/GLB - Art and Architecture of the World: AD 1000-Present Credits: (4) Sp ARTH 2050 GLB - Visual Art in a Global Context Credits: (4) Sp

Art History Upper Division (8 credit hours)

Choose two upper division (3000/4000-level) Art History (ARTH) courses. Note: Art Education majors must select either ARTH 3040 or ARTH 3050. Note: Graphic Design majors must select ARTH 3451.

BFA Capstone

Graphic Design emphasis (6 credit hours) must take ART 3410 and ART 4410

2D, 3D, Art Education, Photo/Video emphasis (9 credit hours) must take ART 3085, ART 3995, and ART 4990.

ART 3085 - Critical Issues in Art Credits: (3)

ART 3995 - BFA Seminar Credits: (3)

ART 4990 - BFA Thesis Credits: (3)

ART 3410 - Design Seminar for Juniors Credits: (3)

ART 4410 - Design Seminar Credits: (3)

Studio Focus Courses

Choose 26 credit hours in consultation with your faculty adviser.

Recommended Courses

ART 3120 - Figure Drawing Credits: (3)

ART 3200 - Intermediate Printmaking Credits: (3)

ART 3210 - Relief Printmaking Credits: (3)

ART 3215 - Etching Printmaking Credits: (3)

ART 3600 - Painting II Credits: (3)

ART 4110 - Advanced Drawing Credits: (3)

ART 4120 - Advanced Figure Drawing Credits: (3) ART 4200 - Advanced Printmaking Credits: (3) ART 4600 - Painting III Credits: (3)

Notes: •

•
Visual arts courses that are not being used to fulfill the major requirements (studio distribution, art-history) may fulfill electives credits.

Art (BFA), 3D Media Emphasis

Program Prerequisite: Completion of Foundation courses with minimum grade requirements followed by mandatory advising (refer to the BFA Admission Requirements [below](#)).

Minor: Not required.

Grade Requirements: A grade of “C” or better in courses required for all majors and minors (a grade of “C-” is not acceptable). Also refer to the [general grade requirements for graduation](#).

Credit Hour Requirements: A total of 120 credit hours is required for graduation. Of this total, 75 credit hours are required for the BFA degree. A total of 40 upper division credit hours is required by the university for graduation (courses numbered 3000 and above).

Program Code: 3118BFA with 3114 (Three Dimensional Media)

CIPC: 500702 with 500706 (Three Dimensional Media)

Advisement

All Art majors and minors should interview with the department chair/advisor early in their course of study.

Call the Department of Visual Arts at 801-626-6455 for more information or to schedule an appointment. (Also refer to the [Department Advisor Referral List](#).)



[Use Grad MAPs to plan your degree](#)

BFA Admission Requirements

All Art majors must first declare a Major in General Art (program of study - see Enrollment Services and Information) with the department secretary. Once the five Foundation courses have been completed with a minimum grade of B- in each, students schedule a mandatory advising meeting with the department chair to declare their BFA major in one of the five studio areas of emphasis. After admittance, students plan their studio elective classes in consultation with the department chair and a faculty advisor from the chosen emphasis area.

Students who select the Art Education emphasis must satisfy the Teacher Education admission and licensure requirements (see [Teacher Education department](#)).

General Education

Refer to [Degree Requirements](#) for Bachelor of Fine Arts requirements. The following Foundation/elective courses will also fulfill general education requirements in the creative arts category: [ARTH 1090](#) and [ARTH 1100](#).

Program Learning Outcomes

Technical Proficiency - Produce technically proficient visual work.

Conceptual, Ethical, Critical - Utilize conceptual frameworks, ethical reasoning, and critical thinking skills in the making of visual media.

Learn, Adapt, Apply - Demonstrate the ability to learn, adapt, and apply new techniques, tools, processes, and ideas. Assess, Analyze, Synthesize - Assess, analyze, and synthesize historical and contemporary information regarding visual art and design.

Writing and Oral Communication - Communicate effectively and ethically about visual media through written or oral means.

Recognize and Identify - Recognize and identify historically influential styles, movements, periods, theories, and practitioners of art and design in a global context.

Contemporary Professional Practices - Implement contemporary professional practices in the field. Cooperation With Peers - Demonstrate the ability to work cooperatively, ethically, and effectively with peers.

Profession, Practice, Community - Explain visual art and design as a profession, practice, and global community.

Course Requirements for the BFA

Foundation (15 credit hours)

The following are required for all BFA majors and should be completed by the end of the sophomore year.

Studio Foundation courses are offered Fall and Spring semesters. Look for an “F” or a “Sp” at the end of Art History and advanced studio course titles to see when they are usually offered. An “e” or an “o” indicates that the course is offered only in even or odd years. Course offering schedules may change. Consult the current course schedule for the latest information. The 1000 level courses should be taken during the freshman year.

ART 1040 - Orientation to Visual Studies Credits: (3) F, Sp

ART 1110 CA - Drawing I Credits: (3) F, Sp

ART 1120 - Design Concepts Credits: (3) F, Sp

ART 1130 - Approaches to Surface, Shape and Form Credits: (3) F

ART 1135 - Approaches to Materials, Space and Time Credits: (3) Sp

Studio Distribution (9 credit hours)

Photo/Video students must take ART 2430.

ART 2200 - Introduction to Printmaking Credits: (3) or ART 2600 - Painting I Credits: (3)

ART 2310 - Ceramics I Credits: (3) or ART 2700 - Sculpture I Credits: (3) or ART 2850 - Furniture Design Credits: (3)

ART 2430 - Introduction to Graphic Design Credits: (3) or

ART 2450 CA - Foundations of Photography: Color/Digital Credits: (3) or ART 2750 - Foundations of Video Art Credits: (3)

Art History Lower Division (8 credit hours)

Choose two of the following courses.

ARTH 1090 CA - Art and Architecture of the World: Paleolithic-AD 1000 Credits: (4) F ARTH 1100 CA/GLB - Art and Architecture of the World: AD 1000-Present Credits: (4) Sp ARTH 2050 GLB - Visual Art in a Global Context Credits: (4) Sp

Art History Upper Division (8 credit hours)

Choose two upper division (3000/4000-level) Art History (ARTH) courses. Note: Art Education majors must select either ARTH 3040 or ARTH 3050. Note: Graphic Design majors must select ARTH 3451.
BFA Capstone

Graphic Design emphasis (6 credit hours) must take ART 3410 and ART 4410

2D, 3D, Art Education, Photo/Video emphasis (9 credit hours) must take ART 3085, ART 3995, and ART 4990.

ART 3085 - Critical Issues in Art Credits: (3)

ART 3995 - BFA Seminar Credits: (3)

ART 4990 - BFA Thesis Credits: (3)

ART 3410 - Design Seminar for Juniors Credits: (3)

ART 4410 - Design Seminar Credits: (3)

Studio Focus Courses:

Choose 26 credit hours in consultation with your faculty adviser.

Recommended Courses

ART 2310 - Ceramics I Credits: (3)

ART 2700 - Sculpture I Credits: (3)

ART 2850 - Furniture Design Credits: (3)

ART 3310 - Ceramics II Credits: (3)

ART 3320 - Ceramic Processes Credits: (3)

ART 3700 - Sculpture II Credits: (3)

ART 3720 - Public Art Credits: (3)

ART 4310 - Ceramics III: Intermediate Credits: (3) ART 4320 - Ceramics IV: Advanced Credits: (3) ART 4700 - Sculpture III Credits: (3)

Notes: .

Visual arts courses that are not being used to fulfill the major requirements (studio distribution, art-history) may fulfill elective credits.

Art (BFA), Graphic Design Emphasis

Program Prerequisite: Completion of Foundation courses with minimum grade requirements followed by mandatory advising (refer to the BFA Admission Requirements [below](#)).

Minor: Not required.

Grade Requirements: A grade of “C” or better in courses required for all majors and minors (a grade of “C-” is not acceptable). Also refer to the [general grade requirements for graduation](#).

Credit Hour Requirements: A total of 120 credit hours is required for graduation. Of this total, 75 credit hours are required for the BFA degree. A total of 40 upper division credit hours is required by the university for graduation (courses numbered 3000 and above).

Program Code: 3118BFA with 3116 (Graphic Design)

CIPC: 500702 with 500409 (Graphic Design)

Advisement

All Art majors and minors should interview with the department chair/advisor early in their course of study.

Call the Department of Visual Arts at 801-626-6455 for more information or to schedule an appointment. (Also refer to the [Department Advisor Referral List](#).)



[Use Grad MAPs to plan your degree](#)

BFA Admission Requirements

All Art majors must first declare a Major in General Art (program of study - see Enrollment Services and Information) with the department secretary. Once the five Foundation courses have been completed with a minimum grade of B- in each, students schedule a mandatory advising meeting with the department chair to declare their BFA major in one of the five studio areas of emphasis. After admittance, students plan their studio elective classes in consultation with the department chair and a faculty advisor from the chosen emphasis area.

Students who select the Art Education emphasis must satisfy the Teacher Education admission and licensure requirements (see [Teacher Education department](#)).

General Education

Refer to [Degree Requirements](#) for Bachelor of Fine Arts requirements. The following Foundation/elective courses will also fulfill general education requirements in the creative arts category: [ARTH 1090](#) and [ARTH 1100](#).

Program Learning Outcomes

Technical Proficiency - Produce technically proficient visual work.

Conceptual, Ethical, Critical - Utilize conceptual frameworks, ethical reasoning, and critical thinking skills in the making of visual media.

Learn, Adapt, Apply - Demonstrate the ability to learn, adapt, and apply new techniques, tools, processes, and ideas. Assess, Analyze, Synthesize - Assess, analyze, and synthesize historical and contemporary information regarding visual art and design.

Writing and Oral Communication - Communicate effectively and ethically about visual media through written or oral means.

Recognize and Identify - Recognize and identify historically influential styles, movements, periods, theories, and practitioners of art and design in a global context.

Contemporary Professional Practices - Implement contemporary professional practices in the field. Cooperation With Peers - Demonstrate the ability to work cooperatively, ethically, and effectively with peers.

Profession, Practice, Community - Explain visual art and design as a profession, practice, and global community.

Course Requirements for the BFA

Foundation (15 credit hours)

The following are required for all BFA majors and should be completed by the end of the sophomore year.

Studio Foundation courses are offered Fall and Spring semesters. Look for an “F” or a “Sp” at the end of Art History and advanced studio course titles to see when they are usually offered. An “e” or an “o” indicates that the course is offered only in even or odd years. Course offering schedules may change. Consult the current course schedule for the latest information. The 1000 level courses should be taken during the freshman year.

ART 1040 - Orientation to Visual Studies Credits: (3) F, Sp

ART 1110 CA - Drawing I Credits: (3) F, Sp

ART 1120 - Design Concepts Credits: (3) F, Sp

ART 1130 - Approaches to Surface, Shape and Form Credits: (3) F

ART 1135 - Approaches to Materials, Space and Time Credits: (3) Sp

Studio Distribution (9 credit hours)

Photo/Video students must take ART 2430.

ART 2200 - Introduction to Printmaking Credits: (3) or ART 2600 - Painting I Credits: (3)

ART 2310 - Ceramics I Credits: (3) or ART 2700 - Sculpture I Credits: (3) or ART 2850 - Furniture Design Credits: (3)

ART 2430 - Introduction to Graphic Design Credits: (3) or

ART 2450 CA - Foundations of Photography: Color/Digital Credits: (3) or ART 2750 - Foundations of Video Art Credits: (3)

Art History Lower Division (8 credit hours)

Choose two of the following courses.

ARTH 1090 CA - Art and Architecture of the World: Paleolithic-AD 1000 Credits: (4) F ARTH 1100 CA/GLB - Art and Architecture of the World: AD 1000-Present Credits: (4) Sp ARTH 2050 GLB - Visual Art in a Global Context Credits: (4) Sp

Art History Upper Division (8 credit hours)

Choose two upper division (3000/4000-level) Art History (ARTH) courses. Note: Art Education majors must select either ARTH 3040 or ARTH 3050. Note: Graphic Design majors must select ARTH 3451.

BFA Capstone

Graphic Design emphasis (6 credit hours) must take ART 3410 and ART 4410

2D, 3D, Art Education, Photo/Video emphasis (9 credit hours) must take ART 3085, ART 3995, and ART 4990.

ART 3085 - Critical Issues in Art Credits: (3)

ART 3995 - BFA Seminar Credits: (3)

ART 4990 - BFA Thesis Credits: (3)

ART 3410 - Design Seminar for Juniors Credits: (3)

ART 4410 - Design Seminar Credits: (3)

Studio Focus Courses (45 credit hours)

Required Courses (25 credit hours)

ART 2430 - Introduction to Graphic Design Credits: (3)

ART 2435 - Graphic Design Practice Credits: (3) ART 3410 - Design Seminar for Juniors Credits: (3) ART 3430 - Typography 1 Credits: (3)

ART 3435 - Typography 2 Credits: (3)

ART 3445 - Interaction Design 1 Credits: (3)

ART 4400 - Advanced Graphic Design Credits: (3)

ARTH 3451 - Design History and Theory Credits: (4)

Elective Courses (20 credit hours)

ART 2200 - Introduction to Printmaking Credits: (3)

ART 2450 CA - Foundations of Photography: Color/Digital Credits: (3)

ART 3200 - Intermediate Printmaking Credits: (3)

ART 3460 - Illustration Credits: (3)

ART 3465 - Motion Design Credits: (3)

ART 4200 - Advanced Printmaking Credits: (3)

ART 4400 - Advanced Graphic Design Credits: (3)

ART 4415 - Design Production Credits: (3)

ART 4420 - Advanced Digital Media Credits: (3)

ART 4440 - Interaction Design 2 Credits: (3)

ART 4460 - Advanced Illustration Credits: (3)

ART 4890 INT - Cooperative Work Experience Credits: (1-2) (by arrangement only for (1) credit)

ART 4500 - Special Topics in Graphic Design Credits: (3)

Note:

All undergraduate degrees include a requirement of a minimum 40 credits of Upper Division (3000- and 4000-

level) coursework. When choosing Studio Focus electives, it is strongly recommended that students meet with
an academic advisor to make sure they are on track to meet this
Requirement.

Art (BFA), Photo/Video Emphasis

Program Prerequisite: Completion of Foundation courses with minimum grade requirements followed by mandatory advisement (refer to the BFA Admission Requirements [below](#)).

Minor: Not required.

Grade Requirements: A grade of “C” or better in courses required for all majors and minors (a grade of “C-” is not acceptable). Also refer to the [general grade requirements for graduation](#).

Credit Hour Requirements: A total of 120 credit hours is required for graduation. Of this total, 75 credit hours are required for the BFA degree. A total of 40 upper division credit hours is required by the university for graduation (courses numbered 3000 and above).

Program Code: 3118BFA with 3115 (Photo/Video)

CIPC: 500702 with 500605 (Photo/Video)

Advisement

All Art majors and minors should interview with the department chair/advisor early in their course of study.

Call the Department of Visual Arts at 801-626-6455 for more information or to schedule an appointment. (Also refer to the [Department Advisor Referral List](#).)



[Use Grad MAPs to plan your degree](#)

BFA Admission Requirements

All Art majors must first declare a Major in General Art (program of study - see Enrollment Services and Information) with the department secretary. Once the five Foundation courses have been completed with a minimum grade of B- in each, students schedule a mandatory advising meeting with the department chair to declare their BFA major in one of the five studio areas of emphasis. After admittance, students plan their studio elective classes in consultation with the department chair and a faculty advisor from the chosen emphasis area.

Students who select the Art Education emphasis must satisfy the Teacher Education admission and licensure requirements (see [Teacher Education department](#)).

General Education

Refer to [Degree Requirements](#) for Bachelor of Fine Arts requirements. The following Foundation/elective courses will also fulfill general education requirements in the creative arts category: [ARTH 1090](#) and [ARTH 1100](#).

Technical Proficiency - Produce technically proficient visual work.

Conceptual, Ethical, Critical - Utilize conceptual frameworks, ethical reasoning, and critical thinking skills in the making of visual media.

Learn, Adapt, Apply - Demonstrate the ability to learn, adapt, and apply new techniques, tools, processes, and ideas. **Assess, Analyze, Synthesize** - Assess, analyze, and synthesize historical and contemporary information regarding visual art and design.

Writing and Oral Communication - Communicate effectively and ethically about visual media through written or oral means.

Recognize and Identify - Recognize and identify historically influential styles, movements, periods, theories, and practitioners of art and design in a global context.

Contemporary Professional Practices - Implement contemporary professional practices in the field. **Cooperation With Peers** - Demonstrate the ability to work cooperatively, ethically, and effectively with peers.

Profession, Practice, Community - Explain visual art and design as a profession, practice, and global community.

Course Requirements for the BFA

Foundation (15 credit hours)

The following are required for all BFA majors and should be completed by the end of the sophomore year.

Studio Foundation courses are offered Fall and Spring semesters. Look for an “F” or a “Sp” at the end of Art History and advanced studio course titles to see when they are usually offered. An “e” or an “o” indicates that the course is offered only in even or odd years. Course offering schedules may change. Consult the current course schedule for the latest information. The 1000 level courses should be taken during the freshman year.

ART 1040 - Orientation to Visual Studies **Credits: (3)** *F, Sp*

ART 1110 CA - Drawing I **Credits: (3)** *F, Sp*

ART 1120 - Design Concepts **Credits: (3)** *F, Sp*

ART 1130 - Approaches to Surface, Shape and Form **Credits: (3)** *F*

ART 1135 - Approaches to Materials, Space and Time **Credits: (3)** *Sp*

Studio Distribution (9 credit hours)

Photo/Video students must take ART 2430.

ART 2200 - Introduction to Printmaking **Credits: (3)** or ART 2600 - Painting I **Credits: (3)**

ART 2310 - Ceramics I **Credits: (3)** or ART 2700 - Sculpture I **Credits: (3)** or ART 2850 - Furniture Design **Credits: (3)**

ART 2430 - Introduction to Graphic Design **Credits: (3)** or

ART 2450 CA - Foundations of Photography: Color/Digital **Credits: (3)** or ART 2750 - Foundations of Video Art **Credits: (3)**

Art History Lower Division (8 credit hours)

Choose two of the following courses.

ARTH 1090 CA - Art and Architecture of the World: Paleolithic-AD 1000 Credits: (4) F ARTH 1100 CA/GLB - Art and Architecture of the World: AD 1000-Present Credits: (4) Sp ARTH 2050 GLB - Visual Art in a Global Context Credits: (4) Sp

Art History Upper Division (8 credit hours)

Choose two upper division (3000/4000-level) Art History (ARTH) courses. Note: Art Education majors must select either ARTH 3040 or ARTH 3050. Note: Graphic Design majors must select ARTH 3451.
BFA Capstone

Graphic Design emphasis (6 credit hours) must take ART 3410 and ART 4410

2D, 3D, Art Education, Photo/Video emphasis (9 credit hours) must take ART 3085, ART 3995, and ART 4990.

ART 3085 - Critical Issues in Art Credits: (3)

ART 3995 - BFA Seminar Credits: (3)

ART 4990 - BFA Thesis Credits: (3)

ART 3410 - Design Seminar for Juniors Credits: (3)

ART 4410 - Design Seminar Credits: (3)

Studio Focus Courses:

Required (12 credit hours)

ART 2250 - Foundations of Photography: Black & White/Analog Credits: (3)

ART 2450 CA - Foundations of Photography: Color/Digital Credits: (3)

ART 2750 - Foundations of Video Art Credits: (3)

ART 3150 - Intermediate Photography: Seminar Credits: (3)

Electives (minimum of 14 credit hours)

Choose 14 credit hours in consultation with your faculty adviser. Other courses may be considered.

ART 3500 - Advanced Time-Based Media/Video Art Credits: (3)

ART 3550 - Advanced Photography: View Camera Credits: (3)

ART 4550 - Advanced Photography: Lighting for Photo & Video Credits: (3)

ART 4660 - Advanced Photography: Special Topics Credits: (3)

ART 4750 - Advanced Photography: Experimental Strategies Credits: (3)

ART 4910 INT - Advanced Photography: Internship Credits: (1-3)

ARTH 3950 - Photography: History, Theory and Criticism Credits: (4)

Art (BFA), Art Education Emphasis

Program Prerequisite: Completion of Foundation courses with minimum grade requirements followed by mandatory advising (refer to the BFA Admission Requirements [below](#)).

Minor: Not required.

Grade Requirements: A grade of “C” or better in courses required for all majors and minors (a grade of “C-” is not acceptable). Also refer to the [general grade requirements for graduation](#).

Credit Hour Requirements: A total of 120 credit hours is required for graduation. Of this total, 75 credit hours are required for the BFA degree. A total of 40 upper division credit hours is required by the university for graduation (courses numbered 3000 and above).

Program Code: 3118BFA with 3117 (Art Education)

CIPC: 500702 with 131302 (Art Education)

Advisement

All Art majors and minors should interview with the department chair/advisor early in their course of study.

Call the Department of Visual Arts at 801-626-6455 for more information or to schedule an appointment. (Also refer to the [Department Advisor Referral List](#).)



[Use Grad MAPs to plan your degree](#)

BFA Admission Requirements

All Art majors must first declare a Major in General Art (program of study - see Enrollment Services and Information) with the department secretary. Once the five Foundation courses have been completed with a minimum grade of B- in each, students schedule a mandatory advising meeting with the department chair to declare their BFA major in one of the five studio areas of emphasis. After admittance, students plan their studio elective classes in consultation with the department chair and a faculty advisor from the chosen emphasis area.

Students who select the Art Education emphasis must satisfy the Teacher Education admission and licensure requirements (see [Teacher Education department](#)).

General Education

Refer to [Degree Requirements](#) for Bachelor of Fine Arts requirements. The following Foundation/elective courses will also fulfill general education requirements in the creative arts category: [ARTH 1090](#) and [ARTH 1100](#).

Program Learning Outcomes

Technical Proficiency - Produce technically proficient visual work.

Conceptual, Ethical, Critical - Utilize conceptual frameworks, ethical reasoning, and critical thinking skills in the making of visual media.

Learn, Adapt, Apply - Demonstrate the ability to learn, adapt, and apply new techniques, tools, processes, and ideas. Assess, Analyze, Synthesize - Assess, analyze, and synthesize historical and contemporary information regarding visual art and design.

Writing and Oral Communication - Communicate effectively and ethically about visual media through written or oral means.

Recognize and Identify - Recognize and identify historically influential styles, movements, periods, theories, and practitioners of art and design in a global context.

Contemporary Professional Practices - Implement contemporary professional practices in the field. Cooperation With Peers - Demonstrate the ability to work cooperatively, ethically, and effectively with peers.

Profession, Practice, Community - Explain visual art and design as a profession, practice, and global community.

Course Requirements for the BFA

Foundation (15 credit hours)

The following are required for all BFA majors and should be completed by the end of the sophomore year.

Studio Foundation courses are offered Fall and Spring semesters. Look for an “F” or a “Sp” at the end of Art History and advanced studio course titles to see when they are usually offered. An “e” or an “o” indicates that the course is offered only in even or odd years. Course offering schedules may change. Consult the current course schedule for the latest information. The 1000 level courses should be taken during the freshman year.

ART 1040 - Orientation to Visual Studies Credits: (3) F, Sp

ART 1110 CA - Drawing I Credits: (3) F, Sp

ART 1120 - Design Concepts Credits: (3) F, Sp

ART 1130 - Approaches to Surface, Shape and Form Credits: (3) F

ART 1135 - Approaches to Materials, Space and Time Credits: (3) Sp

Studio Distribution (9 credit hours)

Photo/Video students must take ART 2430.

ART 2200 - Introduction to Printmaking Credits: (3) or ART 2600 - Painting I Credits: (3)

ART 2310 - Ceramics I Credits: (3) or ART 2700 - Sculpture I Credits: (3) or ART 2850 - Furniture Design Credits: (3)

ART 2430 - Introduction to Graphic Design Credits: (3) or

ART 2450 CA - Foundations of Photography: Color/Digital Credits: (3) or ART 2750 - Foundations of Video Art Credits: (3)

Art History Lower Division (8 credit hours)

Choose two of the following courses.

ARTH 1090 CA - Art and Architecture of the World: Paleolithic-AD 1000 Credits: (4) F ARTH 1100

CA/GLB - Art and Architecture of the World: AD 1000-Present Credits: (4) Sp ARTH 2050 GLB - Visual Art in a Global Context Credits: (4) Sp

Art History Upper Division (8 credit hours)

Choose two upper division (3000/4000-level) Art History (ARTH) courses. Note: Art Education majors must select either ARTH 3040 or ARTH 3050. Note: Graphic Design majors must select ARTH 3451.

BFA Capstone

Graphic Design emphasis (6 credit hours) must take ART 3410 and ART 4410

2D, 3D, Art Education, Photo/Video emphasis (9 credit hours) must take ART 3085, ART 3995, and ART 4990.

ART 3085 - Critical Issues in Art Credits: (3)

ART 3995 - BFA Seminar Credits: (3)

ART 4990 - BFA Thesis Credits: (3)

ART 3410 - Design Seminar for Juniors Credits: (3)

ART 4410 - Design Seminar Credits: (3)

Required Studio Distribution (9 credit hours)

ART 2200 - Introduction to Printmaking Credits: (3) or ART 2600 - Painting I Credits: (3)

ART 2310 - Ceramics I Credits: (3) or ART 2700 - Sculpture I Credits: (3) or ART 2850 - Furniture Design Credits: (3)

ART 2430 - Introduction to Graphic Design Credits: (3) or

ART 2450 CA - Foundations of Photography: Color/Digital Credits: (3) or ART 2750 - Foundations of Video Art Credits: (3)

Studio Focus Courses:

Required (6 credits)

ART 3515 - Art Methods and Resources for Secondary Teachers I [Art Methods I] Credits: (3) (see note under emphasis section)

ART 3520 - Art Methods and Resources for Secondary Teachers II [Art Methods II] Credits: (3)

Note: Prerequisites for Art Methods I (ART 3515) include ARTH 1100 CA/GLB and *either* ARTH 3040 *or* ARTH 3050.

Electives (20 credits)

Choose 20 credit hours in consultation with your faculty adviser. Courses will depend on area of emphasis.

Note:

All undergraduate degrees include a requirement of a minimum 40 credits of Upper Division (3000- and 4000-level) coursework. When choosing Studio Focus electives, it is strongly recommended that students meet with an academic advisor to make sure they are on track to meet this requirement.

Art Education Minor

Grade Requirements: A grade of “C” or better in all courses used toward the minor (a grade of “C-” is not acceptable).

Credit Hour Requirements: A minimum of 24 credit hours.

Program Code: 3062

CIPC: 131302

Students who select the Art Education Minor must satisfy the Teacher Education admission and licensure requirements (see [Department of Teacher Education](#)).

Course Requirements for Minor

Required Courses (18 credit hours)

ART 1010 CA - Introduction to the Visual Arts Credits: (3)

ART 1110 CA - Drawing I Credits: (3)

ART 1120 - Design Concepts Credits: (3)

ART 1130 - Approaches to Surface, Shape and Form Credits: (3)

ART 3515 - Art Methods and Resources for Secondary Teachers I [Art Methods I] Credits: (3)

ART 3520 - Art Methods and Resources for Secondary Teachers II [Art Methods II] Credits: (3)

Elective Course (6 credit hours)

Select two courses from the following

ART 2200 - Introduction to Printmaking Credits: (3)

ART 2250 - Foundations of Photography: Black & White/Analog Credits: (3)

ART 2310 - Ceramics I Credits: (3)

ART 2350 - Small Metals/Jewelry I Credits: (3)

ART 2600 - Painting I Credits: (3) ART 2700 - Sculpture I Credits: (3) ART 3430 - Photography I Credits: (3)

ART 2430 - Introduction to Graphic Design Credits: (3)

ARTH 1090 CA - Art and Architecture of the World: Paleolithic-AD 1000 Credits: (4)

ARTH 1100 CA/GLB - Art and Architecture of the World: AD 1000-Present Credits: (4)

• ARTH 2040 - Art and Architecture of Asia Credits: (4)

Note:

Courses which satisfy major requirements cannot also satisfy minor requirements. Substitutions must be made for the Art Major student minoring in Art Education. Consult with the Department of Visual Arts Chair.

Art History Minor/BIS

The BIS program has been suspended pending formal discontinuance and is no longer accepting new students. The minor program is still accepting students.

Grade Requirements: A grade of "C" or better in all courses used toward the minor (a grade of "C-" is not acceptable).

Credit Hour Requirements: A minimum of 23 credit hours.

Program Code: 3011

CIPC: 500703

Course Requirements for Minor

Required Courses (15 credit hours)

ART 1040 - Orientation to Visual Studies **Credits: (3)**

ARTH 1090 CA - Art and Architecture of the World: Paleolithic-AD 1000 **Credits: (4)**

ARTH 1100 CA/GLB - Art and Architecture of the World: AD 1000-Present **Credits: (4)**

ARTH 2050 GLB - Visual Art in a Global Context **Credits: (4)**

Elective Course (8 credit hours)

Select two upper division art history (ARTH) courses for elective credit.

Note:

Courses which satisfy major requirements cannot also satisfy minor requirements. Substitutions must be made for the Art Major student minoring in Art History. Consult with the Department of Visual Arts Chair.

Art Minor/BIS

The BIS program has been suspended pending formal discontinuance and is no longer accepting new students. The minor program is still accepting students.

Grade Requirements: A grade of "C" or better in all courses used toward the minor (a grade of "C-" is not acceptable).

Credit Hour Requirements: A minimum of 24 credit hours.

Program Code: 3003

CIPC: 500701

Course Requirements for Minor

Required Courses (15 credit hours)

ART 1040 - Orientation to Visual Studies **Credits: (3)**

ART 1110 CA - Drawing I **Credits: (3)**

ART 1120 - Design Concepts **Credits: (3)**

ART 1130 - Approaches to Surface, Shape and Form **Credits: (3)**

ART 1135 - Approaches to Materials, Space and Time **Credits: (3)**

Electives Courses (9 credit hours)

Choose nine credit hours of art courses in consultation with the Department of Visual Arts Chair.

Note:

General Art, Art Education and BFA majors cannot declare an Art minor. Art History, Art Education, and Photography are the only departmental minor options for the art major. Courses which satisfy major requirements cannot also satisfy minor requirements. Substitutions must be made. Consult with the Department of Visual Arts Chair.

Design for Digital Media Minor/BIS

The BIS program has been suspended pending formal discontinuance and is no longer accepting new students. The minor program is still accepting students.

Grade Requirements: A grade of “C” or better in all courses used toward the minor (a grade of “C-” is not acceptable).

Credit Hour Requirements: A minimum of 24 credit hours.

Program Code: 3064

CIPC: 090702

Course Requirements for Minor

Core Courses Required (12 credit hours)

ART 1110 CA - Drawing I **Credits: (3)**

ART 1120 - Design Concepts **Credits: (3)**

ART 1130 - Approaches to Surface, Shape and Form **Credits: (3)**

ART 2430 - Introduction to Graphic Design **Credits: (3)**

Track Courses Required (12 credit hours)

Complete the courses for one of the following tracks

Web Design Track

ART 2435 - Graphic Design Practice **Credits: (3)**

ART 3430 - Typography 1 **Credits: (3)**

ART 3445 - Interaction Design 1 **Credits: (3)**

ART 4440 - Interaction Design 2 **Credits: (3)**

Gaming Track

ART 3460 - Illustration **Credits: (3)**

ART 4420 - Advanced Digital Media **Credits: (3)**

ART 4440 - Interaction Design 2 **Credits: (3)**

ART 4460 - Advanced Illustration **Credits: (3)**

Photography Minor/BIS

The BIS program has been suspended pending formal discontinuance and is no longer accepting new students. The minor program is still accepting students.

Grade Requirements: A grade of "C" or better in all courses used toward the minor (a grade of "C-" is not acceptable).

Credit Hour Requirements: A minimum of 24 credit hours.

Program Code: 3007

CIPC: 500605

Course Requirements for Minor

Required Courses (12 credit hours)

ART 1040 - Orientation to Visual Studies Credits: (3)

ART 2250 - Foundations of Photography: Black & White/Analog Credits: (3)

ART 2450 CA - Foundations of Photography: Color/Digital Credits: (3)

ART 3150 - Intermediate Photography: Seminar Credits: (3)

Electives (12 credit hours minimum)

Select a minimum of 12 credit hours from the following

ART 2750 - Foundations of Video Art Credits: (3)

ART 3550 - Advanced Photography: View Camera Credits: (3)

ART 4550 - Advanced Photography: Lighting for Photo & Video Credits: (3)

ART 4660 - Advanced Photography: Special Topics Credits: (3)

ART 4750 - Advanced Photography: Experimental Strategies Credits: (3)

ARTH 3950 - Photography: History, Theory and Criticism Credits: (4)
