

The Visual Arts Gallery at Governors State University accepts exhibition proposals from curators, groups, and individual artists on an ongoing basis.

Submissions should be made with consideration to the gallery program and history. Although individual artists are shown on occasion, the majority of exhibitions are group shows. Exhibition themes vary widely and seek to reflect our diverse campus and extended community while also challenging preconceived notions and raising topics for inquiry and reflection.

Our exhibition program can be reviewed by visiting our web page [www.govst.edu/gallery](http://www.govst.edu/gallery) or by browsing our albums on our Facebook page by searching: Visual Arts Gallery, Governors State University.

The Visual Arts Gallery also oversees the Art on Campus Program, which includes exhibition spaces across our campus in public spaces:

- Big Walls Gallery (E/F Corridor)
- Atrium Gallery (D Main Entrance)
- Executive Offices Corridor (G Wing, 3<sup>rd</sup> Floor)
- Marketing Conference Room (C1317)
- Box Office Gallery (Center for Performing Arts Lobby)
- Skylight Gallery (GSU Library)

The Art on Campus program activates wall spaces on campus with student, alumni and community artwork; because these galleries are located in the public areas at GSU, the exhibits can be viewed any time the campus is open.

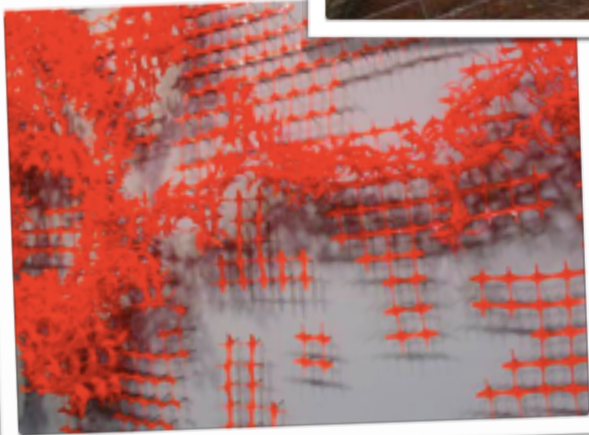
The Art on Campus spaces utilize a gallery hanging system, which brings certain limitations to what can be installed. It is a cable and hook system that works well with medium to large, 2D, traditionally framed and wired work. Some creative adaptations have been made for work outside of this description.

The Visual Arts Gallery and Art on Campus programs are committed to creating an excellent, intellectually stimulating, and visually compelling experience for the entire region through dynamic exhibitions of established, emerging, and student artists' work.

Please send proposals as a compressed pdf to [jstevenson@govst.edu](mailto:jstevenson@govst.edu) with a file name of the proposed exhibit or artist name.

Following are 2 past proposals that resulted in exhibitions and stand as good examples of clear presentation of concept, images, support information, and links:

# “Pitchpoling”



## Exhibition Proposal for GSU Art Gallery

Co-curated by Judith Mullen and Robin Dluzen  
TBD 2016

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## Curatorial Statement for “Pitchpoling”

Chicago artists are notorious for forging their own paths, shirking the norm in favor of that which hasn't been done before. In “Pitchpoling,” eight of the city's artists each take a novel approach to material, sourcing from the world around them to insert the non-art, the low and the vernacular into the contemporary art dialogue. For these artists, media that varies from the natural to the man-made is recycled and upcycled, deconstructed and rebuilt. Much like the way in which a Google search will turn up a democratic grid of images plucked from their original contexts, so too do the artists in “Pitchpoling” take stock of the stuff that surrounds them to pick and choose freely that which will be reconstituted into the context of “art.”

Often, working in this manner means that there is no prior *modus operandi*. There are no age-old methods for mixing paint or preparing a canvas, a set cocktail of darkroom chemicals to rely upon, or molding and casting methods that will yield confident results. Works made from materials like pantyhose, cardboard, styrofoam, branches and dime store tchotchkes don't come with a canon of masters to emulate or ancient process that have long been perfected. It takes courage to engage in unknown material characteristics, to problem-solve without any limits, to constantly experiment with uncertain hypotheses. The artists in “Pitchpoling” are taking a risk with every visit to the studio, not knowing whether the actions they take will right the ship, or whether they'll capsize it.

-Judith Mullen & Robin Dluzen

# Josh Garber

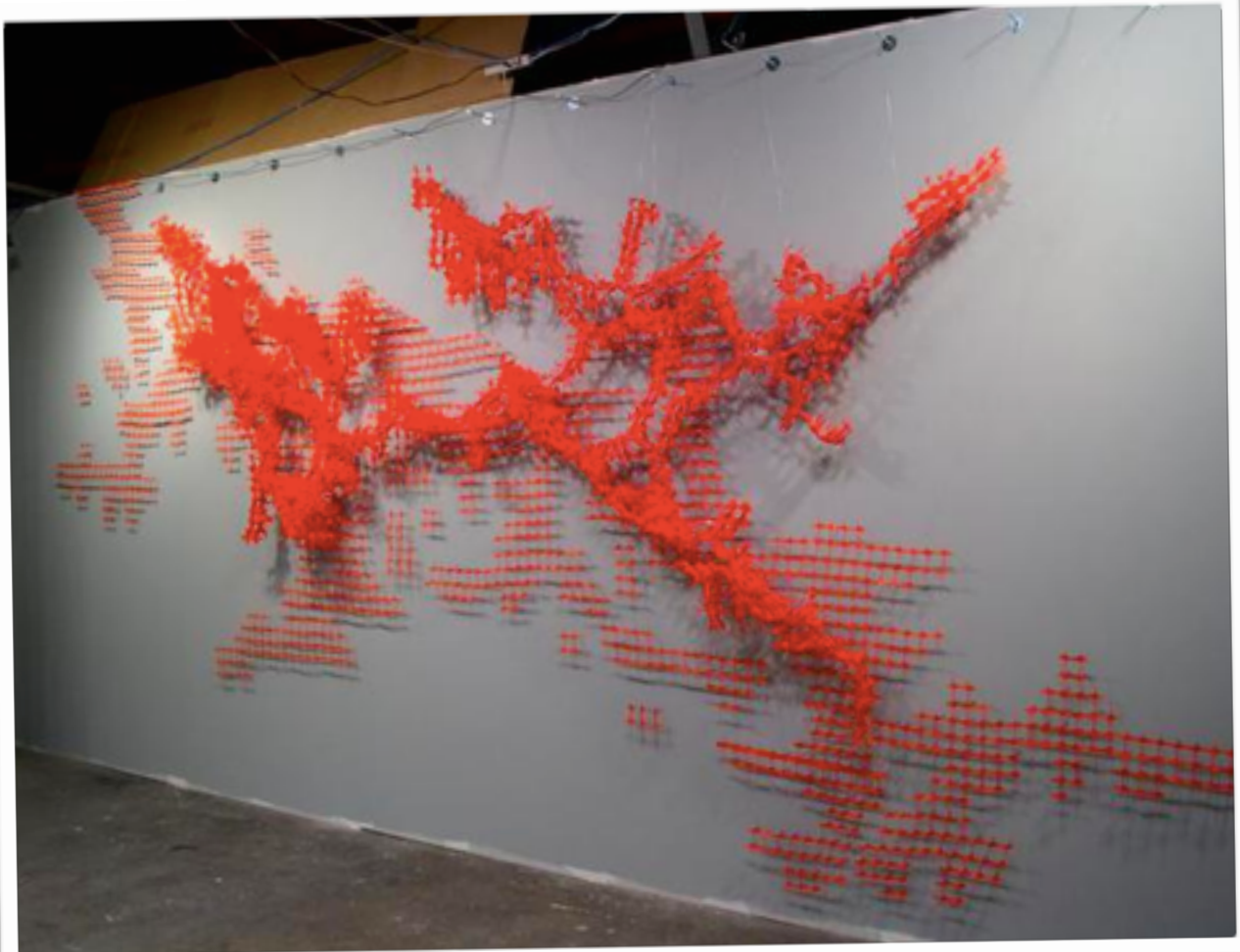


*In their clothes*, 2015, Branches, shrink wrap and tape, 12 x 18 x 14 feet

"In their clothes" explores a hybrid relationship between nature and the detritus of technology. The ubiquitousness of plastic in our daily lives leaves a toxic debris which can be almost mitigated by the seductive, uneasy beauty that it creates. Using tree branches and shrink wrap, the structure of this installation merges rhizomatic and anthropomorphic forms. It evokes traces of consumerism intertwined with the natural world, inviting the genetic possibility that nature's limbs can be synthetically "clothed." --Josh Garber



# Eric Gushee



*Re-Construction Netting, plastic snow fence, dimensions variable*

In terms of my artistic practice, I am a process artist based mainly in sculpture with interests in two-dimensional media. I begin my process with a single repetitive action, such as drawing a series of lines or mass-producing a single material. For me, actions and materials are holy tools which need to be examined before use; through careful examination and use, the divinity of these tools can be known. In my practice I study each of my materials individually through manipulation, creating mono-compositions and testing them so that they support themselves. Once I acclimate this very basic action into my practice, a limited vocabulary emerges, at which point I begin another layer of process. In this next step, I allow the second action to interact with the first, orchestrating materials in space or frame to create a holistic composition. These two steps continually repeat in a spiraling process that may sometimes lead to a chaotic, yet controlled moment. My work is the product of this moment. --Eric Gushee

# Bobbi Meier



*Sampler 4*, 2013, Embroidery floss, thread, found textiles, canvas, wax, acrylic paint, Mother's trinkets, cannula.  
16" x 12" x 4.5"

"...The various materials and processes [Meier] uses have become an increasingly important conduit for ideas and meaning. Working in various strands of media concurrently, she continues to explore underlying themes of seduction and discomfort. Most recently she has been making work in the form "samplers" taking fragments and snippets of materials to complete a whole." --excerpt from essay by Michael Bonesteel

# Heather Mekkelson



*Light Escape and Entrapment*, 2013 . styrofoam with foil and paint overspray, patent silver leaf, glass, brass, pyrite, epoxy

Right now there is a spacecraft traveling past the outer regions of our solar system. With each passing moment of its journey mankind's reach extends farther than it has ever gone. Despite its illuminating data transmitted back to us, our understanding of deep space remains hypothetical- incomprehensible, really, for most of us. To add to that tragicomedy, what we see is the old news; it is always what has already happened. We may be destined to only skim over the fabric of space and time, never to know the now as it really is, in it's full capacity. Maybe that's for the best.

Right now I like being a couch scientist, watching NOVA, and perusing the NASA app. I like science fiction, fables, and reading what self-professed mediums of multi-dimensional beings have to say. I like looking around the backyard and thinking about the cosmic dust that has fallen to the ground. I like optics, perception, reflection and solidity. I like to let these things sift into the work without predetermination.

--Heather Mekkelson



# Melissa Pokorny



*Harbinger*, 2012, mixed media

For Melissa Pokorny, found objects constitute the starting point for elaborate sculptures that have explored gender roles, the public and private spheres, and the nature/culture divide. More recently, her work engages the connection between “things” as potent containers of memory, capably representing loss and estrangement, and the deeply haunted landscape of the everyday. Unremarkable objects become activated and heightened as they are positioned within larger tableau. The compulsion to collect, the status of marginal objects and things, and speculative connections result in fractured narratives that address these occulted objects, the allure of magical thinking and the collapse of the boundaries between the animate and inanimate.

# Matthew Schlagbaum

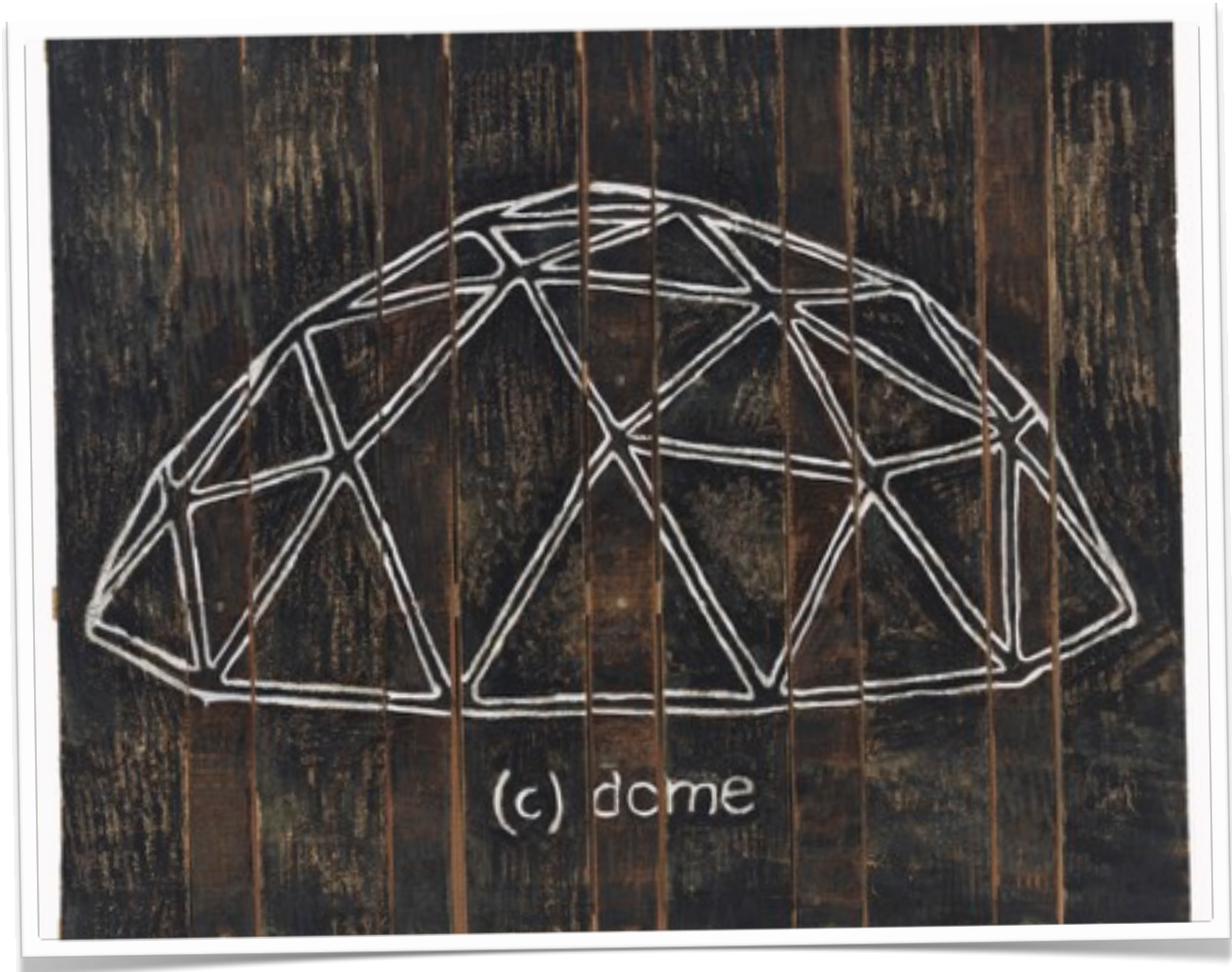
*Looking No Farther Than My Own Backyard*  
2012, Window, wood, paint, fake flowers,  
Styrofoam bird, Christmas garland,  
holographic scrapbook paper, and  
fluorescent light

Matthew Schlagbaum focuses his attention on our cultural obsession with happiness, and the unstable specifics of how it is depicted and obtained.

His work takes as its starting point the genuine desire to exist within spaces of positivity and exuberance, but illustrates what happens when these yearnings don't fully synchronize with the lived experience. Through various techniques that alter the view of images and materials, Schlagbaum creates a longing within the viewer, allowing them to know what it is they are looking at while simultaneously denying them the full visual satisfaction.



# Robin Dluzen

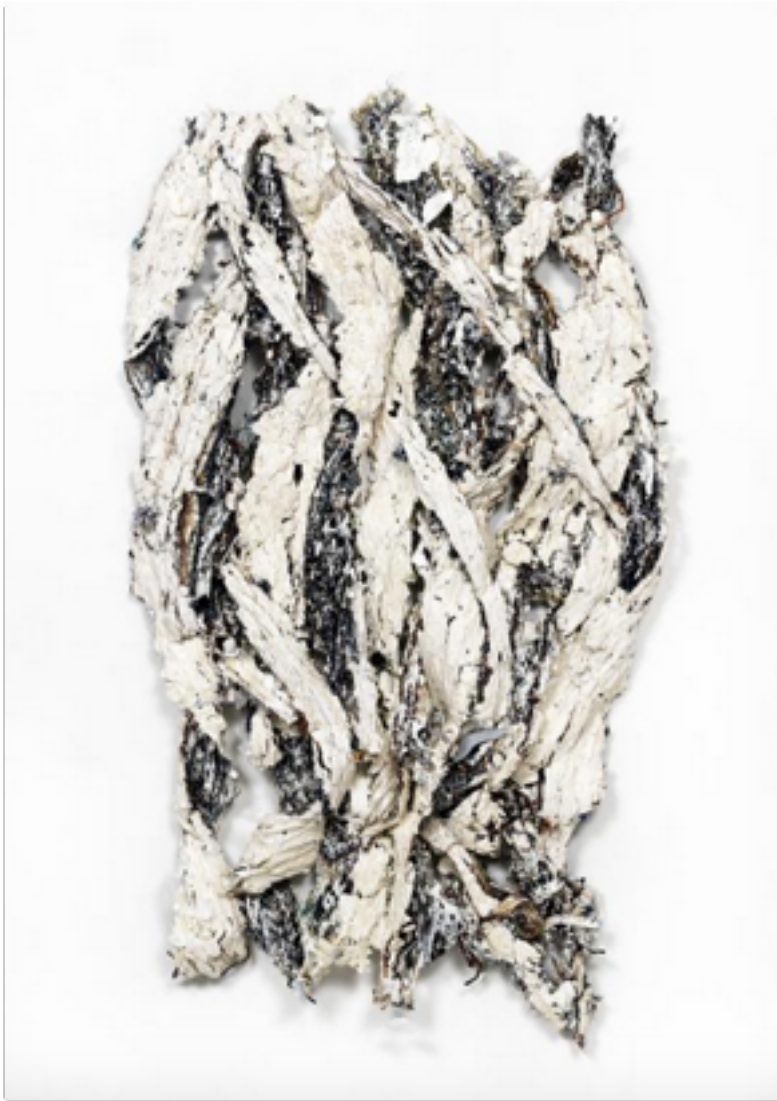


*Dome*, 2015, wood pallet, cardboard, roofing nails, charcoal, enamel and beeswax, 40" x 47"

Though the imagery I feature in my work may seem varied --the transmission towers, the topographical maps and the appropriated line drawings-- together they create a composite picture of the concept of "home." ...Compounded with the content imparted through the representational imagery is the meaning imbued within the sourced, recycled, utilitarian and throwaway materials I employ. Ephemeral media like brown paper lawn refuse bags and cardboard contribute to a "here today, gone tomorrow," fleeting sense of place and time. But, home is not just a place of fondness and memories; it's also the conflation of landscape, labor and socioeconomics that lay the groundwork of identity. --Robin Dluzen



# Judith Mullen



*Afoot X*, 2014, plaster, resin, fabric, sawdust, yarn, 4' 8" x 4' x 8"

The natural world is at the forefront for Judith Mullen. The artist's regular treks through the forested areas outside of the city provide for her an endless trove of inspiration. Away from the constant barrage of information that constitutes our contemporary urban lives, Mullen discovers and isolates aesthetic moments and naturally occurring compositions. In an effort to tap into the state of mind she occupies on her wanderings, Mullen recreates that contemplative solitude in a studio that is devoid of technological distractions.

Of late, Mullen has taken hold of the tree and all of its symbolic associations. The tree and its byproducts: bark, wood, branches, sawdust, paper, cardboard and glue are combined with materials like Styrofoam, paint, and resin, their commingling highlighting both the similarities and the differences between the natural and the manmade.

Works like *Afoot X* recall the sticks, leaves and evergreen needles that amass as the wind weaves amongst tree trunks in a forest. Mullen's works remind us of the

chance instances of beauty continually manifesting in the natural world just beyond our hi-tech one.

## Curator Bios

**Judith Mullen** is a Chicago-based artist whose work has been featured throughout the country including Riverside Art Center in Riverside, IL; Lois Lambert Gallery, Santa Monica; Porter Contemporary, NY; Krasl Art Museum in St. Joseph, MI; Noyes Cultural Art Center, Evanston, IL; Governors State University, University Park, IL; and the South Bend Museum of Art amongst many others. Mullen has been the recipient of such prestigious honors as the Illinois Arts Council Fellowship, the Vermont Studios Fellowship and an Ox-Bow Professional Artist Residency. Mullen received a BFA from the School of the Art Institute of Chicago.

**Robin Dluzen** is a Chicago-based artist and art critic whose artwork has been featured in venues throughout the Midwest including the The Auer Center for the Arts in Fort Wayne, IN; Indiana University Northwest in Gary, IN; Lee E. Dulgar Gallery in South Holland, IL; AdventureLand Gallery in Chicago; Zhou B Art Center in Chicago; Chicago Artists Coalition and the Union League Club of Chicago. The former Editor-in-Chief of *Chicago Art Magazine*, Dluzen now writes regularly for *Art Ltd Magazine*, *Visual Art Source* and *Art F City*. Her writing has also appeared in *New City*, *The Reader*, the *New American Paintings* blog and *The Outsider Magazine*, as well as numerous gallery and museum catalogs. Dluzen received an MFA in Painting and Drawing from the School of the Art Institute of Chicago.



Kate Friedman

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## Exhibition Proposal for Governors State University Visual Art Gallery

Kate Friedman, Kate Ingold and Anne Hayden Stevens first met in 2010 in a professional artists group. We were struck by the correspondences of technique, content and form in our work. We all work with digital tools as a core component of process and production. Our work extends through mixed-media investigations of drawing, painting, collage, photography, hand work and digital or mechanical reproduction.

'Digital' is explained through its contrast with analog. Analog describes something with a continuous flow, like breathing. Digital describes a system of discrete elements that can be combined to create new things. Digital systems, from an alphabet to programmer's code, are tools humans use to synthesize and represent ideas and form. We utilize these digital systems to explore complex and unknowable entities. Digital products are complete with errors (small, but present), noise (from the creation of multiple copies of objects) and granularity (the act of rounding a never-ending digital result). Human poetics and experience weigh heavily on this simple definition of digital. Digital tools reflect our human practices and context, just as art has done for centuries.

Our three bodies of work plays at the edge of actual/analog and virtual/digital. We spend our days socializing and working in virtual/actual networks. There is simultaneous real decay of the environment and our infrastructure. We love, eat, sleep, worry and create in multiple virtual and physical worlds. This multiplicity, its terror and beauty, is at the core of all our work.

Kate Ingold limits herself to a singular use of each of her photographs: once it is used, it cannot be used again. She forces the replicable object into uniqueness. Kate Friedman iterates and layers her photographs, reducing them to line and pattern. The images become abstract terrains for exploration. Anne Stevens lays marks directly into landscape photographs, transforming the physical landscape into an overtly psychological one.

Kate Friedman builds large layered paintings and light-filled installations constructed on digitally printed translucent mylar. With a base image derived from her photographs, she adds layers of paint, collage, graphite and ink. Abstract and intricate, the paintings and installations are open to interpretation. Viewers may recognize visual patterns on a personal scale — maps, branches, medical scans—as well as larger biological, cosmic, or data systems. Her work projects a common language: of order and complexity, the organic and the built, the rational and the intuitive, the mark of the hand and the mark of the machine ... recognition of a shared presence in the world around us, and inside us. She recently had a solo exhibit at the South Shore Center for Visual and Performing Arts in Indiana. In Fall 2011, she will exhibit a soloshow in at the 110 Church Gallery in Philadelphia. She lives in Evanston.

[www.katefriedman.com](http://www.katefriedman.com)

Kate Ingold is a visual artist and award-winning poet who references a wide range of philosophical and emotional questions in her work, including the issues of war, ecological destruction, commodification, disturbance, reparation, mutual ascendancy and collapse. In much of her work, Ingold melds the 21st century practice of digital photography with the traditional practice of embroidery, as she stitches into the photographs with metal wire and works to disturb and destruct

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Kate Friedman

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the surface with metal tools.

Her work is in the permanent collections of the Illinois State Museum and the USC Fisher Museum of Art, as well as in various private collections. She is represented by the Roy Boyd Gallery in Chicago.

[www.kateingold.com](http://www.kateingold.com)

Anne Hayden Stevens works drawing into photographs and produces multiples on paper. Her work examines how marks transform the expected performance of objects, gravity and space on the photographic surface. The resulting large scale prints reflect the turbulence and beauty of our emotional lives. She is currently reading the Chicago Artists' Archive at the Chicago Public Library, which is comprised of materials on 9000+ artists. This reading is informing her recent work drawing into photographs of paintings. These pieces reflect the simultaneous appearance, disappearance, and layering of artistic practices occurring at any point in any community. She has exhibited locally at the Evanston Art Center and the Koehnline Museum of Art.

[www.annestevens.com](http://www.annestevens.com)

Please contact us care of:

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Wilmette, IL 60091

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Kate Friedman

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Work list  
Kate Friedman



1. Kate Friedman  
UUU (Why, O U?) Universe  
Mixed media: acrylic, ink, photography, collage, graphite  
on digital mylar laserprint, 108"x72",  
painted verso and recto, © 2011.



2. Kate Friedman  
Eden Rampant Profligate  
Mixed media: acrylic, ink, photography, collage, graphite  
on digital mylar laserprint, 60"x80",  
© 2010.

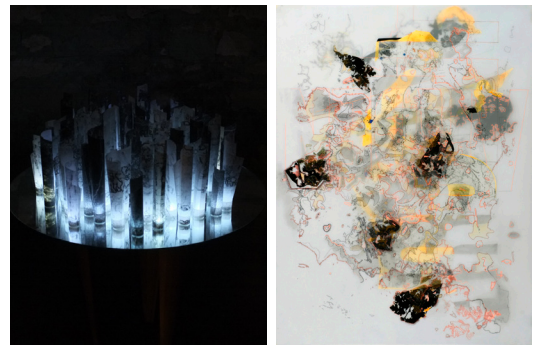


3. Kate Friedman  
Grove, site-specific installation, size variable 15'x20', plexi-  
glas, photography, digital print on lycra, sewing, LED lights,  
electricity. ©2011

4. 3. Kate Friedman  
Grove, site-specific installation, size variable 15'x20', plexi-  
glas, photography, digital print on lycra, sewing, LED lights,  
electricity. ©2011



5. Kate Friedman  
One hundred underground birches, installation,  
48"x36"x36", photography, digital prints on mylar, LED  
lights, mirror. ©2011



6. Kate Friedman  
Arden Ardent  
Mixed media: acrylic, ink, photography, collage, graphite  
on digital mylar laserprint, 48"x36",  
© 2010.



Kate Ingold

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Work list  
Kate Ingold



1. Kate Ingold  
Drunk Forest, or View from the Chromosphere  
(Exhibits A and B)  
Diptych: each image 26" x 50", unframed  
multi-media (24K gold thread embroidered on dis-  
tressed and torn archival print)  
2011



2. Kate Ingold  
Drunk Forest, detail

3. Kate Ingold  
Bless Us  
25" x 31" framed  
multi-media on archival paper  
2006



4. Kate Ingold  
Bless Us, detail

5. Kate Ingold  
God Equation  
25" x 31" framed  
multi-media on archival paper  
2006



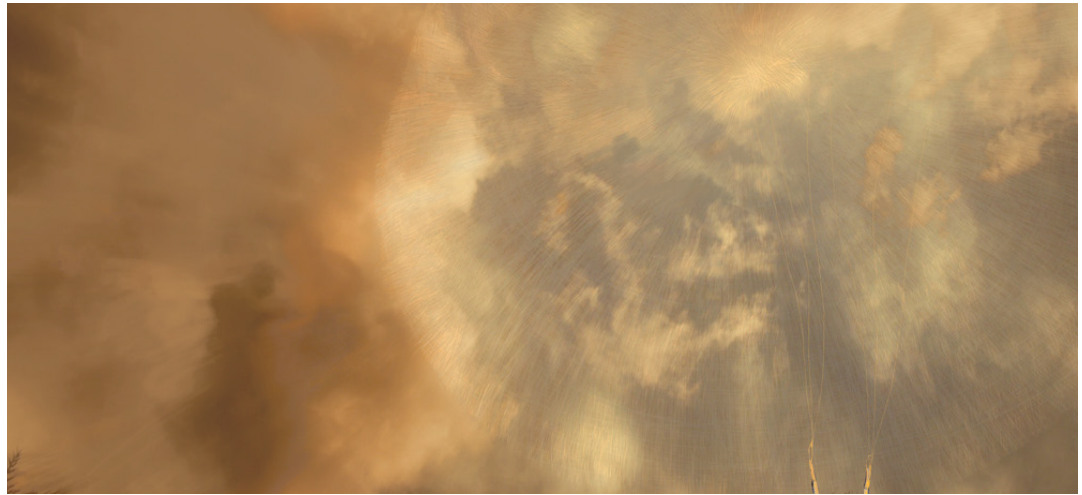
6. Kate Ingold  
God Equation, detail



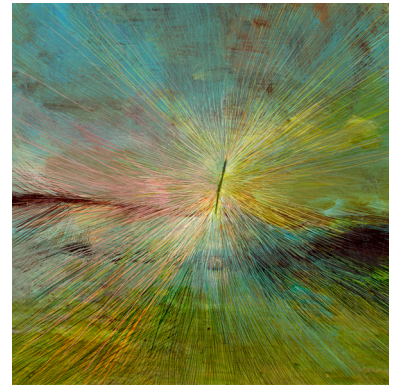
Anne Stevens

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Work list  
Anne Stevens

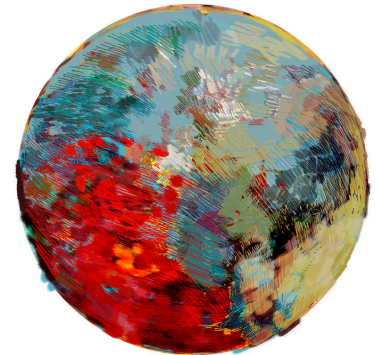


1. Anne Stevens  
horizontal descent  
2010  
36x72 drawing into photograph  
limited edition archival pigment print

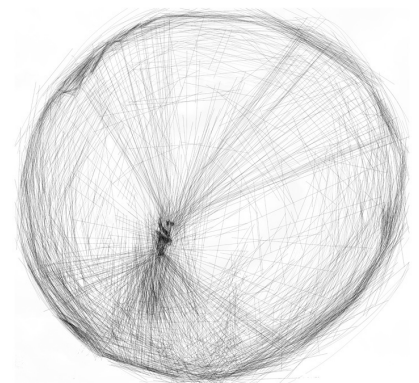


2. Anne Stevens  
slit  
2011  
72x72 drawing into photograph of painting  
limited edition archival pigment print

3. Anne Stevens  
wrecking\_ball\_study  
2011  
48x48 drawing into photograph  
limited edition archival pigment print



4. Anne Stevens  
stick\_descent  
2010  
72x72 photocopy of digital print  
limited edition archival pigment print





Kate Friedman  
Resume

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selected exhibitions & commissions/solo

Birches, 110 Church Gallery, Philadelphia, Pa (Fall 2011)  
Cursive/Recursive, South Shore Art Center, Munster, In, 2011  
Reading the Landscape, Openlands Lakeshore Preserve, Highland Park, Il (outdoor installation 2011)  
Dark Matter/Gray Matter, Cliff Dwellers Club, Chicago, 2007  
Lake Series, Noyes Cultural Center, Evanston, Il, 2004  
Interiors, Evanston Art Center, Evanston, Il, 1979

group

Night Sky, Evanston Art Center, Evanston, Il (Summer 2012)  
Snowflake Salon, 110 Church Gallery, Philadelphia, Pa, 2010  
Chicago Art Loop Open, Chicago Loop Alliance & Chicago Artists Coalition, Merchandise Mart, 2010  
Pop-Up Art Loop Gallery, Chicago Loop Alliance & Chicago Artists Coalition, 2010  
Arg-Art, Artists Respond Globally, International collaborative project, 2010  
Brainstorm, Governor's State University, Il, 2010  
New Noyes, Noyes Cultural Center, Evanston, Il , 2010  
ArtFutura, Infinite Possibility, Rehab Institute of Chicago, 2009  
    Juried by James Rondeau, Art Institute of Chicago  
31st Small Works National, Harper College, Palatine, Il, 2009  
Art in the Abstract, Fermilab Art Gallery, Batavia, Il, 2009  
Halpert Biennial '09, Turchin Center for the Visual Arts, Boone, NC, 2009  
Perfect with Pixel, Bowling Green State University, Bowling Green, Oh, 2008  
65th Annual Salon Show, South Shore Arts, Munster, In, 2008  
Dialogue 4: Mentoring Vision, Metropolitan Capital Bank, Chicago, 2008  
Sheets, Planes and Pulp: Works on (and of) Paper, Evanston Art Center, Evanston, Il, 2007  
1st Loyola National Works on Paper Exhibition, Loyola U. Crown Center Gallery, Chicago, Il, 2007  
13th Annual International Exhibition of Women's Art, SoHo20 Chelsea Gallery, New York, NY, 2007  
    Juried by Carrie Springer, Whitney Museum, New York  
Works on Paper Invitational, Las Manos Gallery, Chicago, Il, 2007  
79th Exhibition by Artists of Chicago and Vicinity,  
    The Art Institute of Chicago, and traveling exhibition, 1981-83  
World Print III, San Francisco Museum of Modern Art, and traveling exhibition, purchase prize, 1983

residencies, awards, press

Ragdale Foundation, 2009, 2010  
Grellner Scholarship, OxBow, 2007  
ArtSlant.com (<http://www.artslant.com/chi/articles/show/22606>)

permanent collections

The Phillip Morris Foundation  
The Chicago History Museum  
Cooper-Hewitt Design Museum

graphic and environmental design

Principal, Kate Friedman Design, Evanston, Il. 1982-2002  
Award-winning Identity, signage, publications and web design for University of Chicago Hospitals, Childrens Memorial Hospital, Orland Square Mall, Alfred Caldwell Lily Pool/Chicago Park District, Chicago Department of Cultural Affairs, School of the Art Institute of Chicago, and many corporate, arts, healthcare and civic organizations nationally.

education

BA, Cultural history and studio art, with high honors, Earlham College, Richmond, Indiana, 1977  
Diploma, French language/cultural history, with honors, l'Institute Catholique de Paris, France, 1975

# KATE INGOLD

[www.kateingold.com](http://www.kateingold.com)

## EDUCATION

MFA 1999 The School of the Art Institute of Chicago  
BA 1991 University of Illinois, Urbana-Champaign

## EXHIBITIONS

2011 Group Exhibition, Roy Boyd Gallery, Chicago, IL  
2010 Group Exhibition, Art Chicago International Art Fair, Chicago, IL  
Group Exhibition, Roy Boyd Gallery, Chicago, IL  
2009 Solo Installation, *Night Telegram/Water Speak*, MOSNART, Chicago, IL  
4-Artist Exhibition, Focus 4, Illinois State Museum-Chicago Gallery, Chicago, IL  
Group Exhibition, Roy Boyd Gallery, Chicago, IL  
Solo Exhibition, *21<sup>st</sup> Century Retablo*, Solo Exhibition, Victory Gardens, Chicago, IL  
2008-09 Group Exhibition, *21<sup>st</sup> Century Retablo*, 7 Decades of Collecting Exhibition,  
USC Fisher Museum of Art, Los Angeles, LA  
2008 Group Exhibitions, Roy Boyd Gallery, Chicago, IL  
2007-08 2-Artist Exhibition, Roy Boyd Gallery, Chicago, IL  
2006 Open Studio, Chicago Artists' Month

## PUBLICATIONS

2010 "Thesaurus for Ceasing War," *Word For/Word*  
2009 Cover Blurb, *Songs My Mother Never Taught Me* by Murray Shugars  
2008 *Dream of Water* chapbook, Poetry Society of America  
2007 Cover Art, *Outer Bands* by Gabe Gomez  
2006 Letter to the Editor, *New York Times Sunday Magazine*  
2005 Personal Essay, National Public Radio's *All Things Considered*  
"Our Lady of the New Millennium" poem, *Puerto del Sol*  
2003 "Day Count" poem, *Free Verse*, North Carolina State University  
"Oaxaca Moon" poem, *Alba*  
1998-2002 Numerous Introductory Essays, *Journal of Ordinary Thought*  
1999 "Universe" image/poem work, *Collected*  
1998 Artist of the Month Essay, *F News Magazine*

## PRESS

2009 "Recommended: Kate Ingold/Illinois State Museum," *New City Chicago*  
"Focus 4: Illinois State Museum," *Kathryn Born*, *Art Talk Chicago*

## HONORS

2009 Illinois Arts Council Artists Fellowship Finalist Award  
2007 National Chapbook Fellowship, Poetry Society of America  
2001 Grant Recipient, Multi-Arts, Chicago Department of Cultural Affairs  
2000-01 Grant Review Panelist, Chicago Department of Cultural Affairs  
1998 Artist of the Month, The School of the Art Institute of Chicago *F News*

## READINGS, LECTURES AND SEMINARS

2010-11 Image/Text Poetry Seminary and Workshop, Newberry Library, Chicago  
2009 Reading and Lecture, MOSNART, Chicago  
Reading and Lecture, Illinois State Museum, Chicago Gallery  
2008 Reading, University of Southern California's Fisher Museum of Art  
Reading, Poetry Society of America, New York  
Reading, Purchase College, New York  
Image/Text Poetry Seminar and Workshop, Purchase College, New York  
Image/Text Poetry Seminar and Workshop, Newberry Library, Chicago  
2005 Seminar and Workshop, Gallery 37, Chicago

● EDUCATION

- 1997 Master of Arts in Design (Visual Studies)  
College of Environmental Design, UC Berkeley Regents Fellowship 1996-97
- 1991 B.F.A in Printmaking & Drawing with High Distinction  
California College of Arts and Crafts Oakland, CA
- 1989 Il Blsonte School of International Printmaking: Etching

SELECTED SOLO EXHIBITIONS

- 2012 solo show ARKAY STUDIO San Francisco, CA
- 2010 OPEN AND FREE: THE LIBRARY AS STUDIO Harold Washington Library Center, Chicago Public Library
- 2009 SKY CANYONS solo exhibition Integrated Design Lab | Puget Sound Seattle WA
- 2005 NEW WORK FOUNTAINHEAD GALLERY Seattle WA
- 2003 INTERACTION STUDIES FOUNTAINHEAD GALLERY Seattle WA
- 2001 LIFE STUDIES The Fountainhead Gallery, Seattle, WA

SELECTED GROUP EXHIBITIONS

- 2011 BRAINSTORM Governor's State University Art Gallery, IL  
DRIVEN TO ABSTRACTION Gallery 4502, Evanston, IL
- 2010 THE NEW ANTIQUARIANS Stevens Square Center for the Arts Minneapolis, MN  
EVANSTON + VICINITY BIENNIAL Evanston Art Center, Evanston, IL
- 2008 THIS IS NOT A GROUP SHOW Jacob Lawrence Gallery, University of Washington
- 2004 FACULTY EXHIBITION Jacob Lawrence Gallery, School of Art, University of Washington
- 2002 ART OF CHANGE: Kirkland Art Center, Kirkland, WA: Juror: Jason Huff  
REVEALING THE MYSTERIES: The Development of the Artist's Book in the Bay Area  
San Francisco Center for the Book, San Francisco, CA  
FIRE STAIR: Window Installation (solo) A 911Windows project, 911 Media Arts, Seattle, WA  
UNIQUE HANDMADE BOOKS: THE CREATIVE PROCESS San Francisco Public Library, SF,CA  
MY HAND + YOUR HAND Residency and Exhibition, Kirkland Art Center, Kirkland, WA
- 2000 THE WHOLE WORLD IS WATCHING: Center on Contemporary Art, Seattle  
PACIFIC NORTHWEST ANNUAL: Bellevue Art Museum, Bellevue WA
- 1998 FOUNDER'S DAY EXHIBITION Schwab Gallery, CCACSF San Francisco, CA
- 1996 SCIENCE IMAGINED Berkeley Art Center (invited artist)  
INAUGURAL EXHIBITION The San Francisco Public Library

PUBLIC PROJECTS

- 2011 THE CHICAGO ARTISTS' ARCHIVE: HIDDEN PAGES BROUGHT TO LIGHT HWLC, Chicago Public Library
- 2008 MOBILIZE THE SIGNAL CABINETS! Pedestrian Safety drawings installed along Rainier Ave S, Seattle
- 2007 VISUAL WAYFINDING Murals Seattle Municipal Tower, Seattle, WA
- 2005 COLLEGE OF EDUCATION MURALS Miller Hall University of Washington, Seattle

PROJECTS, GRANTS & LECTURES

- 2011 SPRINGBOARD community outreach for Evanston Art Center with Lisa Darling
- 2010-present DIALOGUE: professional critique group moderated by artist Sarah Krepp
- 2010 OPEN CRIT Juried critique presentation Hyde Park Art Center, Chicago
- 2009 EYES ON THE PARK Installation and Public Presentation Sand Point Magnuson Park
- 2006-08 ARTIST IN RESIDENCE in the Seattle Department of Transportation for 2006-07.
- 2002 Artist Trust GAP Visual Arts Grant Recipient
- 2000 PACIFIC NORTHWEST ANNUAL: Artist in Residence Bellevue Art Museum, Bellevue WA

PUBLICATIONS

- 2011 International Drawing Annual 6, Manifest Creative Research Gallery & Drawing Center Manifest Press
- 2010 Golden, Alisa. Anthology of Book Structures, Lark Books, 2010  
Foumberg, Jason. "Special Collections" Newcity, October 28, 2010. p. 6
- 2009 Visual Overture Magazine, Vol. 1, Winter 2009 pp.14-15
- 2008 Featured in: Golden, Alisa. Painted Paper. New York, NY: Sterling, 2008. (pp 4,5)

PERMANENT COLLECTIONS

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