

Art Program Comprehensive Program Review 2020-21 (submitted by Kristy Deetz)

General and Overview

Significant Opportunities and Challenges

The quality and rigor of the education offered by the art faculty at the University of Wisconsin Green Bay are notable. When accounting for our size, budget/facilities, student successes, and the art faculty's scholarship and considerable service to the university and the community, we believe our outcomes to be outstanding, and are something of which we are justifiably very proud.

The hands-on approach and extended time spent with our students in and out the classroom provides a high degree of personalization between teachers and students. This relationship, in addition to the importance Art faculty place on sharing diverse perspectives and points of view with their students, promotes an inclusive and supportive environment where students are seen as individuals; women, minority, LGBTQ, economically disadvantaged, disabled, and nontraditional students consistently thrive within the Art Program.

Responding to changes in society and the environment, the professional marketplace, and the educational needs of students of all ages, we are pursuing changes and additions to our curriculum. To attract and retain students we are extending our educational resources to three satellite campuses, creating new initiatives for our Artist-in-Residence Program, improving partnerships to internal programs and external organizations, and developing other faculty driven projects covered in this document.

We are doing our best to maintain our spaces and facilities within the limited S&E budgets. We recoup some funds by surplus sales of unused equipment for replacements and Summer Art Camps pays S&E for use of our equipment/facilities, which is \$1,000/year, depending on their enrollment. The needs and challenges of the satellite campuses are versions of our own and we seek ways to support them. The Sheboygan Art facility requires significant improvements and when the remaining senior faculty member leaves Manitowoc we will have no tenure track people teaching in the satellites nor overseeing gallery spaces.

The physical limitations of our building necessitate careful consideration of needed improvements to ventilation, storage, critique space, electrical, and gas. Our ventilation update is scheduled for 2021-22 through Facilities Management, if funded. We routinely attempt to develop our teaching spaces through time-consuming, faculty written Lab Mod proposals that can take years to be approved—it is our only option given our small yearly operating budget.

Things That Would Help Make Our Program and Its Students More Successful

Aside from the challenges of our facility, one of the pressings needs of our program is maintaining a full-time and tenure track staff with terminal degrees. Two of our faculty left for other opportunities and two faculty recently retired (one from Green Bay, the other from Sheboygan). Once covered by tenured faculty, Jewelry and Sculpture continue to have excellent enrollments. However, the first is offered as an all levels stacked class (once a

year) and the second is offered every semester but also all levels stacked, definitely not ideal situations for faculty nor students. What once made our program stand out from our competition, all studio disciplines offered and taught by MFA full-time professors instead of graduate students, has been compromised. Areas taught by instructors without a terminal degree will be evaluated negatively in the next accreditation visit. Being short on full-time faculty has damaged our program and our effort to recruit/retain students.

Accomplishments Worth Highlighting

We are doing the best we can with the limited resources available, and continue to search for sources of funding, new ways of solving old problems, and curricular changes that can better suit our student population within the restrictions placed upon the faculty by our facilities and institutional structure. Reduced faculty numbers puts increased pressure and demand on the remaining faculty, yet we continue to participate in Campus Previews, Open House events, and foster relationships with area high school art programs.

We do an exceptional job for a program of our size and type sending our graduates off to excellent graduate programs. We also have strong numbers of those who find gainful employment after they leave UWGB in fields such as tenure-track faculty, professional fine studio photography, graphic design, clothing design, teaching, in K-12, gallery management, museum administration and technical staffing, metalsmithing, display design, and independent curating. A stunning number become working professional artists and craftsmen. While teaching Art in this economic climate is challenging mentally, emotionally, and physically, our program remains consistent in trying to supply the changing needs from the shifting world, delivering quality education and producing excellently prepared alumni.

Significant Changes That Have Affected Our Program

Since fall 2017, we have struggled with inconsistent changes in our after-hours studio policy that do not meet the needs of students who have full and part-time jobs and can only complete projects in equipped studios. Our efforts to regain students' right to access the labs and negotiate a reasonable plan have taken extra time for faculty, administrators, Policy and Compliance professionals, and University Police. To limit who enters studios, we have installed lockboxes with keys so that students can have access to needed class space to work on projects during the hours, MF 6 am-11 pm and Sat.-Sun 12 noon-6 pm and after midnight only during finals exam week and with special permission from faculty. We have made a bit of progress and hope to continue to work with David Jones the new Chief of Police to further advance the situation. As this report was being written Provost Kate Burns approved 24-hour access to studios for faculty. We greatly appreciate her support to make this happen.

Where We Want Our Program to Be 5 to 7 Years from Now

We hope to solve the difficulties with our facilities and improve studio access for students and faculty.

Art Faculty as a whole are some of the very lowest compensated instructional staff on this campus. Faculty salaries should be closer to the College and University Professional Association (CUPA) standard. With reduced numbers of faculty, the service load greatly increases for existing faculty. The situation is critical: we must recover/add faculty lines.

We hope to have a more robust administrative budget, become full members of NASAD, add needed equipment, develop curricula with a strategic plan that aids enrollment, and expand our Artist-in-Residence/Visiting Artist programs.

Demand

All data in this area is provided with the materials. (Graduates, majors, minors, etc.)

Internal

Program Goals (mission, vision, learning outcomes)

Art Mission Statement:

“The Art Discipline at UW-Green Bay embraces the many possible forms and functions of art. We strive to create an environment that encourages students to take risks and experiment with subject matter, concept, process, and creative outcome. The Art program exemplifies the essential interdisciplinary focus of our campus by encouraging reciprocal influence of studio areas and learning experiences through a language of seeing, thinking, and making. At a time in history when our access to information, entertainment, and the broader world is constantly expanding, an art education provides problem-solving skills necessary for informed understanding and effective expression of our lives and the world around us. An art education enables students to critique classroom theories, to assimilate ideas from various disciplines, and to develop and defend their own informed intellectual position on issues, as they become engaged members of an increasingly global community. We acknowledge art as an integrating and energizing force in our society. As a method of teaching and learning, this may mean engaging students in mature subject areas, including studying and drawing nude figures. We believe that, as adults, UW-Green Bay students recognize that such art does not prescribe, but instead invites reflection and understanding.”

The Art Program offers three different emphases options in the Major and two in the Minor: Studio Art, Pre-Art Therapy, and Art Education for Art Majors, and Studio Art and Art History for Art Minors. There are currently 92 declared art majors (57 Studio Art, 14 Pre-Art Therapy and 21 Art Education emphasis) and 35 art minors (12 Art History and 23 Studio Art). On February 2019 numbers were: 74 declared art majors (59 Studio Art, 6 Pre-Art Therapy and 9 Art Education emphasis) and 24 art minors (3 Art History and 21 Studio Art). In addition, the Design majors and minors as well as some communications majors complete Art program coursework. Our curriculum is taught, in addition to studio and media maintenance, and health and safety responsibilities, by our seven full-time faculty (from GRB, MNT, MAN and SHB), the Academic Curator of Art, a ¾ time Instructional Specialist, and ad hoc support.

Although we are the third-smallest of the 4-year campuses, we are the only non-doctoral institution in the UW System that offers studio courses at the introductory, intermediate and advanced levels in each of eight studio areas: ceramics; art metals/jewelry; fibers/textiles; drawing; painting; photography; sculpture; woodworking & furniture design, and printmaking. The program supports a full foundations design core program of four courses, and provides the art history and theory coursework required for the major/minor. Much of what we teach is

available to general education students to fulfill fine arts general education requirements for undergraduate education, and a handful of courses are available online for adult degree, summer session, and J-term.

The Lawton Gallery is a vital part of the Art program. Installation, communication, management, and presentation of gallery exhibitions are a required part of Gallery/Museum Practices classes now housed in the Arts Management minor. Lawton Gallery exhibitions also provide students with opportunities to exhibit their work in the Annual Juried Student Exhibition, the 407 Gallery (a student exhibition space curated by a Gallery/Museum Practices student), and Senior Exhibition (advanced art students work with faculty advisors and exhibit a body of work with an artist statement, documentation, advertising, and sometimes an oral defense). The Lawton Gallery also displays work by art faculty.

Curriculum Development

The following curricular changes and initiatives can be deliberated at a Zoom retreat (TBD) for AND/Art faculty and are tied to our ability to add new faculty.

Art 370, Professional Practices, was recently approved. We are excited about the possibility of offering this class to give more in-depth training for entrepreneurship, entering art professions, and applying to graduate school. Professional practices have been taught partially and informally in Advanced studios and through the Senior Show experience. While this is specifically designed for studio artists, it might be worth investigating ways to connect it with Arts Management. The retirement of Ellen Rosewall (AND Faculty directing and teaching Art Management) has prompted us to explore new ways to reposition Arts Management at the University. Professional Practices could be offered online and/or cross listed as an Art/Arts Management course.

Woodworking & Furniture Design was added in fall of 2019 to the Art curriculum so that our students have the opportunity to explore functional art forms using wooden materials. An additional faculty member and new equipment are needed. Fortunately, we received university support to increase Mark Sauter's (Woodshop Supervisor) position from 50% to 75% to cover instruction. We were also given the funding to purchase a Multi-Router for the program. In order for the area to continue to grow successfully, we need to expand the teaching space and purchase a complete array of equipment.

Training in **Woodworking & Furniture Design** provides new employment options for students and could be the first step in developing an Industrial Design emphasis. UWGB hired EAB, a consultation firm for academia, to examine the potential of establishing an Industrial Design emphasis or Master's program in Design Arts. The company concluded it to be a feasible, practical, and competitive option for the future of the Art & Design programs. The target audience is adults in their 30's and 40's seeking a career change. The program will require new faculty however, existing faculty can contribute. The Master's program could include Industrial Ceramics (dinnerware design), Apparel Design, and Furniture Design.

The **Drawing Curriculum** is in urgent need of attention. Advanced Drawing has not been offered in several years so students are not able to have an upper-level focus in Drawing. Students can choose either Intermediate Drawing or Figure Drawing for their upper-level

drawing requirement. Figure Drawing can now be taken twice for upper-level credit and is excellent training for students wanting to develop observational drawing skills and concepts related to representation and expression of the human form—all good training for jobs in animation and illustration. To make drawing more relevant to current student interests and career opportunities, we have begun researching Scientific Illustration and/or Animation as potential upper-level drawing options. We located an instructor with an MFA in Scientific Illustration in the region who can teach this class (possibly cross listed with Biology). 400-level Advanced Drawing could rotate with 300-level Scientific Illustration or Animation.

Our **Art History** classes are extremely popular, and the lower-level Art history core classes enroll 65+ students and our numbers of Art History Emphasis (Art Minor) are up. All our Art History courses are FA, GE with large enrollments and often taught on-line. We have long needed to add another PHD to teach the lower-level art history core to maintain the quality and reduce some of the class over-enrollment that our tenure track Art Historian endures. We are fortunate to have found Justin Greenlee, PHD in Art History from University of Virginia to teach online spring semester, 2021. We could easily expand offerings to make Art History an area of emphasis in the Major through the hire of a specialist in Renaissance, Global Medievalism and Asian Art.

Online Courses of various modalities were/are necessary during pandemic circumstances. It is a distinct challenge to teach studio and lab courses online--more of a “patch” than a “path” for learning. That being said, Art History classes can effectively be taught online. Viable online studio classes require faculty adept with recent digital technology and training. In the future, we will carefully consider which of our Foundation and Intro classes might be feasibly offered online in a very limited basis or as hybrid options to increase enrollment, provide students with flexible course offerings, while still maintaining quality.

We restructured the **Core Art History Classes**. Contemporary Art was originally Art 490 and our capstone class. It is now a 200-level core course and successfully opens up new ways of seeing and thinking about art earlier in a student’s degree progress. Additionally, students now choose between Art 102 or 103, History of the Visual Arts I (Ancient to Medieval) or History of the Visual Arts II (Renaissance to Modern) instead of taking both. To graduate, Art Majors take Art 202 Modern Art and Art 203 Contemporary Art as well as two upper-level Art History courses that are part of a new array of diverse, rich, and relevant options: Art 376 Modern American Culture, Art/Wost 379 Women Art & Image, Art 380 History of Photo, Art 381 Art of the First Nations, Art 382 Pre-Columbian Art of Meso-America, Art 383 African Art, Art 384 Asian Art, Art 481 Advanced Topics in Art History.

In the **Studio Core** we changed Design Methods, a process focused course, to Three-Dimensional Design, a more typical foundation course that introduces students to sculptural materials and three-dimensional problem-solving. We have often discussed the need for a foundation class that gives students basic tools and practice with digital programs that can be applied in subsequent studio classes. For now, we don’t have room in the curriculum but do encourage Art students to minor or double major in Design to gain similar training and more in-depth digital preparation for jobs in Graphic Design that can simultaneously enhance their studio practice and promote entrepreneurship.

We have explored avenues for making **Art & Ecology** an area of emphasis in the Major. Through a Sustainability Grant a faculty member attended a Sustainability Expo at the University of New Mexico, Albuquerque and visited classrooms, talked with students, faculty, and administrators to create a partnership with UofN's Art and Ecology program (we are National Student Exchange partners) and place our students in Land Arts of the American West, a semester-long travel and place-based art pedagogy. Art and Ecology programs include collaborative projects with departments across campus often combining community and ecological research interfacing well with the Cofrin Center for Biodiversity, Environmental Science, and Geoscience. Research has also taken place at the Burren College of Art (Ballyvaughan, Ireland) that offers semester long study and summer classes in Art and Ecology at Burren National Park, a glaciokarst landscape. An **Art & Ecology** program could include Environmental Design offerings, add a tenure track line in Design Arts, and begin with an Intro to Art & Ecology course that is also FA, GE. Existing courses could be used with a few changes to include ecology focused assignments and offered in a rotating fashion. Art faculty see the addition of this emphasis as something to be revisited after curricular issues are resolved and faculty positions added in Drawing and Art History.

Program Support, Staffing

We are fortunate to have excellent ad hoc coverage where we have been able to afford to hire adjunct faculty. It remains challenging to find Artists/Art Historians qualified to teach our courses within the NE Wisconsin area and consequently continue to rely heavily on our alumni, which is perhaps not the best practice in all circumstances. Our current Associate Lecturers include Lydia Dildilian and Paden DeVita (former AIR with MFA) Keith Carter (NWTC art faculty, MFA ceramics), Kristi Edminster (UWGB grad, jewelry), Erica Hess (MFA textiles), Mark Sauter (Woodshop Supervisor, MFA Sculpture), and Justine Greenlee (PHD Art History). As we all know, COVID19 has created many challenges for teaching. Perhaps one good outcome is that our online studios and art history classes have very good enrollment. Online teaching lets us hire people living almost anywhere who also have terminal degrees. One such person is Justin Greenlee, PHD in Art History from the University of Virginia, who will teach Art 203 Contemporary Art and Art 102 HVAI (both online) spring semester 2021. Justin's scholarly pursuits are in Italian Renaissance art as well as Modern and Contemporary. As a Digital Pedagogy Specialist for UVA's Learning Design & Technology, he helps instructors make the transition to online teaching.

In the fall of 2019 Marinette campus Art faculty, Lisa Wicka, became our new Printmaking instructor when Chris Style retired. Tom Ubelherr, Sheboygan campus Art faculty, retired the summer of 2020. Associate lecturer, Lydia Dildilian is covering Marinette courses and also serves as gallery director for the campus. Erica Hess and Paden DeVita pick up Sheboygan and Green Bay classes in foundations and photo. Kristi Edminster, Keith Carter, and Mark Sauter pick up Jewelry/Metals, Ceramics, Sculpture and Woodworking classes respectively. We are in the process of making course times and

Design Arts has the fastest growing enrollment in our Unit. Chair, Jeff Benzow, plans to develop curricula and hire new faculty, for as the Design Arts program grows enrollment in Art will also increase since our programs are closely tied. Art's unprioritized list for new faculty positions include: Two Assistant Professors of Foundations (to oversee satellite campuses and galleries), Assistant Professor of Drawing, Assistant Professor of Sculpture,

Assistant Professor of Jewelry/Metals, Art Historian (Renaissance, Global Medievalism and Asian Art) to expand offerings and possibly establish an Art History Emphasis/Major.

Forward Thinking Ideas or Initiatives

Our **Artist-in-Residence (AIR) program** was established 8 years ago through the generosity of long-time patrons Dr. David and Mary Ann Cofrin and supported by the UWGB 1923 Fund. Mary Ann Cofrin, the former Mary Ann Harn, fostered a relationship between the Harn Museum of Art on the University of Florida, Gainesville campus and the UWGB Art Program that became our AIR program. The AIR is chosen by the UWGB Art Faculty from a pool of applicants who are recent MFA graduates from the U of F School of Art & Art History. The AIR is given a generous stipend, maintains their studio practice in the art building, teaches two classes each semester, mounts an exhibition of their artwork in the Lawton Gallery, gives a presentation on their artwork, and keeps open studio hours to interact with students.

Past AIR had specialties in painting, drawing, photography, multi-media, architecture, and graphic design. We are delighted to know that after her time with us, former AIR Ashley Fuchs was hired in a tenure-track position at the University of Montana-Boseman. Partners Lydia Dildilian and Paden DeVita returned to Green Bay and are currently teaching as Associate Lecturers for the main and satellite campuses. Jason Mitcham and Brittanie Bondie are working as professional artists in New York and Miami respectively. They have also taught at area community colleges and universities. Jason Mitcham presented in a UWGB Art Professor's panel session at the 2020 College Art Association Conference held in Chicago. Art professors from U of F were among the enthusiastic audience.

This fall we initiated new plans to build our relationship with the University of Florida and are requesting a salary increase to \$45,000 for the 2021-22 AIR. With the assistance of Lydia Dildilian, we now have an excellent and detailed AIR handbook. Due to complications of COVID19 we didn't have an AIR this year but have an extra \$7,000 in the account for which we plan to take applications for an **Online AIR** who will teach two foundation level classes next fall. With the encouragement of Joy Wick, Director of Foundations, we are requesting an additional \$7,000 to establish an **AIR Faculty Exchange**. Each Faculty member will receive \$3,500 to cover honorarium, travel, lodging, transportation, etc. Art, Art History, and Design Faculty may participate. Faculty, activities, and exchange dates TBD.

The Art Discipline and Art Agency (our student art organization) bring in **Visiting Artists and Scholars** during the school year to interact with students, give lectures and critiques, and conduct workshops. Faculty members often write Teaching Enhancement Grants to make these events happen.

With an increased demand for virtual recruiting events, majors fair, and similar, this fall we completely updated the **Art Program Website**. We now have an effective one-stop advising (with revised and downloadable checklists) and informational resource for current and prospective students.

We continue to strengthen our relationship with the **Education Program** by examining equivalencies, streamlining the transfer of Holy Family University Art Education students, and evaluating student coursework or art degrees from other UW universities. Student numbers

in Art Education are up. Through rich and diverse training in studio art and art history courses we strive to prepare Art Education students for “All Ages Certification” and are pleased to have a good record of placing our graduates into public school teaching positions.

The Flax Project, a continuing partnership between our Textiles program and the History faculty, has branched out into processing their own art supplies, connecting materials to agriculture, global commerce and world history and could interface with an **Art and Ecology** program. Through a Teaching Enhancement Grant, *The Flax Project* collaborators established a pilot program partnership with the NWTC Artisan Business Center Textiles lab.

Diversity of Students, Faculty, and Curriculum

We acknowledge our student body is made up of hard-working, earnest and ethically sensitive emerging artists who benefit from rigorous technical training and meaningful mentorship from their professors. We will continue to nurture our students and provide excellence in art education by creating an atmosphere where our faculty and students both can express their full creative potential. We recognize that our faculty are talented teachers and strong contributors to interdisciplinary Liberal Arts education, and they should be rewarded and compensated fairly for their special strengths. We agree that effort needs to be made to recruit a more diverse population to bring deeper understanding to our students' classroom experience. As we move forward, Art hopes to use the CPRC metrics and data to help make informed decisions about further curriculum changes and staffing needs.

Courses Offered (General Education, Cross-Listed, Writing Emphasis, Capstone, Online, Connections to other Programs)

General Education Courses: Art 102 History of the Visual Arts I, Art 103 History of the Visual Arts II, Art 106 Three-Dimensional Design, 107 Two-Dimensional Design, Art 198 First Year Seminar, Art 202 Modern Art, Art 203 Contemporary Art, Art 230 Intro to Ceramics, Art 235 Intro to Woodworking & Furniture Design, Art 243 Intro to Photo, Art 250 Intro to Fibers/Textiles, Art 260 Intro to Jewelry/Metals, Art 320 Art & Ideas, Art 376 Modern American Culture, ART/WOST 379 Women Art & Image, Art 380 History of Photo, Art 381 Art of the First Nations (Ethnic Studies), Art 382 Pre-Columbian Art of Meso-America (Ethnic Studies/Global Culture), Art 383 African Art (Ethnic Studies/Global Culture), Art 384 Asian Art (Ethnic Studies/Global Culture)

Writing Emphasis: Art 198 First Year Seminar, Art 344 Photo III, Art 355 Intermediate Fibers/Textiles

First Year Seminar: Art 198 Exploring Art, Culture, Ideas (frequently offered), Art 198 Non-Traditional Materials, Art & Science (combined GPS and HUB Sections, offered twice)

Capstone and Advanced Studio Courses: Art 402 Advanced Drawing, Art 410 Advanced Painting, Art 421 Sculpture; Art 431 Advanced Ceramics, Art 435 Advanced Woodworking & Furniture Design, Art 443 Advanced Photo, Art 453 Advanced Textiles, Art 465 Advanced Jewelry/Metals, Art 470 Advanced Printmaking.

Online: The following classes are usually taught online: Art 102 History of the Visual Arts I, Art 103 History of the Visual Arts II, Art 376 Modern American Culture, ART/WOST 379 Women Art & Image, Art 380 History of Photo. With the pandemic, the following classes were switched completely to online delivery this Fall Semester: and/or Spring 2021 Semester Art 101 (Tools, Safety & Materials), Art 105, Art 106, Art 107, Art 243 Intro Photo, Art 302 Intermediate Drawing, Art 343 Photo II, Art 343 Photo III, Art 202 Modern Art, Art 203 Contemporary Art, Art 381 Art of the First Nations Ethnic Studies), Art 382 Pre-Columbian Art of Meso-America (Ethnic Studies/Global Culture), Art 383 African Art (Ethnic Studies/Global Culture), Art 384 Asian Art (Ethnic Studies/Global Culture).

Associated Programs: Art Emphasis Pre-Art Therapy (Art & Psychology), Art Emphasis Art Education (Art & Education--All Ages Certification), Double Majors: Art & Design, Art & Arts Management, Art & Business, Art & Theatre.

External

Outreach (student/faculty partnerships, collaborations, participation with organizations or individually)

Our **Facebook Page** takes advantage of social media to connect a network of Art Program alumni and current students to facilitate an exchange of information on job opportunities, graduate programs, and other "real world" issues faced by professional artists. We will continue to respond to changing modes of communication to stay relevant with our students and connect to our alumni.

We are currently an Associate Member of the **National Association of Schools of Art and Design (NASAD)**. After we become a full member, we are on a 5-year accreditation cycle (twice) and then move to a 10-year cycle. We have submitted postponement requests due to faculty resignations and resulting need for course reconfiguration and reduction in offerings and this year due to COVID19. Fall 2021 is our next scheduled review.

Artist-in-Residence Program with University of Florida, Gainesville. (See Forward Thinking Ideas and Initiatives)

Mission Relevant

The Art Discipline embodies a majority of the core objectives of the UWGB mission statement. The two most significant are problem-focused teaching and interdisciplinary approach. In an ever more complex and globalized world our students learn to creatively solve abstract problems by plumbing the depths of visual experience and reaching beyond to other ways of knowing.

Faculty Creative/Scholarly Activities (Contributions to Regional Infrastructure)

Appendix A: Selected highlights, from the last six years (2014-2020), represent a consistently high level of professional activity and scholarship/creative accomplishments from seven full-time Art Faculty. We are a diverse group with criss-crossing interests and activities on a regional, national, and international scope. Artists and Art Historians often assume the role

of curator, scholar, designer, workshop leader, writer, critic, speaker, business person, board member, juror, grant strategist, blogger, digital media navigator, collaborator, artist-in-residence, or juror to create partnerships to other artists, businesses, institutions, and organizations in the region and beyond.

Student Success (High-impact Practices, Individualized-Learning Opportunities, Retention)

Appendix B: Selected student accomplishments come from students with excellent studio art training who often have majors/minors in Design Arts, Education, and Psychology. Many are fifth/sixth year seniors who receive highly individualized learning opportunities through Advanced Classes, Independent Study, Senior Show, Art Study Abroad programs, participation in Academic Excellence Symposium, and Internships. Some go on to graduate school. Some become teachers, artists, entrepreneurs, professors, and more. In studio classes we quickly get to know each student's "story", talents, and desires. Some degree of retention depends on a student's luck with health and finances, but we can maximize retention by providing the best possible education in a congenial and inclusive atmosphere where students have the opportunity to succeed.

Appendix A. Selected Art Faculty Accomplishments (2014-2020)

Solo Exhibitions:

Berel Lutsky: *Dystopian Landscapes*, Gallery 2622, Milwaukee WI

Alison Gates, Foster Art Gallery, Westminster College, New Wilmington, PA.

Through the Veil, (Kristy Deetz paintings), Urshel Gallery, The Southwest School of Art, San Antonio, TX.

There is Thunder in Our Hearts, (Sarah Detweiler photos), Steinhilber Art Gallery, UW Oshkosh, WI. and Westminster College, New Wilmington, PA.

Considerations of Self & Space, artwork by Lisa Wicka, The Compound Gallery, Oakland, CA.

Group Exhibitions:

Washed Over, Berel Lutsky's portfolio of lithographic prints exhibited at Southern Graphics Council International conference, San Juan Puerto Rico in April 2020.

Devil's Dictionary First Round with Vox Populi at Gallery 224, Port Washington, WI, (Berel Lutsky)s show travelled to venues in Washington DC and Miami, and is still travelling.

Vox Populi Members Show, (Berel Lutsky) Abel Gallery, Stoughton, WI and Response as part of Vox Populi at ArtHelix Gallery, Brooklyn, New York, Art Basel in Miami, Toolbox Gallery in Berlin, and UW-Green Bay-Manitowoc.

Wisconsin Idea Alphabet, Berel Lutsky collaborative large print to created and shown at the Hardy Gallery, Ephraim WI, and then at the Hamilton Wood Type and Printing Museum, Two Rivers WI.

Through the Lens; Unique Perspectives of Milwaukee Jewish Photographers, Milwaukee JCC, Milwaukee, WI.

The Same but Different; Six Artist Explore Their Relationship to the Land, Gallery 224 Port Washington, WI. In connection with exhibit Berel Lutsky's work is featured at Boerner Mercantile Building & Niederkorn Public Library

Flash Collective (Berel Lutsky), Austin Print Fair, Austin, TX; Noble Swede Gallery, La Grange, TX.

SeeME.com an on line and actual gallery, Berel Lutsky's work shown in Long Island City Gallery, Art Basel/Miami, part of a large-scale digital art project in Times Square, and included in The Exposure Award; Animal Collection book published hard cover and on-line with images briefly on display at the Louvre.

Flashpoint: Material/Intent/Fused, traveling exhibition (Kristy Deetz) Piedmont Arts Galleries, Martinsville, VA; University of Southern California, Chico, CA; Susquehanna Art Museum, Harrisburg, PA

Compulsory Measures, International Museum of Art and Sciences, Mc Allen, TX. The Pauly Friedman Art Gallery, Misericordia University, Dallas, PA. The Art Museum, SUNY Potsdam; Esther Prangley Rice Gallery, McDaniel College, Westminster, MD. (eight-person show including paintings by Kristy Deetz).

National Juried Exhibition, First Street Gallery, NYC, Peter Colon juror, Assoc. Dir., DC Moore Gallery, NYC

Wisconsin Triennial: Survey of Contemporary Art in Wisconsin, (Kristy Deetz's paintings) Museum of Contemporary Art, Madison, WI.

Strange Paradise, First Street Gallery, NY, NY, Steven Harvey, curator, includes Kristy Deetz painting).

Heated Exchange, traveling show (including Kristy Deetz encaustic paintings), Capital One, Richmond, VA; Cal State University-Dominguez Hills, Carson, CA, California Center for the Arts, Escondido, CA; J. Wayne Stark Galleries, Texas A & M University, College Station, TX.

FABRICation, 8-person traveling show, co-curated by Kristy Deetz and Reni Gower (also exhibitors), Sheppard Contemporary and University Galleries, University of Nevada, Reno; Crossman Gallery University of Wisconsin—Whitewater; Art Museum of West Virginia University, Morgantown, WV; Fine Arts Center Gallery, Bowling Green State University, OH; Avenir Museum, Colorado State University, Fort Collins, CO; Cummings Art Galleries, Connecticut College, New London, CT; Purdue University Galleries, West Lafayette, IN. Claypool-Young Art Gallery, Morehead State University, Morehead, KY; A.D. Gallery, University of North Carolina—Pembroke, NC

Shifting Ecologies, The Painting Center, (Kristy Deetz painting) 547 W. 27th St., NY, NY. (national juried)

Stronger Together: Celebrating Women Artists, Woman Made Gallery, (Alison Gates), Chicago, IL,

Transitions and the In-Between, Rabbit Gallery, Appleton, WI (Alison Gates) with Dr. Daniel Meinhardt).

Form Follows Function, Hardy Gallery, (Alison Gates) Ephraim, WI.

Positive/Negative Uncanny Valley, Slocumb Gallery, (Alison Gates), Johnson City, TN.

Intimate Systems, 100state, Madison, WI. (Alison Gates with Dr. Daniel Meinhardt)

International Women's Art Exhibition, (Alison Gates) United States Representative, Taiwan Kaohsiung Women's Center, 59ru de rivoli, Paris, and Tiatung National Ministry, Taiwan Yueh-mei Cheng, U.S. curator (traveling)

Making Change: The Art and Craft of Activism, (Alison Gates) Museum of Design Atlanta, (Betsy Greer, curator)

Exquisite Uterus Project, (traveling exhibition curated by Alison Gates and Helen Klebesadel), *Tipton Gallery*, East Tennessee State University, Johnson City; *Library Rotunda*, Southern Illinois University Carbondale; *The Five-Year Anniversary Exhibition*, Steinhilber Gallery UW-Oshkosh; *Allies*, Lawton Gallery, UWGB; *The Art and Craft of Activism*, Museum of Design Atlanta.

New Orientalia, IAC Member's Exhibition, (Minkyu Lee), Yingge Ceramics Museum, New Taipei City, Taiwan

Contemporary Conversations, Invitational group exhibition, (Minkyu Lee), Timothy Cobb Fine Arts, Milwaukee, WI
16th New York-Tokyo Friendship Ceramic Competition, (Minkyu Lee), Nippon Gallery, New York, NY

CONTEXT (Minkyu Lee's artwork, Art Wynwood with Mindy Solomon Gallery), Art Miami Pavilion, Miami, FL
Wisconsin Artists Invitational, Minkyu Lee's ceramic sculptures, Timothy Cobb Fine Arts, Milwaukee, WI
6 x 6, Invitational Exhibition, (Minkyu Lee), Rochester Contemporary Art Center, Rochester, NY
Convergence and Transcendence, Expo Main Exhibition, invitational, (Minkyu Lee), The 8th Gyeonggi International Ceramic Biennale, Icheon Cerapia, Korea
All about Porcelain, juried group exhibition, (Minkyu Lee), The Clay Studio of Missoula, Missoula, MT
Makers & Mentors, Invitational group exhibition, (Minkyu Lee), Rochester Contemporary Art Center, Rochester, NY
Korean Vision, Invitational group exhibition, (Minkyu Lee), Patrajdas Contemporary, Ogden, Utah
Coast to Coast, Invitational ceramics show in conjunction w/NCECA, (Minkyu Lee), Elaine Erickson Gallery, Milwaukee, WI
RIT School for American Crafts Ceramics Alumni Exhibition, (Minkyu Lee's ceramic sculptures juried show in conjunction with NCECA), Katie Gingrass Gallery, Milwaukee, WI
Korean Contemporary Ceramics, Minkyu Lee's ceramic sculptures, The Korean Society, New York, NY
ZONA MACO Mexico Arte Contemporaneo Fair (Minkyu Lee's ceramic sculptures with Mindy Solomon Gallery), Centro Banamex, Mexico City, Mexico
Blue By You: An Exhibition of Cyanotypes, (Sarah Detweiler), UW-Marquette, WI.
Unhinged. (Group) Old Fort Howard Square. (Sarah Detweiler), Green Bay, WI.
Girls, Girls, Girls. (Group Exhibition). Subspace Gallery. (Sarah Detweiler), Madison, WI.
The 23rd Annual Pink Week Exhibition. (Group) Warehouse Artist Lofts. (Sarah Detweiler), Sacramento, CA.
The Bed Show. (Group) Lawton Gallery, UWGB, (Sarah Detweiler), curated by Dr. Stephen Perkins, Curator of Art.
Once Together, online international collaborative project organized and invited to participate by Ina Kaur. (Lisa Wicka), <http://oncetoegether.wixsite.com/together>
Touch, juried virtual exhibition, Woman Made Gallery, Chicago, IL. (Lisa Wicka), Juror: *Gina Lee Robbins*
Certum Tempus Portfolio Exchange, juried by Stephanie Alaniz and Edie Skeard, SGCI Puertografico 2020, Puerto Rico. *portfolio distributed, (Lisa Wicka), conference postponed (Covid19)
Open Studio, one-night exhibition at Officina Stamperia del Notaio, (Lisa Wicka), Tusa, Italy.
Relief, a Group Exhibition & Silent Auction for Puerto Rico, Chinatown Soup Gallery, (Lisa Wicka), NY, NY.
#newcollectorbk: The Print Edition, Ground Floor Gallery, (Lisa Wicka), Brooklyn, NY
Pressing Matters 2016, organized by Whiteaker Printmakers, Emerald Art Center, (Lisa Wicka), Springfield, OR
Flux: The Edge of Yesterday and Tomorrow, SGCI Conference, Portland, OR. International member exhibition held in conjunction with Southern Graphics Conference.
Print Work 2015, juried print exhibition at Artists Image Resource, (Lisa Wicka), Pittsburgh, PA.

Conference Panels/Professional Presentations/Curatorial Projects:

Go Big or Home; Streetroller Printing for Everyone, Berel Lutsky presentation, Southern Graphics Council International Annual Conference, Dallas, TX.
Throwing Lines, Berel Lutsky organizer, exhibitor, and curator for conference themed exchange portfolio for the 2017 Southern Graphics Council International Annual Conference, Atlanta, GA.
Prints in Particular Places, Berel Lutsky's outdoor print installation proposed, created, installed for the 2015 Southern Graphics Council International Annual Conference, Knoxville TN.
ReallyBIGPRINTS!! 4.0 for July 2020, and continuing to mount shows of the prints from past RBP's – 2019 exhibits include the 2018 prints at the Aylward Gallery, UW Oshkosh-Fox Cities Campus, and a showcase of the 2014 and 2016 prints along with a live demo at the Weidner Center at UW Green Bay. The prints from 2020 are booked into 4 venues for 2020-2021 and a showcase of the 2014-2018 prints will be shown in Milwaukee in October 2020.
Minkyu Lee, Colloquium Lecture Series, University of Wisconsin, Madison
RIT School for American Crafts Ceramic Alumni Show, Minkyu Lee curator and exhibitor, Katie Gingrass Gallery, Milwaukee, WI. and in connection with the 2014 NCECA Conference.
COAST TO COAST, Minkyu Lee co-curator (with Elaine Erickson) and exhibitor, Elaine Erickson Gallery, Milwaukee, WI and in connection with the 2014 NCECA Conference.
Exhibiting Artist and Curator. Renegade, Low-Brow & Outsider Art. Arketype Design Studios. Green Bay, Wis. Curated and organized every aspect of this exhibition about renegade, low-brow and outsider art. This exhibition featured the first-ever curated group work by outsider artist and musician Wesley Willis from the band The Wesley Willis Fiasco. Wesley Willis Documentary Film Consultant. Chicago filmmaker Andrew Reinke reached out to Professor Detweiler to consult on the Green Bay portion of his documentary on Wesley Willis. Having researched and taught extensively about Willis' visual art and music as well as having curated the first exhibition of his work, Sarah is seen as an expert on his work and life
Exhibiting Artist and Curator. Experimental Drawing & Sound. Arketype Design Studios. Green Bay, Wis. Sarah Detweiler curated, organized, and participated in the exhibition, featuring a mix of artists from the community, alumni, current faculty, and students. The exhibition was on the local art tour and Sarah exhibited with an opening, interactive performance, "Hold My Hand." This exhibition featured many live in-process/performative works that unfolded for the

audience, including music by University of Wisconsin-Green Bay faculty members Adam Gaines, Michelle McQuade Dewhirst, and Bill Sallak.

Exhibiting Artist and Curator: Arboretum Project, collaboration with Artist-in-Residence Brittanie Bondie & Photography III students that culminated in a group exhibition at Arketype Design studio in Green Bay, WI.

We Are Water, Photo Collaboration. Alicetown High School Art Class, Bimini, Bahamas.

"Walter Benjamin's Art in the Age of Mechanical Reproduction", Sarah Detweiler, speaker, Peninsula Art School, Fish Creek, WI.

"Size Queen: Harold Stevenson and the Politics of Looking." Invited Speaker. Fred Jones Jr. Museum of Art. University of Oklahoma

"Embodied Difference: Andy Warhol and R.C. Gorman Share a Meal." Sam Watson Invited Speaker. "Homecoming: Five Decades of American Art Studies at the University of Kansas.", Lawrence, KS

"Re-writing Childhood: The Legacy of Ursula Nordstrom." UW Sheboygan Speaker's Series.

"Where the Wild Things Are: Maurice Sendak and the Queering of American Childhood." Sam Watson presenter in panel session, 74th Annual SECAC Conference, Birmingham, AL

"Standing with Standing Rock in a Checkout Lane at Etsy: A Search for Indigenous Voices." Sam Watson presenter Association of the Arts of the Present 9. Oakland, CA

"The Art of Failure: Toward an Art History of Losers." Sam Watson Invited Speaker. Visual Culture Lecture Series, University of Minnesota-Duluth

"Making Sense of the Male Nude." Neville Public Museum in association with the UWGB Lawton Gallery of Art

"No Respect: Making a Case for Disco." Sam Watson presenter 72nd Annual SECAC conference, Roanoke, VA

"You've Got Male: Masculinity and Art in the 1990s." Sam Watson Co-chair and organizer for the session, 71st Annual SECAC Conference, Pittsburgh, PA

"Like a Big Boy Having Fun: Jason Rhoades and Masculinity in the 1990s." Sam Watson session presenter, 71st Annual SECAC Conference, Pittsburgh, PA

"Surrealism & The Art of the Game," Sam Watson, invited speaker, Hardy Gallery, Ephraim, WI

"Studio (54) Style: R.C. Gorman and the Politics of Disco Dancing, 20th Biennial." Sam Watson session presenter, Native American Art Studies Association Conference, Santa Fe, NM

"Where the Wild Things Weren't: Maurice Sendak, Homosexuality, and Childhood in 1964." Sam Watson presenter, 50th Anniversary Lecture Series, UW Sheboygan

"Out in the Cold: Margaret Keane and the Limits of Art History." Sam Watson session presenter, 70th Annual Southeastern College Art Conference, Sarasota, FL

"Art Happens: Amazing Women." (Artspace Session), College Art Association Conference, Chicago, 2020; panel session with interviews of women by women with long standing careers: Reni Gower and Virginia Derryberry, TeaYoun Kim-Kassor and Edra Soto, Patricia Briggs and Miriam Schaer, Kristy Deetz and Phyllis Bramson.

"Contemporary Painting and Materiality." Kristy Deetz Chair and Presenter, panel session, College Art Association Conference, Chicago, Hilton.

"Obsessive Compulsive Disorder vs Organized Chaos Delivers." Presenter and Session Co-Chairs, Kristy Deetz & Reni Gower, Professor of Painting, Virginia Commonwealth University at the Southeastern College Art Conference at Columbus College of Art and Design, Columbus, OH.

"Contemporary Painting and Materiality," Presenter and Session Co-Chairs, Kristy Deetz & Cheryl Goldsleger, Morris Eminent Scholar in Art, Department of Art, Augusta University at the Southeastern College Art Conference at Virginia Tech University, Roanoke, VA.

FABRICation, Kristy Deetz co-curator of traveling exhibition (13 national venues) with Professor Reni Gower, Painting and Printmaking Dept., Virginia Commonwealth University. **FABRICation** features works of art that incorporate a textile sensibility through elements of fabric and fabrication and that are encoded through the redemptive nuance of slow work wrought by hand.

"Reveal/Conceal: What Drapery Asks of the Viewer in Still Life Painting", Kristy Deetz Presenter in Still Life/Secret Life session at SECAC, Pittsburgh, PA.

"On the Trail of Piero della Francesca: Unveiling Idea and Image", Kristy Deetz Presenter in Art and Traveling (Inspiration from Far Away Places), College Art Association (CAA), NYC.

The Exquisite Uterus Project: The Art of Resistance Curatorial and Social Practice project co-curated by Alison Gates and Helen Klebesadel; international participation. The curators offered for sale "blank" cloth images of the female reproductive system online and invited participants to utilize the image in works of art to express their personal feelings about women's reproductive health. The 200+ finished works were collected and have been exhibited, the project has also been the subject of articles and presentations in the US and Puerto Rico.

The Flax Project: Interdisciplinary Social Practice begun in 2010, Alison Gates and Dr. Heidi Sherman (medieval historian) endeavored to grow and process flax into linen thread and cloth using Viking Iron Age techniques. This project provided university students with experience in experiential archaeology and art supplies for the Textiles studio. Additionally, we have presented our project at conferences, and have traveled to Denmark to improve our understanding. Flax Presentations: Scandinavian Hjemkomst and Midwest Viking Festival, Clay County, MN; UWGB

"After Thoughts" Green Bay Hobby Gardeners; Growing and Processing Flax: Green Bay Botanical Garden.
UWGB at Marinette, Director of Gallery, Lisa Wicka, 2014-2019, mounting 5-7 exhibitions a year, with each year receiving a Cook Fund Grant Award for workshops or visiting artist honorarium: Selected shows: 2015-16 *Vacation Nation*, prints by David Wischer; *Beautiful Uprising*, Latoya Hobbs with Skype artist talk; 2016-17 *On Your Mark*, Charles Gick with artist talk; *Wrapped Self*, Charcoal drawings by Sagan Newham with Skype artist talk; *Nothing to be Done*, paintings by Ben Grant with artist talk; *Student Exhibition*, juried by Liz Erlewine who also did a soft sculpture workshop and lecture on DIY culture; 2017-18 *Cielo & Tierra*, Alejandra Carillo-Muñoz with artist talk in Spanish class and Art History class; *Blue by You*, UWGB Photo exhibition organized by Sarah Detweiler; *Bring the Fire*, ceramics by Broc Allen with artist talk and activity with 3D class)

Visiting Artist / Residency:

Visiting Artist, Berel Lutsky, book printing and binding project, St. Norbert College,
Artist-in-Residence, Berel Lutsky, 2016-Present and ongoing. Anchor resident and printmaker, Studio 224, Port Washington WI. This is a residency funded by the Mary Nohl Foundation at a public access studio that had been primarily involved with photography to establish and develop printmaking.

Resident Artist, Kratzch Conservancy, ARTservancy, a partnership between Gallery 224, Ozaukee Washington Land Trust, River Revitalization Foundation, and Milwaukee Area Land Conservancy to promote the visionary work of artists and conservationists. Berel Lutsky three-year project; work to be shown 2021.

Artist-in-Residence, Kristy Deetz month-long residency, Buren College of Art, Ireland.

Erasmus Visiting Lectureship, University of Kassel, Germany. Kristy Deetz slide talks on personal artwork and "Contemporary Painting and Materiality," and student critiques.

Visiting Artist, University of West Virginia, Morgantown, WV. Kristy Deetz gallery talk and grad student critiques.

Visiting Artist, University of Nevada, Dept. of Art, Reno, NV. Kristy Deetz gallery talk/slide lecture and individual student critiques.

Visiting Artist, Dept. of Art, Connecticut College, New London, CT. Kristy Deetz gallery talk & student critiques.

Visiting Artist, James Madison University, Harrisonburg, VA. Alison Gates lecture with studio visits.

Visiting Artist/Guest Speaker, Alicetown High School, Bimini, Bahamas.

Visiting Scholar, University of MN, Duluth, MN, Sam Watson, public lecture, classroom presentation, meet with students.

Visiting Artist, Lisa Wicka at UW Barron County, Rice Lake, WI.

Visiting Artist, Lisa Wicka, lecture and transfer workshop at UW Marshfield, Marshfield, WI.

Artist-in-Residence, Lisa Wicka, month-long printmaking residency at Officina Stamperia del Notaio in Tusa, Italy.

Workshops:

Slip-Casting and Mold-Making, UW Madison's Art Department, Minkyu Lee workshop.

International Ceramic Workshop (Minkyu Lee mold-making and Slip-casting): The 8th Gyeonggi International Ceramic Biennale, Icheon Cerapia, Korea

Creating a Topography of Folds & Wrinkles (fabric painting), Kristy Deetz, Art Museum of West Virginia University.

Waxing Poetic (exploring ideas of text and textures in encaustic painting), Kristy Deetz week-long workshop at OxBow, the School of the Art Institute of Chicago's summer program in Saugatuck, MI

Collage and Poetry: Idea, Text, and Image, Inter-Arts workshop with Dr. Edward Ridsen, & Kristy Deetz, Oklahoma Fall Arts Institute, Quartz Mountain, Lone Wolf, OK.

Reveal/Conceal: Process & Content in Encaustic Painting, Haystack, Deer Isle, ME. Kristy Deetz two-week encaustic painting workshop.

Contemporary Approaches to Painting with Acrylic, Arrowmont Art Center, Gatlinburg, TN. Kristy Deetz one-week encaustic painting workshop.

Authored Publications/Reviews/Articles:

The Singular Adventures of Rabbit and Kitty Boy, Elm Grove Publishing, 2019. *The Singular Adventures of Rabbit and Kitty Boy*, features twenty paintings from Kristy Deetz's *Through the Veil* series with twenty accompanying short stories, by E.L. Ridsen, that play with the ideas and images of the paintings. The stories use gentle humor and clever conversations between two characters, Rabbit and Kitty Boy, to spark interpretation of the images and make connections with ideas from art history, theory, and criticism.

FABRICation, catalogue, Kristy Deetz co-curator notes and cover design, Virginia Commonwealth University, School of Art, 2014. Essay by Jessica Hemmings, Professor of Visual Culture and Head of the Faculty of Visual Culture at the National College of Art & Design, Dublin.

Surface Design Journal, Volume 42, No. 1, 2018, page 29 (Alison Gates), Mertens, Robert: "Cosmology in Repeat".

Etched Glass: a film review of Mirrors to Windows, The Artist as Woman" Alison Gates film review, Resources for Gender and Women's Studies: A Feminist Review, vol. 39, no. 1 (Winter 2018)

Making our Mark: SDA at 40, Surface Design Journal Vol. 41 no. 4, Alison Gates review of annual conference.
Toward Textiles, Surface Design Journal Vol. 39 no. 3 (Summer/Fall 2015) Alison Gate's review of multiple shows at the John Michael Kohler Arts Center.
Kyoung Ae Cho: One at a Time, Surface Design Journal Vol. 38, no.4 (Summer 2014) Alison Gate's review of solo show at Lynden Sculpture Garden.

Artwork Featured in Publications/Catalogues:

Encaustic Arts, on-line Magazine, Volume 6, Issue 1, Winter 2017, the issue features Kristy Deetz's artwork *Nested Narrative* on the cover and a 14-page article plus bio.

New Beginnings for Traditional Art Media: The Contemporary State of Textiles and Paper, by Dr. Nancy Palm, Asst. Professor of Art, Bravery, Volume 1, 3/15/2017 (digital journal from UNCP's College of Arts and Sciences).

Cover Artwork. Sarah Detweiler Photo, *The Art of Theatrical Design: Elements of Visual Composition, Methods, and Practice*. by Kaoime Malloy. Focal Press. Fall 2014.

NEW CERAMICS, March/April 2015: page 52, feature of ceramic sculptures by Minkyu Lee.

Surface Design Journal, Volume 42, No. 1, Spring 2018 page 29, Mertens, Robert: "Cosmology in Repeat".

Polemical Zine. Issue 11, Vol.1: Social. Pg 88-91 Web. Issue features Risographs by Lisa Wicka

Sarah Mills, "Reconstructing Experiences: Interview with Lisa Wicka", Createmagazine.com. 22 June 2018.

Create! Magazine, juried by Conrad Benner, the Jealous Curator. Aug/Sept 2018 Issue 10. Print.

Lisa Wicka, The Gathered Gallery, April 12, 2017.

Fresh Paint Magazine, juried by Danielle Krysa, the Jealous Curator. December 2015 Issue 10. Print.

"**Lisa Wicka: Internal/External Architecture**", Kate Mothes, Young-Space.com. 13 August 2015. Web.

Awards:

Student Nominated Teaching Award Nominee, UWGB, (all faculty and several more than once.)

Award for Excellence in Teaching, presented to Kristy Deetz, 2016 SECAC--Southeastern College Art Conference.

Graphis Design Annual 2015, Silver Award Winner, Somnambulists, (Kristy Deetz painting), Illustration Category, Graphis, New York, NY.

Honorable Mention, Literary Innovation, (Berel Lutsky) Juried National Exhibition Inspired by William Faulkner and Gabriel Garcia Marquez, Catapult Gallery, Southeast Missouri State University, Cape Girardo, MO.

Top 40 Award. Sarah Detweiler photo titled "Self-Portrait with Buddha, Phillips, Nebraska" (International Juried) Los Angeles Center for Digital Art. Los Angeles, CA

Merit Award, Minkyu Lee, *All about Porcelain*, Juror Beth Lo, The Clay Studio of Missoula, MT

Lifetime Membership in the International Academy of Ceramics (UNESCO, Geneva, Switzerland), Minkyu Lee,

Honorable Mention. Eight Counties Exhibition. Sarah Detweiler photo, John Michael Koehler Art Museum. Sheboygan, WI.

Best in Show, Alison Gates' artwork "Uncanny Valley", Juror Mika Yoshitake, Slocumb Gallery East Tennessee State University.

Merit Award, Lisa Wicka's mixed media print, *Contemporary Views*, juried exhibition at Lawton Gallery, UW Green Bay, Green Bay, WI. Juror: Molly Sampson

1st Place Fine Art Award, Lisa Wicka at Shawano Art in the Park 2019

Grants:

TEG, (Kristy Deetz), Reni Gower papercutting workshop, Professor Emerita, Virginia Commonwealth University.

Sustainability Teaching Development Grant, UWGB. Visiting UNM, Albuquerque, for Kristy Deetz to talk with Professors and observe studio and teaching activities in the Art and Ecology Program.

TEG, (Kristy Deetz), Virginia Derryberry Figure Drawing and Painting Workshops, Professor Emerita, UNC Asheville.

GIAR, OCD or Organized Chaos Delivers, co-chairs and presenters in session, Kristy Deetz & Reni Gower, Professor of Painting, Virginia Commonwealth University, annual SECAC Conference.

GIAR, Contemporary Painting & Materiality, chair/presenter in session, (Kristy Deetz), CAA Conference, Chicago.

GIAR, Dowels and Banksia Pods, Minkyu Lee artwork/research.

GIAR, Maple lumber, Minkyu Lee artwork/research.

GIAR. Funding to enter exhibitions and purchase artwork-shipping containers for Sarah Detweiler's photographs.

Teaching Enhancement Grant, Alison Gates, Partnership with NWTC Artisan Business Center Textiles Lab

PD Bremer Fund (Marinette). Lisa Wicka, to attend workshop at the Womens Studio Workshop in Rosedale, NY.

PD Bremer Fund (Marinette). Lisa Wicka, to work out of the Lower East Side Print Shop in NYC, NY.

PD Art Department Funding (Marinette). Lisa Wicka, to attend SGI Print Conference, Portland. OR.

UW Colleges Summer Research Grant 2018. Travel for artist residency, Officina Stamperia del Notaio, Tusa, Italy.

Board Memberships:

Canary Arts, Cedar Center Arts, State Board for Wisconsin Visual Artists, Hmong Foundation, North Eastern Wisconsin Art Council, Green Bay STEAM Engine, Sculpture Valley/Acre of Art (President, Alison Gates)

Professional Organization Memberships, Individual and Institutional:

National Women's Studies Association, Midwest Fiber Arts Educators Network, Surface Design Association, International Academy of Ceramics, Southern Poverty Law Center, ACLU. American Civil Liberties Union, Society for Photographic Education. National Organization, Center for Book Arts NYC, Woodland Pattern Milwaukee, Surface Design Association, Southeastern College Art Conference, College Art Association, NASAD

Professional Juror/Jury Panels:

Chair and Juror (Kristy Deetz), College Art Association's Distinguished Teaching of Art Award Jury, three-year term.

Juror: (Kristy Deetz) Student Honors Exhibition, University of Wisconsin—Oshkosh.

Juror: (Sarah Detweiler) Fox Valley Camera Club. Appleton, WI.

Juror: (Sarah Detweiler) Wisconsin Area Camera Clubs Organization, Green Bay, WI.

Juror: (Lisa Wicka) Re-Imagining Otherness: A Juried Exhibition at Pratt Institute in conjunction with Arts, Creativity, and Global Crisis Conference. Brooklyn, NY.

Juror: (Lisa Wicka) Upcoming Student Exhibition UW Eau Claire. Eau Claire, WI.

Juror: (Sam Watson) Boys & Girls Club, Chalkfest. Green Bay, WI

Appendix B. Select Student Accomplishments

Employment:

Assistant Professor of Photography. Black Hawk College. Moline and Galva, Ill.: Andrea Oldenburg.
Librarian & Asst. Professor, Steelcase Library, Grand Valley State University. Allendale, MI, Erica Millspaugh.
Lecturer, Kansas City Art Institute, Kansas City, MO, Johanna Winter.
Art Teacher. Pulaski Public Schools. Spencer Karls (Teacher of Distinction); Stangel Elementary School. Meg Ryan; Bayport High School, Allysin Carlovsky; Bayport High School, Daniel Klewer; DePere East High School, Jenifer Beyers; DePere West High School, Stacy Bloomer; Pulaski Public Schools, Pulaski, WI, Lindsey Pryzbylski (Golden Apple Teaching Award); Hillsboro School District, Julie Johnson.
Founder/Director, Creative Programs, (elder therapeutic programs (art), San Francisco, CA, Jodi Lieburn Chimenti
Art Instructor, NWTC, Ceramics, Tommy Mlodzic; *Adjunct Faculty, N. Hennepin Community College.* Josh Woof.
Tattoo Apprentice. Skinny Buddha Tadoo. Billy Wenner
Owner: A LA CRATE Rentals (made and found rentals—furniture and goods made by Wisconsin artists), award winning business, Monona, WI, Sarah Mullins.
Owner, Cuff Farms, Hortonville, WI, Maggie Cuff
Menswear Designer at Landsend, Dodgeville, WI, Corey Lindsmeier
Managing Editor, Surface Design Journal, Lauren Sinner
Designer/Owner, Michael Cypress Studio/Showroom, Seattle, WA, Michael Cypress
Designer/Owner, Ebanie and Ivorie LLC, Ebanie Schmidt
UWGB Multimedia Specialist. Donna Mleziva; *UWGB Web Designer,* Brandon Langer
Art Director at NorthCoast Productions and fine artist (murals, animation video production, founder of Hip--Hop Collective and Apocalyption), Green Bay, WI, Andrew Linskens
Senior Graphic Designer Optios and Fine Artist (painting), San Diego, CA, Scott Vanidestine
Yonder Art Studio, printmaking workshop and exhibition space, Algoma, WI, Don Krumpos
Trackside Design LLC, custom murals, paintings, and graphic design, Green Bay, WI, Beau Thomas
Freelance Illustrator, Minneapolis MN. Jenna Freimuth.
STEAM Instructor & Mentor. Boys & Girls Club of Green Bay. Jason Houge
New Media and Video Coordinator, Green Bay Packers. Tyler Gajewski
Designer/Photographer, Nei Media Group. Lake Geneva, WI. Kayla Ermer
Photographer. Travel Channel on Set Production Still Photographer. Alton Olsen.
Official Press Photographer. Kitsune Kon Inc., Appleton, WI. Andrea Frederick
Instructor: Peninsula Art School, summer 2017, Kasey Hembel
Owner: Patios Preferred. Michael Arendt
President. Sunset Hill Stoneware. Neenah, WI, Chris Rand.
Photographer, Madison, WI. Yee Yang.
Director, Loure Design Studio, Alex Hopkins
Graphic Artist, Sports Impressions (Screen Printing & Embroidery), Wisconsin Dells, WI; *Freelance Artist; Business Owner, NEEDS Pottery,* Oxford, WI (hand-built pottery)., Ranita Hannen
Curator, UW-Green Bay Lawton Gallery. Emma Hitzman
E-Commerce Content Specialist, Green Bay Packers. Adam Dax
Owner, McFarlane Studios. Kate McFarlane.
Owner, Amanda Lea Photography. Amanda Russum
Owner, Sondersweet Photography and Fine Art, Cassandra Raymond
Photographer & Designer, Best Version Media. Laura Wire
Owner, Sadie Cheyenne Photography. Sadie Cheyenne
Designer. New Game Concepts at Bay Tech. Whitney Lynn Froelich.
Inside Sales Specialist, KI Furniture, Green Bay, WI. Blair Wautlet and Amanda Urmanski
Self-employed Designer. Kim Fischer
Community Engagement Manager, Door Country Maritime Museum. Carri Dorski
Project Coordinator for Sign Sales LLC and Laser Engraving Specialist, Rol-Tec, Heather Brianna

Graduate School:

MFA Candidate (Ceramics), University of Montana, Bozeman, Heather Schroeder, 2019.
MFA Candidate (Painting), University of Arkansas, Fayetteville, Adam Fulwiler, 2019.
MFA Candidate, Otis School of Art. California. Kyle Schwingel. 2019.
MFA Candidate (Photography) University of Wisconsin, Madison, Kayla Bauer, Feb 2019.
MA (Art Therapy) Mount Mary's University, Milwaukee WI, Emily Giles, 2018 and Katelynn Chizzo, 2019.
MFA (Printmaking) University of Tennessee, Knoxville, Johanna Winters, 2017.
MFA (Applied Craft) Pacific Northwest College of Art, Lauren Sinner, 2017.

MFA (Applied Craft) Pacific Northwest College of Art, Alicia DeBlaey, 2017.
MA (Museum Studies) University of Wisconsin, Madison. Erin Rose, 2015.
MFA (Photography) Peck School of the Arts. UW-Milwaukee. Eric Roman Beining, 2014.
MFA (Painting) University of Illinois, Urbana-Champaign, Scott Vanidestine, 2014.
MFA (Fashion Design) University of Wisconsin, Madison, Cory Lindsmeier, 2012.
MFA (Textiles), Arizona State University, Tucson, AZ, Mindy Wittcock, 2008.
MFA (Multi-Disciplinary Studies), Maryland Institute College of Art, Jodi Lieburn Chimenti, 2007.
MFA (Fibers) University of Washington, Seattle, Michael Ceyress, 2006.
MFA (Jewelry Metals) Kent State University, Barbi Gossen, 2006.
MFA (Painting) Miami University of Ohio, Danica Oudeans, 2006.

Publications:

Art Students consistently have artwork selected and/or chosen for Rising Phoenix Award, Sheepshead Review. Jenna Freimuth & Mindy Sue Wittcock, The Wondermakers Collective cover feature, *Indiana Review* Fall 2019. Adam Fulwiler, Artwork featured in *Artdose*, Milwaukee and Columns: Artist Spotlight, for Fox Cities Magazine. Dane Schumacher, Artwork published in *The Daily Cardinal*, 2019, UW-Madison Newspaper Publication.

Exhibitions & Awards:

Art Students consistently have artwork or Art History presentations at the Academic Excellence Symposium.
Art Students consistently exhibit artwork in the Juried Student Exhibition and receive awards by the juror who is an artist, art professor, curator, art historian from outside the University. The University community, art faculty, and external foundations/organizations (like the Kress Foundation) sponsor cash awards and purchase prizes.
Art Students frequently have work juried into the Neville Public Museum Art Annual, Green Bay, WI.
Art Student work is featured regularly at the Green Bay Mayor's office.
Cristian Andersson commission to paint a series of works 50th anniversary of Fox Valley Symphony Orchestra.
Melissa Murphy and Sunshine Tourtillott, 38th Annual College and High School Photography Contest. Photographer's Forum magazine, 2018.
Dan Schumacher 1) youngest artist every selected to participate (three paintings) in highly selective exhibition, The Wisconsin Triennial, Madison Museum of Contemporary Art; 2) Senior Exhibition (paintings) online showcase Southeastern College Art Conference. 3) paintings juried into the Neville Public Museum 74th Art Annual, 2019; 4) 39th Annual Secura Juried Fine Arts Exhibition, The Trout Museum of Art, Appleton, WI.
Laura Schley, 2nd place, The Hardy Gallery, 55th Annual Juried Exhibit, July, 2017.
Beau Thomas, awarded the UWGB 50th Anniversary Mural commission, UWGB Alumni Association, 2016.
Lauren Sinner, Katelyn Chizzo, Cass Raymond and Nate Nichols are awarded the UWGB Chancellor's Leadership Medallion, 2013, 2016, 2017 & 2018
Cass Raymond: Philanthropic Educational Organization Scholarship, Green Bay Chapter, 2016-17, \$5000,
Cass Raymond, Adam Fulwiler, Kerstin Torgersen and Ranita Haanen, Scott Vanidestine, Kerie Throw are selected Studio Assistants for Kristy Deetz's workshops at renowned art centers of Oxbow (School of the Art Institute Chicago program Saugatuck, MI), Haystack (Snowmass Village, CO) and Arrowmont (Gatlinburg, TN)
Scott Vanidestine and Adam Fulwiler receive full scholarships to attend Anderson Ranch painting workshops with internationally acclaimed artists, 2014 & 2016 respectively.
Blair Wautlet and Adam Fulwiler, *Synthesis*, two-person Exhibition at ArtGarage, Green Bay, WI and one-person exhibitions at James May Gallery, Algoma, WI.
Adrianna Shuler receives recognition for service to the American Intercultural Center, 2017.
Sunshine Tourtillot: 1) Exhibiting Artist. Black, White and Metallic (juried exhibition); 2) Artless Bastard. De Pere, WI; 3) Exhibiting Artist. New Visions (juried exhibition). Marshfield Clinic. Marshfield, WI., 2018.
Amanda Urmanski, (ceramics/sculpture), 2020 Wisconsin Artists Biennial, Museum of Wisconsin Art, Milwaukee.
Maureen Mercier (sculpture), Ebanie Schmidt (textiles) and Sunshine Tourtillott (photography), Awards of Merit, NE Chapter of Wisconsin Visual Artists Awards, 2019.
Ebanie Schmidt, 1) second place in WiSys Innovation Showcase "PIVOTAL" (a hypoallergenic, easy-to-use, comfortable belt designed for outdoor enthusiasts along & blue-collar workers.); 2) belt was also presented in WiSys' Innovation in Aging competition, 2019; 3) received **first** UW-Green Bay Entrepreneurship Program Alumni Award
Barbi Gossen '03 has constructed all of the original UWGB Distinguished Alumni Award trophies since 2015.