



Director of Art Street Search Committee
Office of Human Resources
University of Dayton
300 College Park
St. Mary's Hall, Room 118
Dayton, Ohio 45469-1614

March 29, 2012

Dear Search Committee:

Please accept this letter of application for the position of Director of Art Street at the University of Dayton. Based on my experience, I believe myself to be an excellent candidate for this position and ask you to consider my professional qualifications and my broad background in support of this application. In this letter, I will highlight several accomplishments that are relevant to this position and summarize my qualifications. The experiences referenced in this letter were earned while serving in a number of positions including: Director of Visual Arts at Interlochen Center for the Arts, Gallery Director at Indiana State University (ISU), Program Director at the Music and Arts Center for Humanity (MACH), and Visiting Assistant Professor of Art and Gallery Manager at the University of Bridgeport (UB).

I am currently Instructor of Art at the Leelanau School, a boarding high school whose curriculum is centered on five senses learning. I became familiar with Art Street and the University of Dayton last summer when I served as an Artist-In-Residence with Blue Sky Project. My participation in this program gave me the opportunity to get to know the arts community in Dayton and my experience was so positive that I was in the process of moving to Dayton when I received the offer to teach at the Leelanau School.

Over the past two decades, I have been building a wide range of experience as an artist, an educator, a curator and an arts administrator. In my career I have been drawn to opportunities that have allowed me to be engaged with the arts from a community perspective. Additionally, I have worked towards greater and greater innovation in concept and practice while working to infuse artistic understanding into cultural and educational contexts. In terms of this position, I believe that you will find me to be a candidate with an excellent blend of creative and collaborative understanding, strong organizational skills, and practical experience as well as someone who is skilled in a multitude of areas.

At the Music and Arts Center for Humanity, I had great success with a program called Neighborhood Studios and my experience with this program earned me experience with connecting artists with the community, program development, and fostering community involvement. This was a program that I helped develop from its inception and managed through its first year of operation. The premise of the Neighborhood Studios program was to provide practical work experience in the arts for high school students from the City of Bridgeport. Resident artists in a variety of disciplines were brought in to run studios for an eight-week period during the summer and produce products and services that would be made available to the community. Youth candidates for this program were competitively selected through a rigorous course of interviews, portfolio reviews, and try-outs and were then placed in the appropriate studio as paid apprentices. This program was developed with the support of a number of resources including: the Office of the Mayor of the City of Bridgeport, WorkForce, a grant from the National Endowment for the Arts, the University of Bridgeport, the greater Bridgeport School District and a number of other community organizations. In the first summer of Neighborhood Studios, we ran studios in jazz ensemble, ceramics, graphic design, photography, and gallery management and hired 50 apprentices. In addition to the work the apprentices did in their assigned studios, they also participated in a variety of professional practices seminars, public presentations, public art projects and the program culminated with the live presentation of the program on a local cable channel. For the second summer, we were able to add studios in television production, web design and theater and we placed 75 apprentices.

As Gallery Director at Indiana State University, I gained experience as community liaison and was able to further develop my skills in organizational grant-writing, curation, and program operation and continuity. Each year, the University Art Gallery presented a program of professional exhibitions, lectures and visiting artist activities that was, in part, funded by an organizational grant from the Indiana Arts Commission. The exhibition and lecture series was put together through the review of a national call for portfolios, invitations to prominent artists and scholars, and through topical exhibitions that I developed, organized, and curated. Working with the Visiting Artist/Gallery Committee, we would develop a theme for each year's presentations, which was derived from commonalities we saw within the work of selected artists, contemporary trends we recognized, or issues that were important to local or national concerns. The exhibition schedule typically included two solo exhibitions, one of which was the Williamson Memorial Artist-in-Residence, two group exhibitions and a series of seven lectures or presentations by visiting artists and scholars. While I took over an established program with the University Art Gallery, I am proud of the work I did to elevate the program in terms of prestige and national and international prominence. In my five year tenure as Gallery Director, I can boast such exhibitions as: *New Works/New Europe*, a major international exhibition with work from artists in Sarajevo, Zagreb and Ljubljana, *Philip Pearlstein: Models and Other Objects*, *Zhi Lin: Crossing History / Crossing Cultures*, *Kay WalkingStick: A Mythic Journey-Three Decades of Painting*, *Against Tradition: Contemporary Trends in Printmaking*, *Footcandles: History and Process in Contemporary Photography*, and *Extraordinary Things: A Study of Contemporary Art Through Material Culture* and presentations by such visiting artists and scholars as: Eve Andrée Laramée, Noah Jemisin, Lyle Rexer, Judy Collischan, Leatrice Eiseman, and Linda Weintraub. The purpose of this program was to connect Indiana State University students and the local and regional communities of Terre Haute and western Indiana with the world of contemporary art. I feel that we were able to do this with sensitivity and in a highly articulate and purposeful manner. In addition to facilitating this connection, the program also helped to spur the development of the Cultural Alliance of Terre Haute, an organization dedicated to the promotion of culture and the collaboration of cultural organizations within the community.

Finally, as Director of Visual Arts at Interlochen Center for the Arts, I was able to develop my experience in supervision and management, budget development and management and I also gained a good understanding of donor relations and fundraising. One of my responsibilities as division director was the hiring, training, and supervision of faculty and staff for the visual arts programs for Interlochen Arts Academy and Interlochen Arts Camp. Academy personnel included three full-time faculty members, one artist-in-residence and a secretary. Camp personnel included 20 faculty and staff included 10 studio assistants, 3 kiln technicians, a presentations/gallery coordinator, a studio technician and a secretary. This was a tremendous responsibility every year and one that I was able to utilize to develop and enhance the visual arts programs within the visual arts division. The other piece of my job at Interlochen was the design, construction and development of the Dow Center for Visual Arts, an \$8 million project which now houses the visual arts programs within a 36,000 square foot, state-of-the-art studio facility. In my role as Director, I worked with the campus engineer and Cornerstone Architects in developing the design and budget for the building construction and I also worked with the Institutional Advancement Office in raising the final \$3 million dollars for the project. With donors, it was my responsibility to relate the various features of the building and the studios and tie those together with the visual arts curriculum in order to provide the educational vision for the project. Furthermore, once the building was completed, I became ambassador for the Dow Center and was relied upon to promote the project to alumni, donors, potential institutional contributors, the media, and a variety of visitors.

These accomplishments should provide some insight into the diverse experience I possess as an administrator and in the following pages, I will outline different aspects of my professional qualification in order to provide a more complete picture of my background. With my professional experience as an artist, teacher, administrator, curator, and a history of working as an arts advocate, I trust you will see a candidate with great potential. I feel that I am an excellent candidate for the position of Director of Art Street and believe that I would be able to make a meaningful contribution to the creative culture of the University of Dayton. I would be happy to participate in the interview process for this position and hope that you will be encouraged to learn more about my qualifications. I may be contacted by e-mail at ----- or by phone at ----- . I look forward to hearing from you.

Outline of Professional Experience

Strategic Planning: I began to learn about strategic planning at MACH when I received training from the United Way and used the skills I learned for program development. My work in this area continued at ISU with regard to assessing the programs and setting the direction of the University Art Gallery's visiting artist and exhibition programs. I also used my strategic planning skills with my involvement in the cultural community there as I served on the mayor's Downtown Redevelopment Process Committee and provided guidance for the development of the Cultural Alliance of Terre Haute. When I came to Interlochen, I was provided with scenarios planning training, which added a new dimension to my strategic planning skills by helping to forecast directions that could be valuable in a number of economic and cultural "scenarios." Through this training, I was engaged in helping Interlochen to understand areas in need of development.

Program Development: Administratively, I feel that my strengths lie in program development and assessment. While I have experience in many facets of administration including budget supervision and fund-raising, personnel management, facilities planning, marketing and communications, strategic and scenarios planning, I pride myself on my ability to develop programs comprehensively. Throughout my career, I have been drawn to opportunities that have provided these types of professional challenges. At the University of Bridgeport, it was developing a non-existent exhibition program into one of national stature within four years. At MACH, it was developing programs like Neighborhood Studios, which provided apprenticeship opportunities in the arts to inner-city youth, or ArtWorks, which utilized the arts to teach at-risk youth alternatives to violent, gang-based lifestyles. At ISU, it was taking an established exhibition and visiting artist program to the next level of prestige and recognition and working within the community as an arts advocate. At Interlochen, it was the challenge of overseeing the design and construction of a new state-of-the-art visual arts facility and raising the level of two visual arts programs (Interlochen Arts Academy and Interlochen Arts Camp) to coincide with the growth opportunities made available by the opening of the new Dow Center for Visual Arts.

Education: While at Interlochen, I was actively engaged with the implementation and development of a pedagogical initiative based on the teaching for understanding philosophies of Project Zero, which is based at Harvard University. Not only was my involvement with Project Zero influential in my own development as an educator, I also used this program to more effectively advance the curriculum of the visual arts programs, to help in the training of faculty and staff, and as a method of creating more diverse collaborative opportunities with the other creative and academic divisions on campus (dance, theater, creative writing, music, motion picture arts, math/science and liberal arts). The premise of teaching students the process of learning so that they can apply their abilities to other areas of their lives is also central to my own philosophy of bringing faculty and staff together in a team environment. This approach to education and training has been enormously influential in my own interest in interdisciplinary work and collaboration.

Collaboration: My interests in collaboration stem from my own work and connection to interdisciplinary approaches. After studying photography intensely at Parsons School of Design in working towards my BFA, I was really driven to look outside of the arts for inspiration. In graduate school, I became more involved with liberal studies research in American studies and materials studies. This research helped to develop my own visual sense of concept and my creative methodology. Throughout my career, I have really enjoyed acting as an advocate for the arts and embrace opportunities to work collaboratively within the community. At UB, I coordinated the foundations program and was responsible for acting as liaison with the Fine Art, Graphic Design, Industrial Design and Interior Design programs to ensure that each area's foundations requirements were being met. While I was at MACH, we worked with many community entities to facilitate our programs and found this endeavor essential in making sure the programs met the needs of our students. At ISU, I acted as a liaison between the Department of Art and the local/regional communities. Interlochen gave me the chance to use my Project Zero training to collaborate with the other creative divisions and academics in smaller projects and also through our yearly themes.

Supervision: My experience with supervision goes as far back as graduate school when I was a restaurant/bar manager and well as running the C.W. Post Printmaking Workshop. In the academic world, I have had numerous opportunities to supervise a wide variety of faculty and staff. At UB, I managed a small work study/volunteer staff in the gallery. At MACH, I supervised individual program directors, faculty and a variety of staff. At ISU, I supervised work-study students, graduate assistants and volunteers. With Interlochen Arts Academy, I supervised three full-time faculty and an artist-in-residence position and with Interlochen Arts Camp, I supervised twenty full-time faculty, ten studio assistants, two studio technicians, two kiln technicians and a presentations coordinator who handles the galley and all student presentations. Through this supervisory experience, I am well versed in the processes for hiring, scheduling and evaluating personnel effectively.

Budget Management/Fundraising: At ISU and at Interlochen, I have developed and managed significant budgets and I also have a familiarity with institutional reporting. I also have experience with institutional grant management and, at Interlochen, I was responsible for a number of restricted funds set up by donors. In addition to handling budgets, I also have experience with grant writing and working with the advancement offices of ISU and Interlochen to solicit funding from a variety of donor sources. From the time I was originally hired at Interlochen, I began work on the design and development of the \$8 million, 36,000 square foot Herbert H. and Barbara C. Dow Center for Visual Arts. I spent my first two years working with the campus engineer and Cornerstone Architects to design and construct a facility that addressed the needs of the various visual arts programs on campus while maintaining the construction budget during a time of economic instability. I am particularly proud of the flexibility that was designed in to the building and the many design features that I introduced to the project. In its completion the Dow Center for Visual Arts received a silver level LEED certification and was just awarded with the 2010 American Institute of Architects Michigan Award of Honor.

Coordinating Activities and Programs: Multi-tasking has always been one of my strengths and Interlochen Arts Camp has been my biggest challenges. With twenty full-time faculty, fifteen staff and a secretary, we serve three age divisions (8-12, 12-15 and 15-18 year olds) with two and three week programs. These programs run separately but are interconnected on a number of fronts and setting them up is a daunting task that takes incredible organization. Once the summer camp is set up, it also takes a great deal of flexibility and strong problem-solving skills to successfully and efficiently execute the program. At MACH, I oversaw twenty different programs for kids with disabilities and at-risk youth including the renowned MACH/Ailey Camp. In addition to the programmatic coordination I have experience with, I also have a great deal of experience coordinating facilities and resources.

Marketing Strategy and Materials: In my role as an administrator, I feel that I have an excellent awareness of presentation. From my work at ISU and UB, I have numerous catalogs, posters, and postcards that were created in support of the programs there. I would be happy to share samples of these materials upon request. At ISU, I also initiated and oversaw the development of a website, coordinating with university to maintain the stylistic integrity of the site while also creating a distinctive look for the gallery. At Interlochen, I was responsible for coordinating with the marketing and communications office in the publication of materials for marketing and recruitment. These materials are both printed and web-based.

Accreditation: While I have not been through a full NASAD accreditation review, I did participate in a NASAD self-study at Indiana State University. At Interlochen Center for the Arts, I was responsible for addressing several important post-accreditation review points for the Visual Arts Division to comply with National Association of Independent Schools (NAIS) criteria. Additionally, I served on two Independent Schools Association of the Central States (ISACS) accreditation teams, one for The Roeper School in Bloomfield, MI and the other for Shattuck-St. Mary's School in Faribault, MN. Through these intensive accreditation reviews, I have become extremely familiar with accreditation criteria and processes and how all of the components work together.

EDUCATION AND DEGREES

Masters of Fine Arts - Mixed Media, 1993
Long Island University / C.W. Post Campus, Brookville, NY

Graduate Studies - Fine Arts / American Studies, 1988 - 1990
University of South Florida, Tampa, FL

Bachelor of Fine Arts - Photography, 1988
Parsons School of Design, New York, NY

Associate of Arts - Studio Art, 1985
St. Petersburg Junior College, St. Petersburg, FL

TRAINING / PROFESSIONAL DEVELOPMENT

Project Zero/Teaching for Understanding, Interlochen Center for the Arts, 2006-2010

Grant-Writing Certification, The Quest Center, 2002

Outcomes Assessment Training, The United Way, 2000

Strategic Planning Training, The United Way, 2000

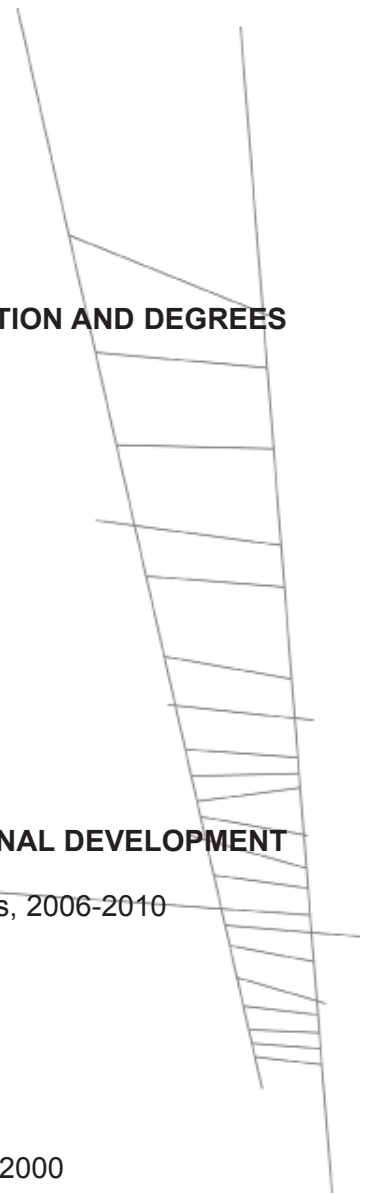
Television Production Certification, Soundview Community Media, Inc., 2000

PROFESSIONAL MEMBERSHIPS

College Art Association, member since 1994

International Sculpture Society, member since 1997

Southern Graphics Council, member since 2004



ADMINISTRATIVE EXPERIENCE

Director of Visual Arts Division, 2006 - 2010
Interlochen Center for the Arts, Interlochen, MI

Responsibilities: Supervise all aspects of Visual Arts programs for Interlochen Arts Academy and Interlochen Arts Camp including; staffing and daily operations; budget management; curriculum; recruiting; overseeing gallery and visiting artist programs; outreach. Also oversaw construction of the new \$8 million Dow Center for Visual Arts.

Gallery Director, University Art Gallery, 2001 - 2006
Indiana State University, Terre Haute, IN

Responsibilities: Curation of art exhibitions; staffing and daily operations; public relations and marketing; audience development; strategic planning; grant writing; fund-raising and budget management; overseeing internships; coordinating visiting artists and lecturers; overseeing Visiting Artist/Scholar & Gallery Committee and Gallery Advisory Board; community outreach.

Program Director, 2000 - 2001
Music & Arts Center for Humanity, Bridgeport, CT

Responsibilities: Management, coordination and staffing of 12 varied arts programs for youth at-risk in Bridgeport; management and coordination of arts components for 6 agencies within Bridgeport who deal with youth at-risk; supervision of 6 outreach programs throughout Fairfield County; participation in strategic planning and budgeting; planning and implementation of program curriculum; assisting C.E.O. with program development; installation and facilitation of all new programs; coordinating with marketing and development office on program promotion and public relations; assisting development and marketing office with special events and fundraising; service on the Mayor's Youth Advisory Board and Teen Training Sub-Committee.

Director - Bridgeport Neighborhood Studios Program, Summer 2000
Music & Arts Center for Humanity, Bridgeport, CT

Responsibilities: Development of program; coordination and staffing of this school-to-career arts apprenticeship program for inner city youth from 14 -18 years old; interviewing and screening of all applicants; scheduling and supervision of activities such as field trips, community service, team building workshops and special interest workshops; production of television documentary about the program; promotion and marketing of program; development, promotion and recruiting of 30 week in-school component.

Gallery Director, 1996 - 2000
The University Gallery, University of Bridgeport, Bridgeport, CT

Responsibilities: Curation of art exhibitions; staffing and daily operations; public relations and marketing; audience development; strategic planning; grant writing; fund-raising and budget management; sales; overseeing gallery internships; managing permanent collection; and coordinating with special events and university development; coordinating visiting artists.

Coordinator - Interdisciplinary Self-Portrait Project / Installation, 1999
Leadership, Education & Athletics in Partnership (LEAP) Summer Program, Bridgeport, CT

Responsibilities: Development, coordination and presentation of the "Urban Silhouettes" project with youth ages 11 - 17.

Program Consultant, 1998 - 2000
Music & Arts Center for Humanity, Bridgeport, CT

Responsibilities: Consultation and assistance with development and facilitation of programs; development of graphic design job-readiness program; assistance with marketing and promotion.

ORGANIZATIONAL GRANTS

Indiana Arts Commission Organizational Grant: 2005, 2004, 2003, 2002
University Art Gallery, Indiana State University, Terre Haute, IN

Supplemental Support Grant, 2002
College of Arts & Sciences, Indiana State University, Terre Haute, IN

Florsheim Art Fund Grant, 1998
Richard S. Florsheim Foundation, Tampa, FL

CURATORIAL EXPERIENCE

Gallery Coordinator, 2008 - Present
Visual Arts Gallery, Dow Center for Visual Arts, Interlochen Center for the Arts, Interlochen, MI

Gallery Director, 2001 - 2006
University Art Gallery, Indiana State University, Terre Haute, IN

Curator - *Extraordinary Things Project*, 1999 - Present

Gallery Director, 1996 - 2000
The University Gallery, University of Bridgeport, Bridgeport, CT

Curator - *Anxious Assumptions*, October - November 1998
Sharadin Art Gallery, Kutztown University, Kutztown, PA

Curator - *James Nestor: Recent Work*, February - March 1995
Carlson Art Gallery, University of Bridgeport, Bridgeport, CT

Performance Art Program Assistant, 1992 - 1993
Hillwood Art Museum, Brookville, NY

Curator, - *C.W. Post Printmaking Workshop Student Exhibition*, 1991 and 1992
Student Art Association Gallery, Long Island University / C.W. Post Campus, Brookville, NY,

WRITING

Williamson Memorial Artist-In-Residence Program, July 2005
University Art Gallery, Indiana State University, Terre Haute, IN

Zhi Lin: Crossing History / Crossing Cultures, October 2003
Frye Art Museum, Seattle, WA

Extraordinary Things: A Study of Contemporary Art through Material Culture, November 2002
University Art Gallery, Indiana State University, Terre Haute, IN

Jane Ingram Allen: A Retrospective, March 2001
Rome Art Center, Rome, NY

Seeing Through / Seeing Beyond: A Retrospective of the Work of Stan Brodsky, May 1999
The University Gallery, University of Bridgeport, Bridgeport, CT

"Protecting the Arts", February 24, 1993
The Pioneer, Long Island University / C.W. Post Campus, Brookville, NY



UNIVERSITY / COLLEGE / ACADEMY TEACHING POSITIONS

Instructor, 2011 - Present

The Leelanau School, Glen Arbor, MI

Teaching: Photography, Advanced Photography, Studio Art, Animation and Video Editing, Blue Sky Project (artistic collaboration)

Other Responsibilities: Yearbook (faculty advisor).

Instructor, 2006 - 2010

Interlochen Arts Academy, Interlochen Center for the Arts, Interlochen, MI

Teaching: Intro to Photo, Photography Studio, Printmaking Studio, Senior Thesis Seminar, Visual Arts Open Forum, Studio Research and Practice, Art History

Committees: Visiting Artist/Scholar and Gallery Committee (Chair), Division Directors Committee, Supervisors' Council, Project Zero, Artist as Revolutionary Committee

Other Responsibilities: ICA Visual Arts Division (Director).

Instructor, 2001 - 2006

Indiana State University, Terre Haute, IN

Teaching: Visual Arts in Civilization, Beginning Drawing, Art Appreciation, Gallery Management

Committees: Visiting Artist / Scholar and Gallery Committee (Chair), University Art Gallery Advisory Board (Chair), All-University Arts Committee, All-University Arts Events Subcommittee, Recruitment Committee, Sagamore Circle.

Other Responsibilities: University Art Gallery (Director).

Adjunct Professor, 2000 - 2001

Nassau Community College, Garden City, NY

Teaching: 2-D Design, Drawing I

Visiting Assistant Professor of Art, 1997 - 2000

University of Bridgeport, Bridgeport, CT

Teaching: Visual Organization, Color Theory, Drawing I, Drawing II, Drawing III, Printmaking I, Sculpture I, Intro to Computers, Typography, Senior Project

Other Responsibilities: The University Gallery (Gallery Director); Art Foundations Coordinator, Student Curriculum Advisement; Art Studio Supervisor; Student Art Association (Faculty Advisor); Theater Club (Faculty Advisor); Building Manager - Arnold Bernhard Arts & Humanities Center.

Committees: Gallery Review Committee (Chair); Campus Safety Committee.

Adjunct Professor of Art, 1994 - 1997

University of Bridgeport, Bridgeport, CT

Teaching: Drawing III, Printmaking I, Advanced Printmaking, Typography, Senior Project, Interdisciplinary Practices / Multi-Media Arts, 3-D Design

Other Responsibilities: The University Gallery (Gallery Director); Student Art Association (Faculty Advisor); Art Studio Supervisor.

Committees: Gallery Review Committee (Chair).

UNIVERSITY / COLLEGE / ACADEMY TEACHING POSITIONS (CON'T)

Adjunct Professor, 1995 - 1997

Nassau Community College, Garden City, NY

Teaching: Printmaking I

Other Responsibilities: Printshop management - supplies, equipment maintenance

Instructor, 1993

Long Island University / C.W. Post Printmaking Workshop, Brookville, NY

Teaching: Alternative Printmaking Techniques / Papermaking

Graduate Teaching Assistant, 1991 - 1993

Long Island University / C.W. Post Printmaking Workshop, Brookville, NY

Teaching: Fine Arts Printmaking Lab I-IV and assisted with Printmaking I-IV, Papermaking and Graduate Printmaking.

Other Responsibilities: Purchasing; facilities management; staffing; visiting artists.

OTHER TEACHING EXPERIENCE

Instructor, 2005, 2004, 2002, 2001

Art Day, Department of Art, Indiana State University, Terre Haute, IN

Teaching: Sculptural Forms/Experimental Casting, Developing and Presenting a Portfolio, Critiquing Works of Art

Instructor, 2000 - 2001

Bridgeport Neighborhood Studios, Music & Arts Center for Humanity, Bridgeport, CT

Teaching: Drawing, Television Production, Sculpture, Arts Resources

Instructor, 2000

Storm King Art Center, Mountainville, NY

Teaching: Art Appreciation Basics for Teachers

Instructor (Graphic Design Training Program), 1999 - 2000

Music & Arts Center for Humanity, Bridgeport, CT

Teaching: Photoshop, QuarkXpress, Introduction to the Mac / Word

Instructor, 1995

Connecticut Graphic Arts, Norwalk, CT

Teaching: Xerox Transfer Etching Workshop

Instructor, 1994

Pyramid Atlantic Center for Printmaking & the Art of the Book, Riverdale, MD

Teaching: Xerox Transfer Etching Workshop

Instructor, 1994

Manhattan Graphics Center, New York, NY

Teaching: Xerox Transfer Etching

Instructor, 1988 - 1989

The Upham Gallery, St. Petersburg Beach, FL

Teaching: Basic Black & White Photography

Teaching Assistant (Photography), 1986 - 1987

Parsons School of Design, New York, NY

Responsibilities: Assisted with Studio Lighting, Non-Silver Processes and B&W Printing classes; darkroom technician (color / b+w labs).

Artist-In-Residence, June - August 2011
Blue Sky Project, Dayton, OH

Artist-In-Residence, February - May 2011
Prairie Center of the Arts, Peoria, IL

Juror - *49th Annual Outdoor Art Fair*, April 2009, April 2010
ArtCenter Traverse City, Traverse City, MI

Artist-In-Residence / Student Tutorials, May 2004
University of Northumbria, Newcastle, U.K.

Lecture: Against Tradition: Trends in Contemporary Printmaking

Visiting Artist, November 2003
Indiana University of Pennsylvania, Indiana, PA

Lecture: Material Culture in Art

Workshop: Xerox Transfer Etching / Specialized Hand-Wiping Techniques

Juror - *BU Juried Undergraduate Exhibition*, March 2002
Bradley University, Peoria, IL

Guest Artist Graduate Critique, February 2002
Indiana University of Pennsylvania, Indiana, PA

Visiting Artist / Guest Critique, May 1993
Parsons School of Design, New York, NY

Lecture: Alternative Applications of Photographic Imagery

Visiting Artist, March 1993
Indiana University of Pennsylvania, Indiana, PA

Lecture: Installation Art and Multi-Media Applications

Workshop: Alternative Metal Casting Techniques

Visiting Artist, March 1992
Nassau County Museum of Art, Roslyn, NY

Lecture and Demonstration: Xerox Transfer Etching

VISITING ARTIST

RELATED EXPERIENCE

Master Printer (Jo Yarrington), 1992 - 1993
C.W. Post Printmaking Workshop, Brookville, NY and Fairfield University, Fairfield, CT

Intern, 1989
Graphicstudio Institute For Artistic Research, Tampa, FL

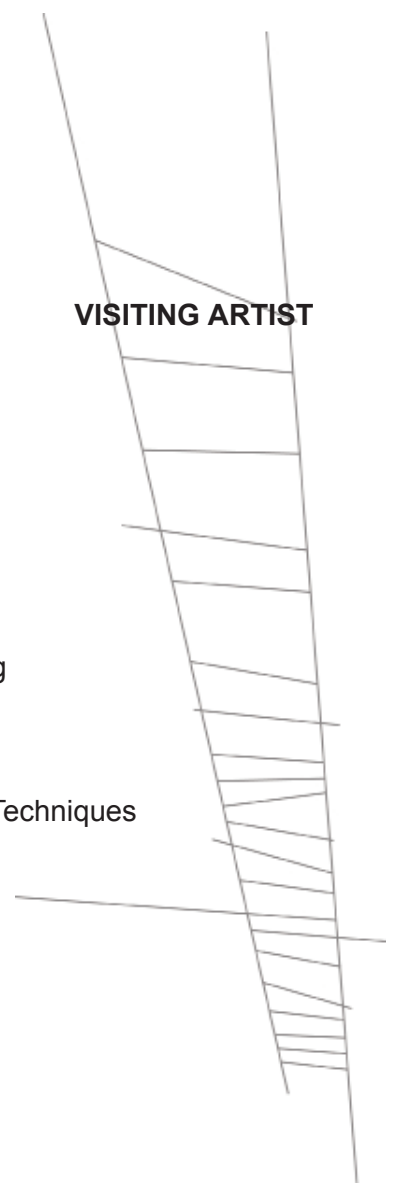
Studio Assistant (Printmaking), 1989 - 1990
University of South Florida, Tampa, FL

Custom Printer, 1988 - 1989
A.B. Custom Labs, Inc., St. Petersburg, FL

Studio Manager, 1986 - 1988
Whitehurst Photography, Inc., New York, NY

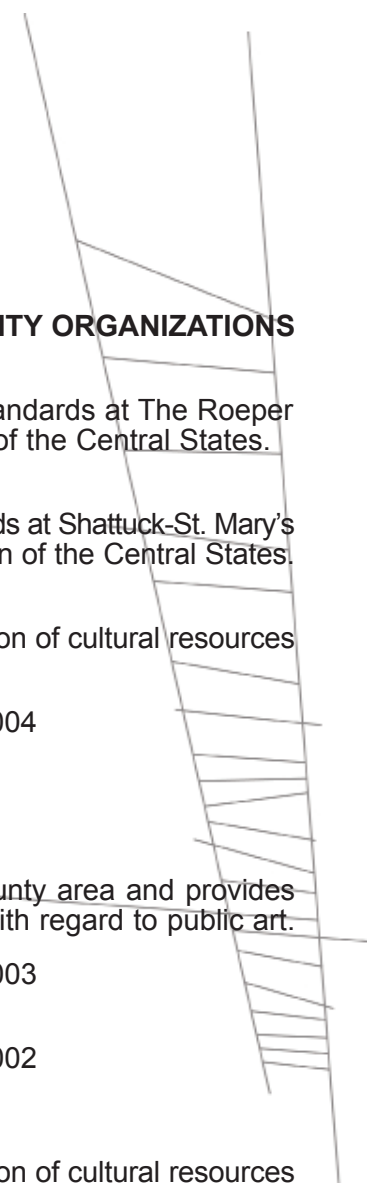
Photo-Research Assistant, 1987
Visions, I.V.I., Inc., New York, NY

Darkroom Technician, 1986 - 1987
Photography Department, Parsons School of Design, New York, NY



COMMITTEES AND COMMUNITY ORGANIZATIONS

- ISACS Accreditation Team Member, October 2009
* Part of a fourteen-member team that reviewed accreditation standards at The Roeper School in Detroit, MI for the Independent Schools Association of the Central States.
- ISACS Accreditation Team Member, October 2007
* Part of a thirteen-member team that reviewed accreditation standards at Shattuck-St. Mary's School in Fairbault, MN for the Independent Schools Association of the Central States.
- President, Cultural Alliance of Terre Haute, 2005 - 2006
* An association of cultural organizations dedicated to the promotion of cultural resources within the community.
- Indiana Arts Commission Panel for Individual Artist's Project Grants, 2004
* Reviewed grant proposals for funding consideration.
- Chair, Cultural Alliance of Terre Haute Grants Committee, 2004 - 2006
- Art Spaces Curatorial Committee, 2003 - 2006
* Committee is made up of arts professionals from the Vigo County area and provides curatorial assistance to the Art Spaces Founding Committee with regard to public art.
- Indiana Arts Commission Panel for Individual Artist's Project Grants, 2003
* Reviewed grant proposals for funding consideration.
- Indiana Arts Commission Panel for Individual Artist's Project Grants, 2002
* Reviewed grant proposals for funding consideration.
- Founding Member, Cultural Alliance of Terre Haute, 2002 - 2006
* An association of cultural organizations dedicated to the promotion of cultural resources within the community.
- Downtown Terre Haute, Inc., 2001 - 2006
* An association of downtown business and community concerns.
- Downtown Redevelopment Process Committee, 2001
* A committee to assist the City of Terre Haute and Hyett Palma consulting firm with developing "new thinking and new life" for the downtown area.
- Mayor's Youth Advisory Council, 1999 - 2000
* A committee to address youth needs in the City of Bridgeport, CT
- Mayor's Youth Advisory Council - Teen Training Subcommittee, 1999 - 2000
* A sub-committee of the Youth Advisory Council to address youth needs specifically for employment and academic advancement in Bridgeport, CT.
- Bridgeport Charter School for the Arts Advisory Committee, 1999 - 2000
* A committee to develop a proposed charter school with an arts pathway for grades K - 12, Bridgeport, CT.
- Bridgeport Artspace Development Project, 1999-2000
* A coalition of city and arts concerns to develop a proposed live / work space for artists in downtown Bridgeport, CT.
- Bridgeport Artists' Collective, 1999 - 2000
* A collaboration of artists in the greater Bridgeport area to provide resources, networking and opportunities.



COMMITTEES AND COMMUNITY ORGANIZATIONS (CON'T)

- "Festival of the Elements 2000" Organizing Committee, 1998 - 1999
 - * A committee to organize and coordinate an annual Arts & Music Festival in Bridgeport, CT.
- Cultural Animation Forum, 1999
 - * Developed by the Greater Bridgeport Business Council to address cultural development in Bridgeport, CT.
- University of Bridgeport Arts Task Force, 1997-99
 - * Developed to address issues of community interaction through the arts, Bridgeport, CT.

COMMUNITY ASSISTANCE

- Arts Illiana, 2001-2006
 - * Providing an ongoing loan of exhibition pedestals for Terre Haute's local art agency's exhibition program.
- Liaison - Bridgeport Sculpture Park, 1999-2000
 - * Introduced an independent group of sculptors to the City of Bridgeport and participated in bringing the public works to the city, including the works of artists Mark di Suvero and Peter Lumberg, Bridgeport, CT.
- Liaison - The Museum of Contemporary Impressionism, 1998-99
 - * Introduced the Museum of Contemporary Impressionism project to the City of Bridgeport, promoted the project in the southern Fairfield county area and facilitated their re-location to the city.
- Grant Advisor - Greater Bridgeport Arts Council, 1998
 - * Assisted with enterprise zone proposal for an artists' resources center in the downtown area in Bridgeport, CT.

VOLUNTEER WORK

- Workshop Director - Art Day, 2005, 2004
Indiana State University, Terre Haute, IN
- Presentation Assistance, 2002 - 2004
Arts Illiana, Terre Haute, IN
- Volunteer Coordinator, 2003
Crossroads Artsfest, Arts Illiana, Terre Haute, IN
- Workshop Director - Art Day, 2002
Indiana State University, Terre Haute, IN
- Volunteer Coordinator, 2002
Crossroads Artsfest, Arts Illiana, Terre Haute, IN
- Workshop Director - Art Day, 2001
Indiana State University, Terre Haute, IN
- Volunteer, 1999 - 2001
The Aldrich Museum of Contemporary Art, Ridgefield, CT
- Volunteer, 2000
Polkadot Playhouse, Bridgeport, CT

Taking to Water, October 2012 - January 2013
Swope Art Museum, Terre Haute, IN

Taking to Water, July 2011
Involvement Advocacy Gallery, Dayton, OH

Bad Seed, April - May 2006
University Art Gallery, Washington State University, Cheney, WA

Freaks of Nature, July - September 2004
Turman Art Gallery, Indiana State University, Terre Haute, IN

Goobers & Raisinets, November - December 1999
New Space Gallery, Manchester Community-Technical College, Manchester, CT

Kaz McCue: Recent Works, January - February 1995
Carlson Art Gallery, University of Bridgeport, Bridgeport, CT

In Small Things Forgotten, April - May 1993
C. W. Post Fine Arts Center, Long Island University, Brookville, NY

Tongue in Chic: 2 Perspectives, February 2004
Gallery 305, Illinois Central College, Peoria, IL

8 Contemporary Visions, January - February 2006
Peoria Art Guild, Peoria, IL

Winter Solstice IV: Standards & Shifts in Contemporary Art, December 2005 - January 2006
Arts Exchange Gallery, White Plains, NY
The Studio: An Alternative Space for Contemporary Art, Armonk, NY

Rhapsody in Bloom Outdoor Sculpture Exhibition, June - October 2005
Luthy Botanical Gardens, Peoria, IL

Off the Wall: Rethinking the Print, September - October 2004
New Art Center, Newtonville, MA

Gritty, August - September 2004
Dam, Stuhltrager Gallery, Brooklyn, NY

Outdoor Sculpture Annual, April - August 2002
Adelphi University, Garden City, NY

Sculpture at Carnegie Steel, June 2001
Carnegie Steel, Pittsburgh, PA

* Held in conjunction with International Sculpture Conference 2001

Bridgeport Sculpture Walk and Art at Remington Studios, July 2000
Festival of the Elements, Bridgeport, CT

Public Artifacts, September 1998
Three Rivers Arts Festival Gallery, Pittsburgh, PA

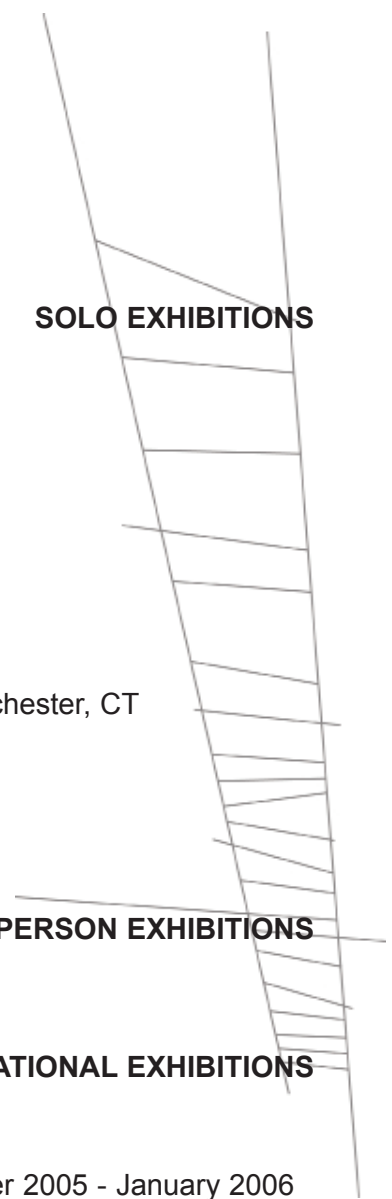
Aliquippa Embraces Art, July - August 1998
Aliquippa Alliance for Unity and Development, Aliquippa, PA

Heat Exhaustion, July - August 1997
Fine Arts Museum of Long Island, Hempstead, NY

SOLO EXHIBITIONS

TWO-PERSON EXHIBITIONS

INVITATIONAL EXHIBITIONS



INVITATIONAL EXHIBITIONS (CONT'D)

First Annual Alumni Art Exhibition, May - June 1997
Hillwood Art Museum, Brookville, NY

Somewhere Between Then and Now, December 1994
Hutchins Gallery, Brookville, NY

Mother, April 1993
Indiana University of Pennsylvania, Indiana, PA

Contemporary Printmaking Lecture Series, April 1992
Nassau County Museum of Art, Roslyn, NY

1989 Photography Invitational, May - June 1989
The Upham Gallery, St. Petersburg Beach, FL

New Spirit Summer Exhibition, July - August 1987
Wychoff Gallery, Brooklyn, NY

JURIED EXHIBITIONS

Of Memory, Bone & Myth: a National Photography Exhibition, April 2011
University of North Dakota/Third Street Gallery, Grand Forks, ND
* Noted Juror: Paul Cava, Owner - Paul Cava Gallery

North of the 45th, May - July 2009
DeVos Art Museum, Marquette, MI
* Noted Juror: MaryAnn Wilkinson, Former Curator of European Modern Art and Contemporary Art - Detroit Institute of Art

2008 Regional Biennial Juried Sculpture Exhibition, June - September 2008
Marshall M. Fredericks Sculpture Museum, Saginaw, MI

The Modern Landscape, September - November 2005
Springfield Art Association, Springfield, IL

61st Annual Wabash Valley Juried Exhibition, September - October 2005
Swope Art Museum, Terre Haute, IN
* Noted Juror: Susan Rosenberg, Assistant Curator of Modern and Contemporary Art - Seattle Art Museum

30th Bradley International Print and Drawing Biennial, March - April 2005
Bradley University/Peoria Art Guild, Peoria, IL
* Noted Juror: Judy Collischan, Ph.D., Noted Author and Curator

4th Minnesota National Print Biennial 2004, January - February 2004
Katherine E. Nash Gallery / University of Minnesota, Minneapolis, MN
* Noted Jurors: Siri Enberg, Associate Curator - Walker Art Center; Marjorie Devon, Director - Tamarind Institute;
John Scott, Artist / Professor of Art - Xavier University

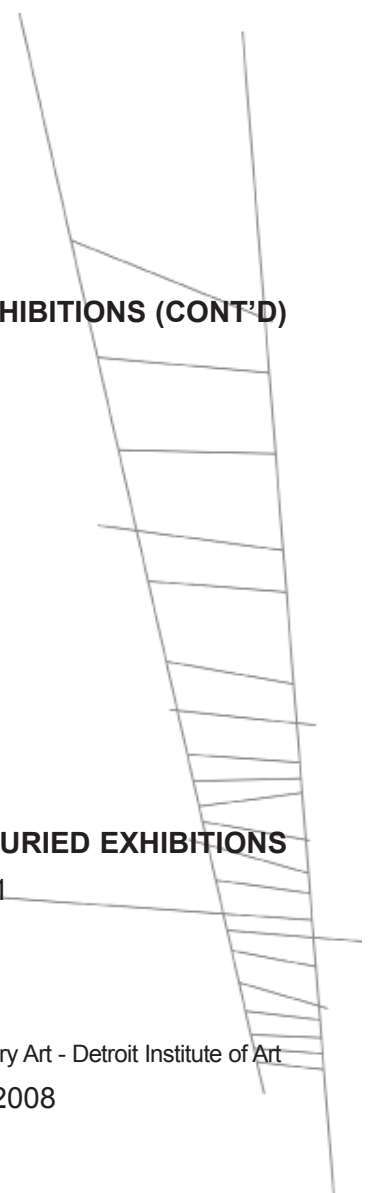
Peninsula Open Studios International Juried Exhibition, September - November 2003
Herbst International Exhibition Hall, San Francisco, CA
* Noted Juror: Marian Parmenter, Director - San Francisco Museum of Modern Art Artists Gallery

58th Annual Wabash Valley Art Exhibition, September - October 2002
Sheldon Swope Art Museum, Terre Haute, IN

Breaking the Rules, May - June 2001
Katonah Museum of Art, Katonah, NY

New Haven Paint & Clay Club 98th Annual Juried Art Exhibition, March - April 1999
Ely Slade House, New Haven, CT

4th Annual All Media Summer Exhibition, June - July 1995
Contemporary Artists Center, North Adams, MA
* Noted Jurors: Nohra Haime - Nohra Haime Gallery, NYC and Alejandro Anreus - Curator - Jersey City Museum



JURIED EXHIBITIONS (CONT'D)

38th National Exhibition of American Art, June - July 1995
Chautauqua Art Association Galleries, Chautauqua, NY

40th Annual Long Island Art Exhibition, May - June 1995
Heckscher Museum, Huntington, NY

* Noted Juror: Emma Amos, Artist

65th National Spring Exhibition, May - June 1995
National Art League, Douglaston, NY

* Noted Juror: Judy Collischan, Associate Director of Curatorial Affairs - Neuberger Museum of Art

All Media Summer Exhibition, June - July 1994
Contemporary Artists Center, North Adams, MA

* Noted Jurors: Ivan Karp - O.K. Harris Gallery, NYC and Clare Bell, Associate Curator - Guggenheim Museum

New Talent, March - April 1994
Florida Center For Contemporary Art, Tampa, FL

Contemporary Sculpture 1993, July - October 1993
Quietude Garden Gallery, East Brunswick, NJ

* Noted Jurors: George Segal, Artist and Isaac Witkin, Artist

Outdoor Sculpture 1993, June - October 1993
Manhattan Psychiatric Center, Ward's Island, NY

New Directions, June - July 1993
Pleiades Gallery, New York, NY

* Noted Juror: Judy Collischan, Director - Hillwood Art Museum

Westmoreland Art Nationals, June 1993
Westmoreland Community College, Youngwood, PA

1993 National Juried Exhibition, March 1993
14 Sculptors Gallery, New York, NY

* Noted Juror: Donald Kuspit, Art Critic

A Site for Emerging Artists, August - September 1992
Northport / B.J. Spoke Gallery, Huntington, NY

20th Open Competition: 2 and 3 Dimensional Work, March 1992
The Firehouse Gallery, Garden City, NY

* Noted Juror: Phyllis Braff, Art Critic - New York Times

Annual Juried Exhibition, May - June 1987
Salmagundi Club, New York, NY

TRAVELING EXHIBITIONS

Extraordinary Things: A Study of Contemporary Art through Material Culture
Hartman Center Art Gallery, Bradley University, Peoria, IL, November 2002
University Art Gallery, Indiana State University, Terre Haute, IN, November 2002
The University Gallery, University of Bridgeport, Bridgeport, CT, September 2000

Portraits in Words and Images

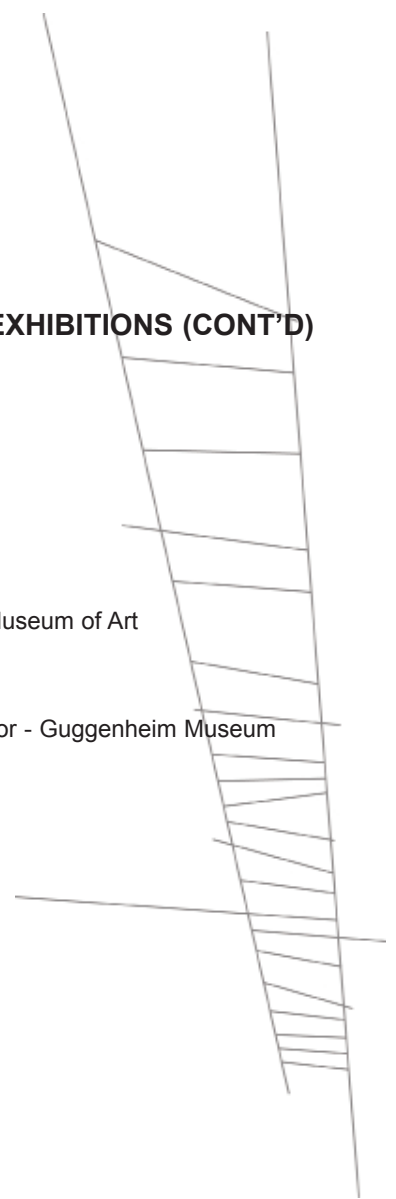
Harper Collins Gallery, New York, NY, October 1995

Keele University, Staffordshire, England, May - June 1995

Norrkoping Konst Forum, Norrkoping, Sweden, February - March 1995

Honolulu Printmaking Workshop, Honolulu, HA, October - November 1994

Pratt Institute of Fine Arts Center, Brooklyn, NY, September 1994



The BlueSky Project, August - September 2011

BlueSky Project Exhibition Space, Dayton, OH

The Great Kinetic-cut Sculpture Race, June 1999

International Arts & Ideas Festival, New Haven, CT

Small Works: Big Ideas, March - April 1999

Discovery Museum, Bridgeport, CT

Anxious Assumptions, October - November 1998

Sharadin Gallery, Kutztown University, Kutztown, PA

Between The Bridges, August - September 1997

Empire-Fulton Ferry State Park, Brooklyn, NY

Maximum Capacity, November - December 1995

Art Initiative's 148 Gallery, New York, NY

Mass Exposure, November - December 1994

Tribeca 148 Gallery, New York, NY

Thesis Exhibition 1993, May - June 1993

Hillwood Art Museum, Brookville, NY

Non-Violence: The Global Choice, April - May 1993

The B. Davis Schwartz Memorial Library, C.W. Post, Brookville, NY

100th Anniversary of Photography Exhibition, April 1991

Pinellas Park Arts Society, Pinellas Park, FL

40th Annual Festival of States Exhibition, October 1990

The Beaux Arts Gallery, Pinellas Park, FL

SELECTED GROUP EXHIBITIONS

FACULTY EXHIBITIONS

Visual Arts Faculty Exhibition

Visual Arts Gallery, Interlochen Center for the Arts, Interlochen, MI, 2006, 2007, 2008, 2009

Department of Art Faculty Exhibition

University Art Gallery, Indiana State University, Terre Haute, IN, 2005, 2004, 2003, 2002, 2001

ISU Department of Art Faculty Exhibition, November 2003

Shiroff Art Gallery, Vincennes University, Vincennes, IN

Faculty Exhibition, November 2000

The Firehouse Gallery, Nassau Community College, Garden City, NY

Integrated Media Art Faculty Exhibition

The University Gallery, University of Bridgeport, Bridgeport, CT, 1998, 1996

COLLECTIONS

Sara Woodhull, Dayton, OH (Acquired: 2011)

Michigan Legacy Art Park, Thompsonville, MI (Acquired: 2010)

Rose-Hulman Institute of Technology, Terre Haute, IN (Acquired: 2005)

Rick and Candy Shagley, Terre Haute, IN (Acquired: 2005)

Bridgeport Sculpture Park, City of Bridgeport, (Acquired: 2000)

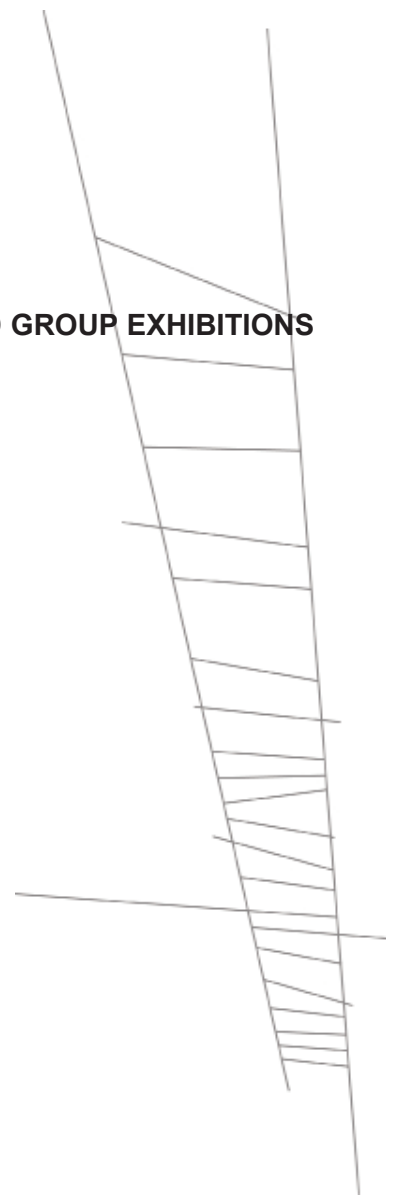
Burlington County College Sculpture Garden, Pemberton, NJ (1995-97)

University of Bridgeport Permanent Collection, Bridgeport, CT (Acquired: 1995)

Manhattan Graphics 1994 Artists' Portfolio Project, New York, NY (Acquired: 1994)

C.W. Post Public Art Collection, Brookville, NY (Acquired: 1993)

Long Island Arts Council Permanent Collection, Freeport Memorial Library, Freeport, NY (Acquired: 1992)



LECTURES AND PANEL DISCUSSIONS

- "An Exploration of Seeing," Interlochen Center for the Arts, Interlochen, MI, September 2009
- "Rethinking the Print," New Art Center, Newtonville, MA, October 2004
Participants: Donna Ruff (Curator), Kaz McCue (Artist), Claudia Sbrissa (Artist), April Flanders (Artist)
- "Against Tradition: Trends in Contemporary Printmaking," Northumbria University, Newcastle, U.K., June 2004
- "Material Culture and Art," Indiana University of Pennsylvania, Indiana, PA, April 2003
- "Material Culture and Art," Indiana State University, Terre Haute, IN, November 2002
Participants: Kaz McCue (*Extraordinary Things Project* Curator), Janet Orselli (Artist), Wade Eldean (Artist), Terry Barnhart (Cultural Historian - Eastern Illinois University), Lisa Freiman (Associate Curator of Contemporary Art - Indianapolis Museum of Art)
- "Extraordinary Things," Bradley University, Peoria, IL, November 2002
Participants: Kaz McCue (Project Curator), Janet Orselli (Artist), Michael Tingley (Artist)
- "Extraordinary Things," Sheldon Swope Art Museum, Terre Haute, IN, February 2002
- "Extraordinary Things," University of Bridgeport, Bridgeport, CT, September 2000
Participants: Kaz McCue (Project Curator), Palli Davene Davis (Artist), Gerald Weckesser (Artist), Ken Marcione (Curator of Art - Stamford Art Museum)
- "Material Culture and Art," Manchester Community College, Manchester CT, November 1999
- "Material Culture and Art," Rochester Institute of Technology, Rochester, NY, April 1999
- "Material Culture and Art," Aliquippa Alliance for Unity and Development, Aliquippa, PA, August 1999

PERFORMANCES

- Shut Up* (Performance by Kaz McCue), December 2005
Arts Exchange Gallery, White Plains, NY
- Connections* (Performance by Lindsay Obermeyer), April 2004
University Art Gallery, Indiana State University, Terre Haute, IN
- Shut Up* (Performance by Kaz McCue), February 2004
Gallery 305, Illinois Central College, Peoria, IL
- An Investigation of Flight* (Performance by Kaz McCue), October 1995
Mather Theater, University of Bridgeport, Bridgeport, CT
- Shenandoah Sojourn* (Performance by Pamela Ayres), November 1994
University of Bridgeport, Bridgeport, CT
- Skate Box Fleet* (Performance by Noah Jemisin), June 1993
Tribeca 148 Gallery, New York, NY
- Giving Of Gifts* (Performance by Pamela Ayres), March 1993
Indiana University of Pennsylvania, Indiana, PA
- Americana On Trial* (Performance by Charles Dennis), February 1993
Hillwood Art Museum, Brookville, NY
- The Crossing* (Performance by Jonas dos Santos), October 1992
Hillwood Art Museum, Brookville, NY
- Something For Everyone Who Has Nothing At All* (Performance by Pamela Ayres), December 1992
C.W. Post Printmaking Workshop, Brookville, NY

GRANTS AND AWARDS

Faculty Support and Enhancement Grant, 2009 and 2006
Interlochen Center for the Arts, Interlochen, MI

College of Arts & Sciences Travel Grant, 2004
Indiana State University, Terre Haute, IN

Individual Artist's Project Grant, 2003-2004
Indiana Arts Commission, Indianapolis, IN

Walter Hopps Grant, 1995
Contemporary Artists Center, North Adams, MA

Stern Fund Artist's Fellowship, 1992
Long Island University, Brookville, NY

Florida Region Most Outstanding Alumnus Award, 2007
Phi Theta Kappa Florida State Convention, St. Petersburg, FL

Dr. Harriet McNeal Award of Distinction, 2005
61st Annual Wabash Valley Juried Exhibition
Swope Art Museum, Terre Haute, IN

Rick and Candy Shagley Purchase Award, 2005
61st Annual Wabash Valley Juried Exhibition
Swope Art Museum, Terre Haute, IN

Juror's Selection of Honorable Mention in Printmaking, 2005
The 30th Bradley International Print and Drawing Exhibition
Bradley University, Peoria, IL

*Awarded by noted author and curator Judy Collischan, Ph.D.

Award of Artistic Merit, 1993
Contemporary Sculpture 1993

Quietude Garden Gallery, East Brunswick, NJ
*Awarded by sculptors George Segal & Isaac Witkin

Fourth Place - Black & White Photography, 1988
Photographer's Forum Eighth Annual College Photography Contest
Photographer's Forum Magazine, Santa Barbara, CA

State Honorable Mention in Art, 1984
Phi Theta Kappa Florida State Convention, Ft. Lauderdale Beach, FL

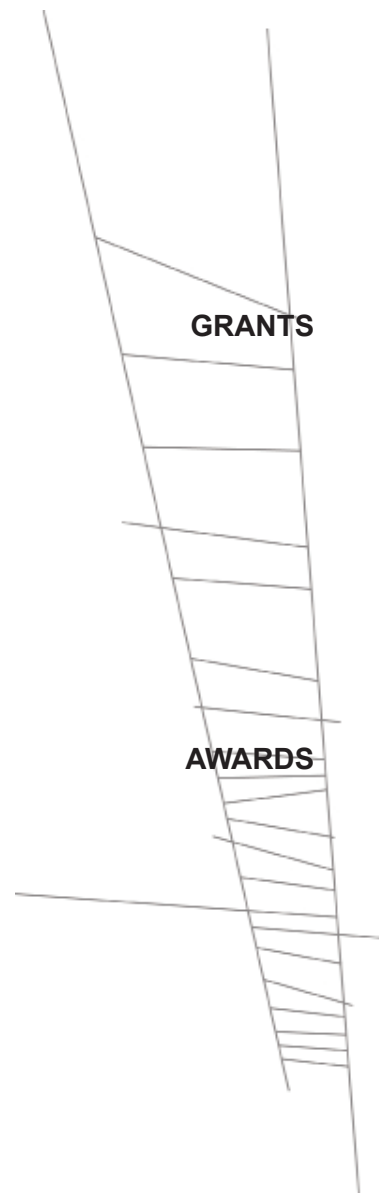
National Award of Excellence in Art, 1984
Phi Theta Kappa National Convention, Washington, D.C.

Graduate Assistantship, 1991-93
Long Island University / C.W. Post Printmaking Workshop, Brookville, NY

Departmental Scholarship - Photography, 1987
Parsons School of Design, New York, NY

Phi Theta Kappa Leadership Award, 1985
St. Petersburg Junior College, St. Petersburg, FL

Phi Theta Kappa Honors Institute Award, 1985
Fort Collins Community College, Fort Collins, CO



SCHOLARSHIPS

ARTICLES / REVIEWS

"Elevating the Arts" by Martha Hepler Drahos
Traverse City Record Eagle, Tuesday, September 16, 2008

"Great Space: New Interlochen visual arts building nears completion" by Martha Hepler Drahos
Traverse City Record Eagle, Tuesday, September 16, 2008

"A world of prints: Bradley exhibit attracts artists from all over the globe for 30th show"
by Theo Jean Kenyon
Peoria Journal Star, Sunday, March 6, 2005

"Rearview Mirror: Against Tradition: Trends in Contemporary Printmaking" by Nathan Richie
Dialogue Magazine, May / June 2004

"Art & Marriage: ICC exhibit puts couple's work in perspective" by Clare Howard
Peoria Journal Star, Sunday, February 22, 2004

"Crown Prints: Minnesota's every-other-year exhibition offers a chance to catch up on the newest
developments in printmaking" by Thomas O'Sullivan
Twin Cities Pioneer Press, Sunday, January 18, 2004

"Bradley students communicate through art world" by Kelly M. Kolton
The Bradley Scout, January 31, 2003

"Art show brings objects to life" by Heather Paperner
The Bradley Scout, November 15, 2002

"'Extraordinary Things' makes its ISU debut" by Becky Igo
The Tribune-Star, Friday, October 25, 2002

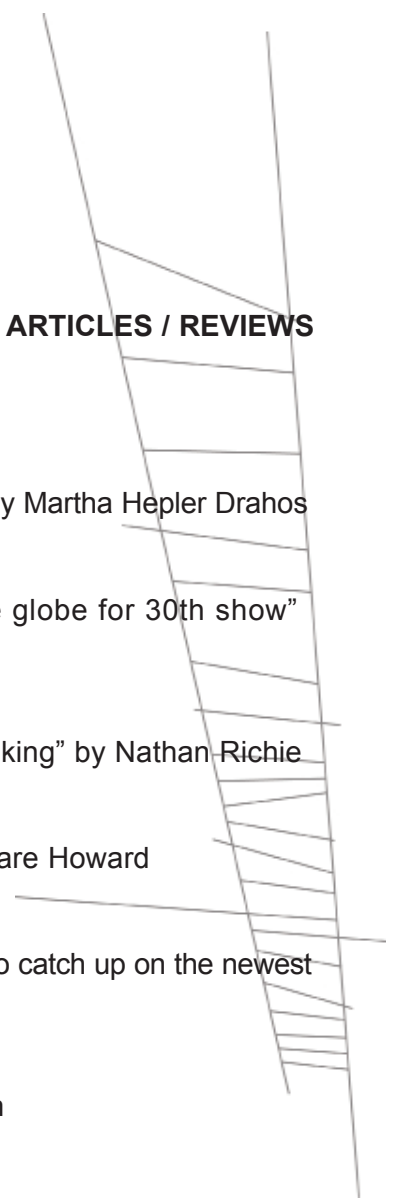
"Art at ISU undergoes exciting changes; New gallery director works for outreach, variety" by
Ashley Emsweller
Campus Connections Magazine, October 22, 2001

"Exploring the Gamut of Contemporary Art" by D. Dominick Lombardi
The New York Times, Sunday, June 17, 2001

"Impressions; an exhibit of contemporary impressionism could lead to creation of new Bridgeport
museum" by Douglas Clement
Fairfield County Times, December 1999

"Art you want to touch" by John Karas
Live Wire, November 23, 1999

"Bridgeport and museum consider each other" by Susan Tuz
The New Milford Times, November 5, 1999



ARTICLES / REVIEWS (CONT'D)

"Race is art in motion" by Michelle Tuccitto
New Haven Register, Monday, June 21, 1999

"It's an Aliquippa exhibit, for art's sake" by Joe Miksch
The Beaver County Times, Friday, July 24, 1998

"Creating space for artists" by Eileen Fitzgerald
Danbury News-Times, April 1, 1998

"Gallery on the upswing" by Dana Keeton
Bridgeport News, Thursday, October 23, 1997

"Facing concepts of decay and regeneration" by Helen A. Harrison
The New York Times, August 17, 1997

"Art comes in many forms and poses at the BWAC Sculpture Show"
Park Slope Courier, July 28, 1997

"Outdoor sculpture shapes empty space at Burlington show" by Burton Wasserman
Art Matters, July / August 1996

"Contemporary Artists Center gallery opens season"
The Artful Mind, June 1995

"Come see C.A.C.'s fourth annual summer exhibition" by Kristin McDonald
The Advocate, June 28, 1995

"C.A.C. exhibition offers interesting mix of traditional, abstract works" by Rosemary Jette
The Transcript, June 7, 1995

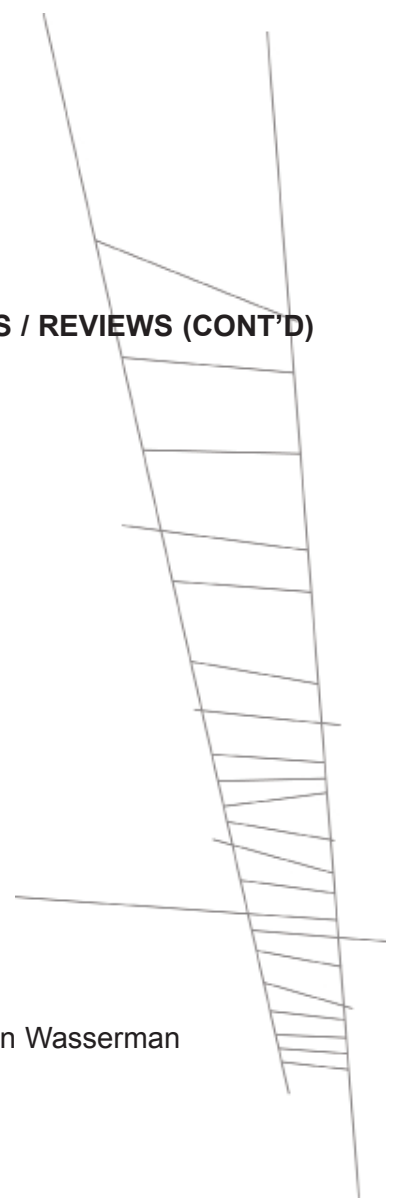
"CAC preps for contemporary art shows; Contemporary Artists Center's show distinctly different"
by Denise Dubie
The Transcript Spotlight, June 2, 1995

"Peace prevails in Quietude after jury picks winners" by Eileen Watkins
The Sunday Star-Ledger, September 12, 1993

"A stroll among dozens of sculptures" by William Zimmer
The New York Times, September 5, 1993

"Best of college photography: 1988"
Photographer's Forum Magazine, May 1988

"Kaz McCue is top college photographer"
The Seminole Beacon, March 24, 1988



CATALOGS

Bad Seed: A Survey of Work by Kaz McCue, November 2007

Department of Art Faculty Exhibition, Indiana State University, September 2004

4th Minnesota National Print Biennial 04, University of Minnesota, January 2004

Peninsula Open Studios International Juried Exhibition 2003, Peninsula Open Studios / Herbst International Exhibition Hall, September 2000

Aliquippa Embraces Art, Aliquippa Alliance for Unity & Development, July 1998

Between the Bridges: 15th Annual Outdoor Sculpture Exhibition, Brooklyn Waterfront Artists Coalition and The New York State Office of Parks, Recreation and Historic Preservation, July 1997

Loomings, Long Island University / C.W Post Campus, April 1993

Omnibus, University of South Florida Publication, April 1989

Best of Photography Annual, Serbin Communications, Santa Barbara, CA 1989

Best of College Photography, Serbin Communications, Santa Barbara, CA 1988

VIDEOS

Extraordinary Things: A Study of Contemporary Art through Material Culture, Soundview Community Media, Inc., August 2000

Bridgeport Neighborhood Studios, Soundview Community Media, Inc., August 2000

Inner Voices / Outer Forms, Burlington County College Media Productions, September 1995

Bill & Ted's Excellent College Adventures: 10 Top Colleges in the Northeast, College Travel Productions, Inc., May 1992