CURRICULUM VITA
(WITH FINE ARTS COMPONENT)

Molly Sherman
Associate Professor, Communication Design

Texas State University
College of Fine Arts and Communication
School of Art and Design

August 25, 2026

I. ACADEMIC/PROFESSIONAL BACKGROUND

A. NAME AND TITLE

Molly Sherman, Associate Professor, Communication Design

B. EDUCATIONAL BACKGROUND

2013	Master of Fine Arts in Contemporary Art Practices: Art and Social Practice, Portland State University, Thesis "Old Apple Tree"
2007	Bachelor of Fine Arts in Graphic Design, Minneapolis College of Art and Design
2005	Study Abroad, London College of Communication, Communication Design Honors Programme, Typographic Design, London, UK

C. UNIVERSITY EXPERIENCE

2020–Present	Graduate Advisor, MFA in Communication Design, Texas State University, School of Art and Design (*on leave Fall 2025–Spring 2026*)
2022–Present	Associate Professor, Communication Design, Texas State University, School of Art and Design
2016–2022	Assistant Professor, Communication Design, Texas State University, School of Art and Design
2014–2016	Adjunct Assistant Professor, Portland State University, School of Art and Design
2013–2015	Adjunct Faculty, Concordia University, Performing and Visual Arts
2011	Instructor, Portland State University, Interdisciplinary Studies
2007	Instructor, Minneapolis College of Art and Design, Continuing Education, Experimental Typography

D. RELEVANT PROFESSIONAL EXPERIENCE

2010–Present	Molly Sherman Graphic Design, Principal/Designer
2007–2010	Project Projects, Designer
2006–2007	DesignWorks, Designer
2006	Two (in Minneapolis), Design Intern
2006	Harmen Liemburg, Design Assistant

II. TEACHING

A. TEACHING AWARDS AND HONORS

2020	College Achievement Award in Teaching, College of Fine Arts and Communication, Texas State University, San Marcos, TX.
2019	College Achievement Award in Teaching, College of Fine Arts and Communication, Texas State University, San Marcos, TX.
2018	College Achievement Award in Teaching, College of Fine Arts and Communication, Texas State University, San Marcos, TX.

B. COURSES TAUGHT

1. UNDERGRADUATE COURSES

Fall 2025	ARTC 4305: Typography III
Fall 2024	ARTC 4316: Book Design
Fall 2023	ARTC 3320: Typography II
Spring 2021	ARTC 2303: Typography I ARTC 3320: Typography II
Fall 2020	ARTC 3320: Typography II

Spring 2020	ARTC 2303: Typography I ARTC 3320: Typography II ARTC 4316: Book Design
Fall 2019	ARTC 4316: Book Design
Spring 2019	ARTC 3320: Typography II ARTC 4313: ComDes Special Problems
Fall 2018	ARTC 3320: Typography II ARTC 4316: Book Design ARTC 4313: ComDes Special Problems
Spring 2018	ARTC 4305: Typography III ARTC 2303: Typography I
Fall 2017	ARTC 3320: Typography II ARTC 4316: Book Design
Spring 2017	ARTC 2303: Typography I ARTC 3320: Typography II
Fall 2016	ARTC 2303: Typography I ARTC 3320: Typography II

UNDERGRADUATE COURSES TAUGHT PRIOR TO APPOINTMENT

Spring 2016	ART 227: Intro to Art and Social Practice ART 254: Typography I
Winter 2016	ART 327: Intermediate Art & Social Practice ART 299/399: Design and Social Practice ART 200: Digital Page Design I
Fall 2015	ART 200: Digital Page Design I
Spring 2015	ART 254: Typography I ART 200: Digital Page Design I ART 265: Computer Graphic Design AS 181: Drawing Studio

Fall 2014	ART 227: Intro to Art & Social Practice ART 121: Art Appreciation
Spring 2014	AS 181: Drawing Studio ART 265: Computer Graphic Design
Fall 2013	ART 121: Art Appreciation
Winter 2011	IST 199: Documentary, Storytelling, and the Folk Tradition

2. GRADUATE COURSES

Fall 2026	ARTC 5360U Design Practice
Spring 2025	ARTC 5330: Typography
Fall 2024	ARTC 5360U Design Practice ARTC 5399A: Thesis (1 student)
Spring 2024	ARTC 5330: Typography
Fall 2023	ARTC 5360U Design Practice ARTC 5399B: Thesis (1 student) ARTC 5300: Graduate Assistant Development
Fall 2022	ARTC 5360U Design Practice ARTC 5399B: Thesis (1 student) ARTC 5300: Graduate Assistant Development
Spring 2023	ARTC 5372: Social Practice ARTC 5300: Graduate Assistant Development ARTC 5399B: Thesis (1 student)
Fall 2022	ARTC 5360: Design Practice ARTC 5399A: Thesis (1 student) ARTC 5399B: Thesis (1 student) ARTC 5350: Special Problems (1 student)
Spring 2022	ARTC 5330: Typography ARTC 5370: Professional Practice ARTC 5399A: Thesis (1 student)

Fall 2021	ARTC 5360U: Design Practice ARTC 5399B: Thesis (1 student)
Summer 2021	ARTC 5399B: Thesis (1 student)
Spring 2021	ARTC 5399B: Thesis (3 students)
Fall 2020	ARTC 5333: The Experimental Book ARTC 5370: Professional Practice ARTC 5300: Graduate Assistant Development ARTC 5399A: Thesis (2 students) ARTC 5399B: Thesis (2 students)
Spring 2020	ARTC 5399B: Thesis (2 students)
Fall 2019	ARTC 5360M: Design for Social Impact ARTC 5399B: Thesis (2 students)
Spring 2019	ARTC 5333: The Experimental Book ARTC 5399A: Thesis (1 student) ARTC 5399B: Thesis (1 student) ARTC 5350: Special Problems
Fall 2018	ARTC 5360M: Design for Social Impact ARTC 5399A: Thesis (1 student) ARTC 5399B: Thesis (1 student)
Spring 2018	ARTC 5350: Special Problems
Fall 2017	ARTC 5360M: Design for Social Impact ARTC 5399B: Thesis (1 student)

GRADUATE COURSES TAUGHT PRIOR TO APPOINTMENT

Fall 2015	ART 581: MFA Grad Seminar (Topics in Contemporary Art)
Spring 2015	ART 582: MFA Grad Seminar (Writing & Research) ART 587: MFA Grad Project

C. GRADUATE THESES

Served on the MFA theses of:

Chenyao Zhu, *The Impact of Digital Reading on Public Cognitive Habits,* MFA Communication Design (awarded May 2024).

David Scaliatine, *Creating a Digital Platform for LGBTQIA+ Stories and Evaluating Impact on Self-Esteem*, MFA Communication Design (awarded May 2022).

Mark Riojas, *Child Trafficking in Texas: Equipping Schools to Protect Their Students*, MFA Communication Design (awarded May 2020).

Heather Hussey, *Alleviating the Stress of Hospital Navigation: A Toolkit for Better Wayfinding Options in the Hospital Environment,* MFA Communication Design (awarded May 2019).

Hector Marroquin, *Arriba—Sin Miedo: Contesting the Anti-Immigrant Meta-Narrative Through Storytelling Artifact*, MFA candidate.

Roxanne Sides, *Shorthand: A Comparison of Alphabetical and Phonetical Writing Systems and Their Roles in Modern Communication*, MFA candidate.

Supervised the MFA theses of:

Joshua Williams, *Designing Connections: Investigating a Holistic Design Approach that Transcends Ego.* MFA Candidate (2024-2025).

Katherine Pena, *Walking Into Mindfulness: Using Design to Connect Us to the Present.* MFA Candidate (awarded May 2025).

Grace Preston, *Drawn Together: Exploring the Intersection of Image-Making and Community Building,* MFA Candidate (awarded December 2023).

Tyler Rico, *Encountering Landscape: A Methodology for Self-Publishing,* MFA Candidate (awarded December 2022).

Katherine Gordon, *A Patient's Perspective Assessing the Effectiveness of Information Available To Patients Diagnosed with Polycystic Ovarian Syndrome*, MFA Candidate (awarded December 2021).

Gabriela Di Sarli, *Redesigning Grief: Design's Unique Role in the Future of Mourning*, MFA Candidate (awarded July 2021).

Yocelyn Riojas, *Reclaiming the Latino Narrative Through Creative Thinking and Resistance,* MFA Candidate (awarded May 2021).

Thi Nguyen, *Community-Centered Design in a Hybrid Culture: Designing for Human Connection and Community Building by Utilizing Local Assets, Shared Resources and Co-Benefits,* MFA Communication Design (awarded December 2020).

Lindsay Starr, *Independent Book Publishing Meets DIY Manufacturing and Distribution*, MFA Communication Design (awarded December 2017).

Lisa Willard*, The Atlas: A Historical Overview and Comparison of Use Between the Netherlands and the United States, and Applications of Use in 21st Century Design,* MFA Communication Design (awarded December 2017).

GRADUATE THESES PRIOR TO APPOINTMENT

Served on the MFA thesis committee of:

Erin Charpentier, *Radical Imagination Gymnasium.* MFA Contemporary Art Practices: Art and Social Practice (awarded June 2015).

D. COURSES PREPARED AND CURRICULUM DEVELOPED

1. UNDERGRADUATE COURSES PREPARED

ARTC 2303: Typography I
This course introduces the evolution and development of alphabets, letterforms, and typography in relationship to visual expression and communication. Students will develop a strong comprehension of the aesthetics, tools, and methods used in designing with type. Emphasis will be placed on developing a working knowledge of the terminology and history of typography.

ARTC 3320: Typography II
This course introduces advanced issues in page structure and composition, content organization and management, typographic hierarchies, typeface selection, and typesetting. Students will learn to organize and manage complex information and narratives into meaningful content that will be used to create appropriate, expressive, and communicative typographic composition through the use of basic grid structures and hierarchic type structures as well

as typeface and font selection. Students will thoroughly explore advanced features of page layout software (InDesign) to create well-crafted typesetting and consistent arrangement of typographic page elements. Particular emphasis will be placed on creating and managing multi-page documents.

ARTC 4305: Typography III
This course explores the informative and expressive capacities of typography to create complex and rich reading experiences. There will be an increased focus on systems thinking, experimentation, and in-depth research. Students will build on what they learned in Typography I & II.

ARTC 4316: Book Design
This course will cover concept and content development, design, and execution of single edition books through lectures, demonstrations, and studio work. Strong emphasis will be placed on creative exploration, problem solving, organizational ability, technical precision, and the ability to set independent work schedules.

UNDERGRADUATE COURSES PREPARED PRIOR TO APPOINTMENT

ART 121: Art Appreciation
A multi-faceted course in which students explore, analyze, and discuss art from various cultural and individual viewpoints. Through hands-on projects, writing exercises, museum visits, and readings, students will examine the formal and conceptual elements of art making, and develop an awareness of the purposes of art.

IST 199: Documentary, Storytelling, and the Folk Tradition
An introduction to *Foxfire*, a book series created in 1966 at the Rabun Gap-Nacoochee School in Georgia. The books were based on students' interviews with local people and were concerned with preserving Appalachian folk traditions. Students will examine the documentary techniques and storytelling methods used by *Foxfire* to create a collaborative publication.

AS 181: Drawing Studio
An introduction to the drawing process. Students will explore positive and negative space, perspective, and light and shadow through a variety of drawing approaches from contour line to still life drawing. Students will learn to discuss and analyze drawings through class critiques.

ART 200: Digital Page Design I
An introduction to single and multi-page document design. Projects embody the entire process of creating a publication through compositional and conceptual development, typographic skills, and pre-press. Emphasis is placed on workflow and project management for production of documents in print and electronic media.

ART 227: Intro to Art and Social Practice
Introduces an interdisciplinary approach to understanding and producing social practice art projects. Students will be encouraged to use a wide range of media and approaches in responding to various class assignments. The students will create work that responds to the dynamics of social spaces and public environments.

ART 254: Typography I
First course in a sequence on typography. Projects focus on typography as medium and message, typographic history, and the construction and use of grids. Course projects range from purely textual to problems that require the successful integration of typography and image. Conceptual solutions are emphasized.

ART 265: Computer Graphic Design
This course explores fundamental graphic design principles through projects, readings, assignments, and critiques. Students will be introduced to visual communication by investigating typography, composition, and hierarchy, and utilizing the Adobe Creative Suite.

ART 299/399: Design and Social Practice
This course explores the cross-disciplinary connections between graphic design and socially engaged art. Topics covered include public intervention, site-specific interaction, and participatory modes of production. Building from short exercises to more complex assignments, students will conceptualize, problem solve, and implement community-based art/design projects. Students are encouraged to work collaboratively to execute projects.

ART 327: Intermediate Art & Social Practice
Students will choose a department on campus other than the art department and become “artists in residence” for that department during the quarter. They will work with people in their selected departments to create projects that respond to the department’s qualities, needs, and interests.

2. GRADUATE COURSES PREPARED

ARTC 5360M: Design for Social Impact
This course will provide a platform to explore the ways that design processes can be applied in order to enable positive social change. We will grapple with complex problems, and act as co-creators along with community members in order to address those problems and facilitate solutions. The course will be highly collaborative, and will reconsider the role of the designer in the context of the social sector.

ARTC 5333: The Experimental Book

This course explores the experimental printed book including concept, design, techniques and the use of alternative materials. Students will be introduced to a variety of experimental book projects, and will participate in the creation of these types of books. Theories and methodologies of conventional and unconventional processes will be discussed as a foundation to the course.

ARTC 5300: Graduate Assistant Development
Updated curriculum and resources for this hybrid graduate course with emphasis design pedagogy. This course is required as a condition of employment for graduate teaching and instructional assistants. It will provide in-service training and evaluations of instructional philosophies, techniques, and responsibilities. This course does not earn graduate degree credit.

ARTC 5360U: Design Practice
Co-developed a new graduate course to introduce critical design practice and serve as one of several thesis preparation courses offered. This course sets the foundation for building a significant and cohesive body of creative work.

ARTC5360V: Research through Making
Co-developed a new graduate course to further examine communication design research methods, modes of practice, and models of the creative process to advance thesis research through making and visualizing abstract ideas.

ARTC 5372: Social Practice
Developed a new graduate course to introduce students to theoretical and conceptual aspects of socially engaged art and design. The course reconsiders the role of the designer in the context of participatory and public practices.

ARTC 5314: Residency
Developed a new graduate course to conceptualize the theme and programming for an on-campus event that features critique sessions, keynote speakers, guest critics, and workshops.

ARTC 5315: Thesis Workshop
Developed a new graduate course to further individual thesis research, and refine studio-based creative work, and collaborate to design the MFA Thesis Exhibition.

ARTC 5370: Professional Practice
Revised existing graduate course to further students' hands-on experience by participating in real-world communication design projects and foster their career development using effective communication, collaboration, networking, project management, visual identities, and leadership.

GRADUATE COURSES PREPARED PRIOR TO APPOINTMENT

ART 581: MFA Grad Seminar I (Topics in Contemporary Art)
This course examines selected issues in contemporary art and culture. The given instructor's current research interests determine course material. Examples of topics include post-colonialism and Diaspora; issues in feminism; gender and queer studies; modernisms and modernity; new technologies and digital culture; autobiography and memoir; cultural production and censorship; globalism and new economies of art.

ART 582: MFA Grad Seminar II (Writing & Research)
This course explores the role of writing and research in contemporary art practice. Course materials include library research and developing bibliographies relevant to students' studio practice, and discussion of methodologies and practices of contemporary art production. Preparatory course for written component of the MFA exhibition project: second-year students are expected to develop an abstract and outline for their exhibition project.

ART 587: MFA Grad Project
Tutorials and directed study in developing a final MFA exhibition project. Conduct supporting research and studio production with the approval of the students' individual MFA advisor, exhibition committee chair, and committee members.

E. OTHER

1. STUDENT ACHIEVEMENTS

Mariangela Rodriguez received the Friends of Fine Arts Scholarship for 2023–2024.

Mariangela Rodriguez was featured in a story about her MFA experience written by Kate Malazonia, publications writer for the Texas State Graduate College.

Mariangela Rodriguez was selected as the School of Art & Design's Outstanding Graduate Student for 2023-2024!

Mariangela Rodriguez was featured in *Graphic Design USA*'s "Students to Watch 2024."

Tyler Rico, participated in *Unlimited Edition with Ramon Tejada and James Goggin*, 2022. Peer-reviewed. Scope: International.

Tyler Rico, participated in DesignInquiry 2022. Peer-reviewed. Scope: International.

Yocelyn Riojas‘s poster *My Dreams Are Not Illegal* was selected to be part of the exhibition *!Presente! A Latino History of the United States*, Smithsonian National Museum of American History, Washington, D.C.

Lisa Willard, Professor of Graphic Design, Ringling College of Art and Design, Sarasota, FL.

Thi Nguyen, Assistant Professor of Graphic Design, Department of Visual Art and Design, Weber State University, Ogden, UT.

Gabriela Di Sarli, UX Designer at Truss, Austin, TX / San Francisco, CA.

Gabriela Di Sarli was selected for the School of Art & Design Outstanding Graduate Student Award for 2020–2021.

Undergraduate alumna Rachel Bostick was accepted into graduate programs at the School of Visual Arts in New York and Anglia Ruskin University in Cambridge, England. March 2020.

Gabriela Di Sarli, *Grief Connections*, website design. AIGA Flux Student Design Competition, Social Impact Award, 2020. Juried, National.

Typography student Cheyenne Carrasco received a School of Art and Design Scholarship, 2020, Texas State University, San Marcos, TX.

Tyler Rico, *Loosed in Translation* (The Experimental Book). MFA Showcase 2020, Texas State University, San Marcos, TX. Juried by Adam Dudd and Joseph DiGioia, Local.

Erin Chiu, *My MFA Day* (The Experimental Book). MFA Showcase 2020, Texas State University, San Marcos, TX. Juried by Adam Dudd and Joseph DiGioia, Local.

Yocelyn Riojas, 2020 Thesis Exhibition, Texas State University, San Marcos, TX. Local.

Yocelyn Riojas, Thesis Research Support Fellowship ($1999), Texas State University, San Marcos, TX. December 2019.

Thi Nguyen, Thesis Research Support Fellowship ($1078), Texas State University, San Marcos, TX. December 2019.

Graduate student Yocelyn Riojas was selected to present her work at *Grow: The AIGA Austin Conference for Emerging Designers*. March 2019.

Marla Matilla, *Women in Baseball*, publication design. Student Juried Exhibition, Texas State

Galleries, 2019. Selected by Jenny Gheith, Assistant Curator, San Francisco Museum of Modern Art.

Marissa Servantez, *Constellation Guide*, publication design. Student Juried Exhibition, Texas State Galleries, 2019. Selected by Jenny Gheith, Assistant Curator, San Francisco Museum of Modern Art.

Rachel Bostick, *Among the Trees*, publication design. National Student Show 16. Dallas Society for Visual Communication, 2019. Juried, National.

Graduate student David Scaliatine's Design for Social Impact project led to successful job placement as a User Experience Designer at Frost Bank, January 2019.

Colin Butler, *Storytellers by Design*, typographic identity design. "Typography Annual 9," *Communication Arts*, January/February 2019. Juried, International.

Undergraduate student James Fraley was hired as a Graphic Design Intern at The Metropolitan Museum of Art in New York City, December 2018.

Graduate thesis student Yocelyn Riojas presented her *Creative Acts of Resistance* work at TedX: Texas State University. November 2018. Juried, Regional.

Yocelyn Riojas, *Creative Acts of Resistance,* artist talk and workshop. Southwest School of Art, San Antonio, TX. October 2018. Invited by Chad Dawkins. Regional.

Graduate student Yocelyn Riojas's social impact design work with community partner Jolt Texas was featured in *The Austin Chronicle*, 2018.

Undergraduate student Megan Reid was interviewed about her Typography III project *El Centro* and was featured online in Newspaper Club's Print Roundup, April 2018.

Thi Nguyen, *Design.Dance in Public Spaces* (Design for Social Impact). Best of Show, MFA Showcase 2018, Texas State University, San Marcos, TX. Juried by Alyson Beaton and Chris Wooster, Local.

Yocelyn Riojas, *Creative Acts of Resistance* (Design for Social Impact). MFA Showcase 2018, Texas State University, San Marcos, TX. Juried by Alyson Beaton and Chris Wooster, Local.

Graduate student Yocelyn Riojas was interviewed by *Remezcla*, an online guide to Latino Culture, about the creative and political work she initiated with Jolt Texas in Design for Social Impact, 2018.

Lauren Henderson, *Palette Interplay*, publication design. AIGA Blue Ridge Flux Student Design Competition, 2017. Juried, National.

Chelsea Ryan, *Souvenir*, publication design. AIGA Blue Ridge Flux Student Design Competition, 2017. Juried, National.

Taylor Wilcox, *Photos you would never hang on your living room wall,* publication design. National Student Show, Dallas Society for Visual Communication, 2017. Juried, National.

2. FIELD TRIPS ORGANIZED

Texas State University Print Services, Fall 2019, Spring 2020
Book Design students toured the Texas State University Print Services to learn about the differences between offset and digital printing.

Multidisciplinary Innovation Lab, Fall 2019, Spring 2020
Book Design students toured the Multidisciplinary Innovation Lab to learn about their equipment for use in book design and production.

Universal Bookbindery, Fall 2018
Book Design students toured Universal Bookbindery, a bindery in San Antonio that Specializes in Smyth Sewn, PUR adhesive, and Lay Flat binding, with bindery representative Marcella Davies.

Artists' Books at the Alkek Library, Fall 2017, Fall 2018, Fall 2019, Spring 2020, Fall 2024
Book Design students visited the Alkek to view a range of contemporary artists' books from the secured collection with Art and Design Librarian Tara Spies Smith.

Book Lab II Studio Visit, Fall 2017, Fall 2018, Fall 2019, Spring 2020
Book Design students toured Book Lab II, a nationally renowned book-binding studio.

Typographic Books at the Alkek Library, Fall 2016, Spring 2017, Fall 2017, Fall 2018, Spring 2019, Fall 2019, Spring 2020

Typography II students visited the Alkek Library to view typographic books and discuss research strategies with Art and Design Librarian Tara Spies Smith, in preparation for their exhibition catalog design project. Students learned how to find and use library resources related to art, design, and typography including exhibition catalogs and artists' books; toured the typography and exhibition catalogs on the 6th floor; and looked at artists' books and typography books from secured collections.

FIELD TRIPS ORGANIZED PRIOR TO APPOINTMENT

Portland Art Museum, Winter 2016
Intermediate Art and Social Practice students visited the Portland Art Museum for a behind the scenes tour of the museum's various departments. Students visited the vault where they met Collections Manager Heather Bouchey, learned about art conservation from Conservator Samantha Springer, toured the Contemporary Art Galleries with Curator of Contemporary Art Sara Krajewski, and discussed museum education with Manager of Docent and Access Programs Sarah Lampen and School and Teacher Programs Specialist Hana Layson. This trip was research for the class's community-based museum project at King School.

Portland Art Museum, Winter 2016
Design and Social Practice students visited the Portland Art Museum to meet with Curator of Native American Art and Anthropologist Deana Dartt. Students talked with Deana about her anthropological work at the museum and its relationship to curating and art practice. This visit led to a collaborative project in which students conceptualized, produced, and implemented a socially engaged design project at the Portland Art Museum called *Touring the Museum*. The project mapped museum visitors' personal experiences and memories in the museum through live tours and participatory signage.

3. VISITING LECTURES AND WORKSHOPS ORGANIZED

Louis Cueller (Clampitt Paper), Paper School Workshop, Fall 2024.
Workshop to introduce students to paper selection.

Guest Critics to MFA Residencies: Steven Smith (Fall 2023), Tasheka Arceneaux-Sutton (Spring 2024).

Lizania Cruz, MFA in Communication Design Lecture Series, Spring 2023
Lecture about Lizania Cruz's socially engaged art and design practice.

Tasheka Arceneaux-Sutton: Type & Paper: Negative And Or Positive, MFA Residency, Fall 2022
Workshop to explore alternative approaches to creating type and letterforms using paper.

Danielle Aubert: Modes of Practice: How We Labor, MFA Residency, Fall 2022
Public lecture about Danielle Aubert's design practice and workshop that invites participants to learn how and when to use design to support movement work by moving through the steps of coming up with an issue and creating a campaign.

Mindy Seu: On Gathering in Five Chapters, MFA Residency, Spring 2022
Public lecture and workshop about tools, indexes, and learning trails through five chapters: 1) Cyberfeminism Index, 2) ellipses and citations, 3) asterisks and collective publishing, 4) web-to-print tools, and 5) the Carrier Bag Theory.

Tré Seals: Vocal Type, MFA Residency, Fall 2021
Lecture and workshop about Tre Seal's typographic design practice, Vocal Type.

Jimmy Luu: Risograph Workshop, MFA Residency, Fall 2021

Wael Morcos: Morcos Key, MFA Residency, Fall 2021
Lecture and workshop about strategy, branding and visual identity, signage and wayfinding, exhibition design, Latin and Arabic type design.

AK/OK, MFA in Communication Design Lecture Series, Fall 2021
Public lecture and Q&A about M. Wright and Kate Jarboe's collaborative practice.

Cyrus Highsmith: Keeping Occupied, MFA in Communication Design Lecture Series, Spring 2021
Public lecture and Q&A about Highsmith's type design practice.

MGMT. design / WORK, MFA in Communication Design Lecture Series, Spring 2021
Public lecture and Q&A about MGMT's collaborative experience as a women-owned graphic design studio.

Careful Work, Caring Work, MFA in Communication Design Lecture Series, Fall 2020
Public lecture about Thick Press' publishing practice about care work and the work of care. Thick Press is a collaboration between Julie Cho (a graphic designer) and Erin Segal (a social worker). Organized as part of ARTC 5333: The Experimental Book.

Kim Sutherland: Book Design and Collective Futures, MFA in Communication Design Lecture Series, Fall 2020
Public lecture and workshop on Sutherland's book design practice. Organized as part of ARTC 5333: The Experimental Book.

Billy Seidel, Capital Printing, Fall 2019
Presentation with Book Design students about commercial printing and binding processes.

Lindsay Starr (Book Designer), Fall 2017
Presentation and Q&A with Book Design students about Cattywampus Press, a micro-press founded by Starr in Austin, TX.

Anthony Luvera (London-based photographer), Art and Design Lecture Series, Spring 2017
Public lecture on Luvera's current practice and collaborative methods of involving photographic subjects as co-creators. Proposed and co-sponsored with M. Wright.

Matthew Rezac (Minneapolis-based graphic designer), Fall 2016
Critique and Q&A with ArtC 3320 Typography II students about exhibition catalog design and typography.

4. ADDITIONAL TRAINING RELATED TO TEACHING

"What does it mean to be a Hispanic-Serving Institution?" School of Art & Design, Texas State University, Fall 2021.

Graduate Advising 101, Graduate College, Texas State University, Fall 2021.

Graduate Student Recruitment Workshop: Web Pages and Initial Outreach, Graduate College, Texas State University, Fall 2021.

"Human Research: Social and Behavioral Research," CITI Program Refresher Course, Texas State University, Spring 2021.

"Allies for Individuals with Disabilities," School of Art and Design, Texas State University, Fall 2020.

"Countering Bias in Design Workshop," Center for Urban Pedagogy, Brooklyn, NY, Summer 2020.

"Understanding International Student Needs," Texas State University, Summer 2020.

"Faculty Diversity Workshop," School of Art and Design, Texas State University, Fall 2019.

"Empowering First-Generation College Students," Professional Development Workshop, Texas State University, Spring 2019.

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

"Human Research: Social and Behavioral Research," CITI Program Course, Texas State University, Fall 2018.

"Faculty and Staff Diversity and Inclusion Workshop," School of Art and Design, Texas State University, Fall 2018.

"Designing Your Online Course," Quality Matters Workshop 2017, Texas State University, Fall 2017.

Excellence in Teaching & Learning Seminar Series, Texas State University, Fall 2016–Spring 2017.

III. SCHOLARLY/CREATIVE

A. WORKS IN PRINT

1. BOOKS

a. MONOGRAPHS

MONOGRAPHS PUBLISHED PRIOR TO APPOINTMENT

2013 Sherman, Molly, *The Center for Urban Pedagogy*, published by Publication Studio (Portland, OR)
This book is one in a series published as part of the Portland State University Art and Social Practice Reference Points book series.

b. CREATIVE BOOKS/PUBLICATIONS/CATALOGS

2026 *Reproductive Reproductions: The Clinic for Reproductive Empathy* (working title and forthcoming.)
Content creation and design for 240-page book. Co-edited with Emily Fitzgerald (Portland State University). Published by Thick Press (Los Angeles/Washington DC).

2024 *Reproductive Reproductions: A Collective Archive*
Risograph publication featuring participant images and texts, and an essay by Christine Carrig. Content creation and design.

2023 *People's Homes: San Antonio*
Newsprint publication featuring archival photographs and oral histories to be published on the occasion of the exhibition *People's Homes*, Blue Star Contemporary, San Antonio, TX. Content creation and design.

2022 *Otherwise It Would Be Just Another River: Borderland Collective's Practice in Dialogue and Collaboration* (working title)
Content creation and design of a 248-page book. Co-edited with Jason Reed. Published by Spector Books (Leipzig, Germany). In over 35 libraries and collections internationally, including NYU, Princeton, UNC, Museum of Fine Arts Houston, Canadian Centre for Architecture, Royal Danish Library, and Deutsche Nationalbibliothek Frankfurt.

2022 *People's Homes: Stories of Resilience and Aging with Portland's Longtime Residents*
Newsprint publication featuring archival photographs and interviews. Content creation and design. Funded by a Regional Arts and Culture Council grant.

2020 *A Bibliography for Reimagining Borders, No. 2*
A collaborative publication published on the occasion of *Hostile Terrain 94*, Texas State Galleries, San Marcos, TX. Content creation and design. Distributed to fifty advocacy organizations. Selected for distribution through a peer-review process by Printed Matter (New York, NY).

2019 *Shaped by the People: Conversations on Participatory Education*
Content creation, editing, and design of a 150-page limited edition book and website. With contributions by Harrell Fletcher, Lisa Jarrett, Spencer Byrne-Seres, Anna Craycroft, Rosten Woo, Sarah Workneh, and Dawn Philip. Funded by a Research Enhancement Program grant. Selected for distribution by Inga Books (Chicago, IL) and Draw Down Books (Guilford, CT).

2019 *Learning the Land Walking Tour*
Published on the occasion of the project *Learning the Land*, Texas Woman's University, Denton, TX. Content creation and design.

2018 *One to Another*
Published on the occasion of the exhibition *One to Another: Borderland Collective*, Artpace, San Antonio, TX. Content creation and design.

2018 *From Here to There*
A participatory publication published on the occasion of the exhibition *From Here to There: Exploring Fredericksburg Road,* UTSA Galleries, San Antonio, TX. Content creation and design.

2017 *A Bibliography for Reimagining Borders, No. 1*

A collaborative publication published on the occasion of *What does it mean for a publication to be collaborative?* by the Risograph Lab, St. Edward's University, Austin, TX. Content creation and design. Distributed internationally at the Vancouver Art Book Fair, Vancouver BC, and selected for distribution through a peer-review process by Printed Matter (New York, NY).

2016 *People's Homes: Investigating Place with Portland's Longtime Residents*
Newsprint publication for the *People's Homes* project featuring photographs, artwork, a project map, oral histories, and an original interview with art writer and curator Lucy Lippard. Content creation and design.

CREATIVE BOOKS/PUBLICATIONS/CATALOGS PRIOR TO APPOINTMENT

2016 *Collective Museum Collection*
This book was published by the Institute of the Arts and Sciences (Santa Cruz) in conjunction with the launch of *Collective Museum*, a five-year public art and design project that reenvisions the University of California, Santa Cruz campus as a museum. The book documents the project, features past work by Public Doors and Windows (collective), and includes an interview with scholar James Clifford and original essays by artist Miranda July and curators Rachel Nelson and John Weber. Content creation and design.

2015 *Flex It! My Body. My Temple.*
Exhibition catalog published by the Parthenon Museum (Nashville, TN) featuring work by Public Doors and Windows (collective). Essays by Nato Thompson, Mary Jane Jacob, Samuel Shaw, and Susan Shockley.

2014 *Highlander Spring*
Newsprint publication published in conjunction with the *Flex It! My Body. My Temple* exhibition at the Parthenon Museum (Nashville, TN) featuring photographs and texts by Public Doors and Windows (collective). Content creation and design.

2013 *A Children's Book of Farming in Le Cateau-Cambrésis*
A Public Doors and Windows (collective) project. Published by One Star Press on the occasion of the *Book Machine* exhibition at Centre Pompidou (Paris, France) in partnership with the Matisse Museum (Le Cateau-Cambrésis, France). Content creation and design.

2013 *Old Apple Tree*

Newsprint publication for the *Old Apple Tree* project featuring photographs, a project map, essays, and original interviews with contemporary artist Fritz Haeg and curator Dena Dartt. Published in conjunction with *Shine a Light* at the Portland Art Museum (Portland, OR). Content creation and design.

2011 *A Visitors' Exhibition Catalog*
An alternative exhibition catalog that accompanied *Shine a Light* at the Portland Art Museum made in collaboration with museumgoers and print-on-demand publisher Publication Studio. Content creation and design.

2011 *Thek's Teaching Notes*
A collaborative book published by the Whitney Museum of American Art (New York, NY) in conjunction with the exhibition *Paul Thek: Diver, A Retrospective*. Essay by Harrell Fletcher.

2011 *Shine a Light 2011*
Exhibition catalog published by the Portland Art Museum (Portland, OR). Essay by Tina Olsen.

2008 *Alternative Urban Perspectives*
Zine published by the Center for Urban Pedagogy (Brooklyn, NY) in partnership with the Academy for Urban Planning.

2. COMMISSIONED DESIGN WORK

2024–Present Book Design (typesetting and production), *The Rose: A Circular Genealogy of Collage*, The Lumber Room, Portland, OR. Scope: International. In Progress.

2024–Present Book Design, *Contemporary at Blue Star: 40 Years* (working title), Contemporary at Blue Star, San Antonio, TX. Scope: International. In Progress.

2024 Publication and Wall Text Design, *Crossing Borders with Susan Meiselas and Borderland Collective*, Wittliff Collections, Texas State University, San Marcos, TX. Scope: Regional.

2024 Book Design, *Teaching Contentious Topics in a Divided Nation: A Memoir and Primer for Pedagogical Transformation*, Commissioned by Ryan Sprott, San Antonio, TX. Scope: Regional.

2022 Book Design, *Catastrophic Heart,* Texas After Violence Project, Austin, TX. Scope: Regional.

2021 Exhibition catalog design, *Mine the Gap,* Lawndale Art Center, Houston, TX. Scope: National.

2020 Book Design, *DLP Wall,* Sala Diaz, San Antonio, TX, and Texas After Violence Project, Austin, TX. Scope: Regional.

2020 Book design, *Conceptual Art in Prison*, Portland State University, Portland, OR. Scope: National.

2020 Exhibition catalog design, *Care Is Like a Forest: An exhibition catalog for Between You and Me co-authored by the Harriet Tuman Middle School Center for Expanded Curatorial Practice*, John Michael Kohler Arts Center, Sheboygan, WI. Scope: National.

2020 Exhibition catalog design, *Anti-Exhibition,* Southwest School of Art, San Antonio, TX. Scope: National.

2020 Exhibition catalog design, *Amada Miller: Making Scents of Outer Space*, The DoSeum, San Antonio, TX. Scope: Regional.

2020 Exhibition catalog design, *Mark Menjivar: Birding the DoSeum*, The DoSeum, San Antonio, TX. Scope: Regional.

2020 Publication design, *On the Corner of French & Michigan*, French & Michigan, San Antonio, TX. Scope: Regional.

2019 Gallery guide design, Southwest School of Art Galleries, Southwest School of Art, San Antonio, TX. Scope: National.

2019 Publication and wall graphics design, *Birding The DoSeum*, The DoSeum, San Antonio, TX. Scope: National.

2018 Book design, *KSMoCA: The First Four Years of the King School Museum of Contemporary Art*, King School Museum of Contemporary Art, Portland, OR. Scope: National.

2018 Book design, *It Can Change as We Go Along*, Portland State University, Portland, OR. Scope: National.

2018 Seven-volume book series design, *Migration Stories*, Artpace, San Antonio, TX. Scope: National. Included in the collections of the Southwest School of Art (San Antonio, TX), Artpace (San Antonio, TX), Aeromoto (Mexico City, Mexico), SOMA (Mexico City, Mexico), Oral History Summer School, (Hudson, NY), Mid America Arts Alliance (Kansas City, MO), Wabash College (Indiana), Krannert Art Museum, University of Illinois at Urbana-Champaign (Champaign, IL), University of Arizona Art Museum (Tucson, AZ), Texas State University Library (San Marcos, TX), Joan Flasch Artists' Book Collection, School of the Art Institute Chicago (Chicago, IL), and Hirsch Library, Museum of Fine Arts Houston (Houston, TX)

2018 Publication and wall graphics design, *DLP,* Contemporary Arts Museum Houston, Houston, TX. Scope: National.

2017 Publication design, *Stations/Estaciones,* Bemis Center for Contemporary Art, Omaha, NE. Scope: National.

2017 Book cover and interior, *Capricho: 1927–2012*, Edition One (Berkeley, CA). Scope: Regional. Included in the *Capricho* exhibition at MexicArte, Austin, TX and collected by the Hirsch Library at the Museum of Fine Arts, Houston, Houston, TX.

COMMISSIONED DESIGN WORK PRIOR TO APPOINTMENT

2016 TriMet bus shelter poster series design, *Some Time Between Us*, Hollywood Senior Center in partnership with TriMet (Portland, OR). Scope: Regional.

2016 Exhibition and signage design, *Collective Museum*, UC Santa Cruz Institute of the Arts and Sciences (Santa Cruz, CA). Scope: National.

2016 Book cover and interior, *Collective Museum Collection*, UC Santa Cruz Institute of the Arts and Sciences (Santa Cruz, CA). Scope: National.

2015 Book cover and interior, *When There Are No Borders Between Art and Teaching*, Publication Studio (Portland, OR). Scope: International.

2015 Publication cover and interior, *Nancy Spero Codex Artaud,* Punta della Dogana (Venice, Italy). Scope: International.

2015 Editorial design, "BOMB Specific—Julie Ault," *BOMB Magazine*, Issue 131, Spring 2015. Scope: International.

2015 Book cover and interior, *A Soft Spot in a Hard Place*, Publication Studio (Portland, OR). Scope: National.

2014 Book cover and interior, *Ben Kinmont & Mark Menjivar.* Publication Studio (Portland, OR). Scope: International.
Included in the permanent collection of the Museum of Modern Art as part of the Antinomian Press, 2016 (New York, NY).

2014 Exhibition, poster, and invitation design, *To A Lifetime of Meaningful Encounters*, Matisse Museum (Le Cateau-Cambrésis, France). Scope: International.

2014 Newsprint publication and poster series design, *Race, Relationships, and Respect: Five Days of Student Led Interventions Addressing Topics Related to Sexual Assault*, Amherst College (Amherst, MA). Scope: National.

2014 Book cover and interior, *Art & Education*, Publication Studio (Portland, OR). Scope: National.

2014 Book cover and interior, *Talk to the Gun*, Publication Studio (Portland, OR). Scope: National.

2014 Book cover and interior, *Wendy Ewald*, Publication Studio (Portland, OR). Scope: National.

2013 Newsprint publication and poster design, *Sex and Education: 13 Freshman Address and Debate Topics Related to Sexual Assault on the Amherst Campus*, Amherst College (Amherst, MA). Scope: National.

2013 Exhibition and template design, *The Luck Archive*. Client: Mark Menjivar (San Antonio, TX). Scope: National.

2012 Newsprint publication design, *Before and After 1565: A Participatory Exploration of St. Augustine's Native American History*, Crisp-Ellert Art Museum (St. Augustine, FL). Scope: National.

2012 Book cover and interior, *Hammer Yearbook*, Hammer Museum (Los Angeles,

CA). Scope: National.

2011 Book cover and interior, *Shine a Light 2011*, Portland Art Museum (Portland, OR). Scope: Regional.

2010 Book cover and interior, *Shine a Light 2010*, Portland Art Museum (Portland, OR). Scope: Regional.

2010 Book cover and interior, *Lisi Raskin: Mobile Observation*, Galleria Riccardo Crespi (Milano, Italy). Scope: International. Designed in collaboration with Project Projects.

2010 Journal cover and interior design, *Rufino 002*, Museo Tamayo (Mexico City). Scope: International. Designed in collaboration with Project Projects.

2010 Journal cover and interior design, *Rufino 001*, Museo Tamayo (Mexico City). Scope: International. Designed in collaboration with Project Projects.

2010 Book cover and interior, *2010 Whitney Biennial,* Whitney Museum of American Art (New York, NY). Scope: International. Designed in collaboration with Project Projects.

2010 Newsprint publication design, *Nachleben*, Goethe-Institut (New York, NY). Scope: International. Designed in collaboration with Project Projects.

2010 Book Jacket, Cover, and Interior, *Take 100: The Future of Film*, Phaidon Press (New York and London). Scope: International. Designed in collaboration with Project Projects.

2009 Graphic identity and print materials, *Left Forum 2009: Turning Points,* Left Forum (New York, NY). Scope: Regional. Designed in collaboration with Project Projects.

2009 Book cover and interior, *Small Scale, Big Change: New Architectures of Social Engagement,* The Museum of Modern Art (New York, NY). Scope: International. Designed in collaboration with Project Projects.

2009 Book cover and interior, *Ricci Albenda: The Quick Brown Fox Jumps Over the Lazy Dog*, Andrew Kreps Gallery (New York, NY) and Rachofksy House (Dallas, TX). Scope: National. Designed in collaboration with Project Projects.

2009 Book, Slipcase, Cover and Interior, *Compass in Hand: The Judith Rothschild Foundation Contemporary Drawings Collection*, The Museum of Modern Art (New York, NY). Scope: International. Designed in collaboration with Project Projects.

2009 Book Jacket, Cover, and Interior, *Matrix/Berkeley: A Changing Exhibition of Contemporary Art,* University of California, Berkeley Art Museum and Pacific Film Archive (Berkeley, CA). Scope: National. Designed in collaboration with Project Projects.

2008 Participatory poster design*, Productive Posters*, Kounkuey Design Initiative (Los Angeles, CA). Scope: International. Designed in collaboration with Project Projects.

2008 Book cover and interior, *The Greenroom*, Bard College for Curatorial Studies (Annandale-On-Hudson, NY). Scope: National. Designed in collaboration with Project Projects.

2008 Newsprint publication design, *Bik Van Der Pol: I've Got Something in My Eye*, Bard College for Curatorial Studies (Annandale-On-Hudson, NY). Scope: National. Designed in collaboration with Project Projects.

2008 Newsprint publication design, *Personal Protocols and Other Preferences: A Collective Exhibition*, Bard College for Curatorial Studies (Annandale-On-Hudson, NY). Scope: National. Designed in collaboration with Project Projects.

2007–2010 Printed announcement and Artforum advertisement design, D'Amelio Terras Gallery (New York, NY). Scope: National. Designed in collaboration with Project Projects.

2007–2010 Book series design, covers and interiors, *Art in General New Commissions Program Book Series,* Art in General (New York, NY). Scope: National. Designed in collaboration with Project Projects.

2007–2010 Printed invitation, announcement, and advertisement design, New Art Dealers Alliance (New York, NY). Scope: National. Designed in collaboration with Project Projects.

2007 Book cover and interior, *Daniel Guzman: Lost & Found*, Kurimanzutto (Mexico City). Scope: International. Designed in collaboration with Two (in Minneapolis) design studio.

B. WORKS NOT IN PRINT

1. INVITED TALKS, LECTURES, PRESENTATIONS

2024 Artist Lecture and Workshop, "The People's Clinic for Reproductive Empathy," Museum of Motherhood Conference, St. Petersburg, FL.

2023 Artist Lecture, "Publication as Collaborative Form," St. Edward's University, Austin, TX.

2023 Book launch and presentation for *Otherwise, It Would Be Just Another River*, Basket Books, Houston, TX

2023 Book launch and presentation for *Otherwise, It Would Be Just Another River*, Center for the Study of the Southwest, Texas State University, San Marcos, TX.

2023 Book launch and presentation for *Otherwise, It Would Be Just Another River*, Contemporary at Blue Star, San Antonio, TX.

2022 Panelist, "Limitations, Distribution, and Engagement," Multiple Formats Contemporary Art Book Symposium, Boston University, MA.

2019 Artist Lecture, Texas Woman's University, Denton, TX.

2019 Panelist, "We Make the Road by Walking," Highlander Research and Education Center, New Market, TN.

2018 Artist Lecture (Skype), Texas Woman's University, Denton, TX.

2018 Artist Lecture (Skype), Sewanee: The University of the South, Sewanee, TN.

2018 Panelist, "It Can Change as We Go Along," Assembly, Portland State University, Portland, OR.

2017 Podcast Conversation, "Design and Community Engagement with Molly Sherman and Kate Bingaman-Burt," College Art Association Education Podcast Series.

2017 Presentation, “Collaborative Books and Participatory Publishing,” Teaching Social Practice conference, University of Massachusetts Dartmouth, North Dartmouth, MA.

2017 Artist Lecture, “What does it mean for a publication to be collaborative?” Risograph Lab Lecture Series, St. Edward’s University, Austin, TX.

2016 Artist Talk, “Gallery Coffee Talk,” And Introducing… exhibition, Texas State University, San Marcos, TX.

INVITED TALKS, LECTURES, PRESENTATIONS PRIOR TO APPOINTMENT

2016 Artist Lecture, “Public Doors and Windows in Conversation with Lydia Matthews,” University of California, Santa Cruz, CA.

2016 Artist Presentation, Portland Institute of Contemporary Art, Portland, OR.

2016 Radio Interview, “Rachel Nelson, Harrell Fletcher, Molly Sherman, and Nolan Calisch,” *Artist on Art*, KZSC Santa Cruz, University of California, Santa Cruz, CA.

2014 Panelist, “Reference Points,” Assembly conference, Portland, OR.

2014 Artist Lecture University of California, Santa Cruz, CA.

2013 Artist Lecture Field Work, Portland, OR.

2013 Panelist, “Artists and Institutions,” Open Engagement conference, Portland, OR.

2013 Artist Lecture, Centre Pompidou, Paris, France.

2012 Panel Chair, “Talking with Local Farmers,” Museum of Craft and Folk Art, San Francisco, CA.

2012 Artist Lecture, Portland State University, Portland, OR.

2011 Artist Lecture “Art and Education Summit,” Open Engagement conference, Portland, OR.

2010 Artist Lecture, Pacific Northwest College of Art, Portland, OR.

2. FILMS

FILMS PRIOR TO APPOINTMENT

2013 Film direction, *He Came into the World in Le Cateau. Like Me.*, directed collaboratively with Nolan Calisch as part of Public Doors and Windows (collective).

3. MULTIMEDIA DESIGN PRODUCTIONS (WEB-BASED/ELECTRONIC MEDIA)

2020 Concept development, *Learning Outside the Lines*
Learning Outside the Lines is a project originally conceived by Harrell Fletcher, Michelle Swinehart and Molly Sherman, with Miranda July as a project advisor. The current version of the project is hosted by King School Museum of Contemporary Art (KSMoCA) and produced by KSMoCA members Harrell Fletcher, Lisa Jarrett, Roz Crews and Amanda Leigh Evans (website design), and the logo was made by MOE.

MULTIMEDIA DESIGN PRODUCTIONS PRIOR TO APPOINTMENT

2016 GPS-based mobile website design, *Collective Museum,* Institute of the Arts and Sciences, Santa Cruz, CA.

4. EXHIBITIONS

2026 *A State of If*, Milwaukee Institute of Art & Design, Milwaukee, Wisconsin. Group National. Invited by Maria Novonty and Katherine Gressel.

2025 *Boundless Bound,* James Madison University, Harrisonburg, Virginia. Group Regional. Invited by Meaghan Dee and Bree McMahon.

2025 *Reproductive Reproductions,* Museum of Motherhood, St. Petersburg, FL. Solo Regional.

2025 *m(other)ing*, Perspective Gallery, Virginia Tech. Group Regional. Juried. Curated by Meaghan A. Dee and Bree McMahan.

2022–23 *Otherwise, It Would Be Just Another River*, presented as part of the Spector Books catalog at the following art book fairs:
Offprint London 2023, May 12–14, 2023, Tate Modern, London, England.

Leipzig Book Fair, April 27–30, 2023, Leipzig, Germany.
Frankfurt Book Fair, October 18–22, 2023, Frankfurt, Germany.
Rehearsal Art Book Fair, September 15–16, 2023, New York, NY.
Printed Matter's LA Art Book Fair, August 10–13, 2023, Los Angeles, CA.
Bangkok Art Book Fair, November 25–27, 2022, Bangkok, Thailand.
Paris Photo, November 10–13, 2022, Grand Palais Ephémère, Paris, France.
Tokyo Art Book Fair, October 27–30, 2022, Tokyo, Japan.
Printed Matter's NY Art Book Fair, October 13–16, 2022. New York, NY.

2023 *People's Homes: San Antonio*, Blue Star Contemporary, San Antonio, TX. Solo Regional, Invited by Jack McGilvray.

2021 *Publishing Against the Grain*, Stacion – Center for Contemporary Art, Prishtina, Kosovo. Group International.

2020 *Publishing Against the Grain*, Blue Star Contemporary, San Antonio, TX. Group International, Invited by Jack McGilvray.

2018 *One to Another*, Artpace, San Antonio, TX. Solo (collaborative) International, Invited by Taylor Bates.

2018 *Faculty Exhibition*, Texas State University Galleries, San Marcos, TX. Group Regional, Invited by Margo Handwerker.

2018 *From Here to There: Exploring Fredericksburg Road*, UTSA Galleries, San Antonio, TX. Solo (collaborative) Regional, Invited by Scott Sherer.

2017 *LIFT: An Exhibition of Kites*, Artpace, San Antonio, TX. Group International, Invited by Stuart Allen.

2017 *Printed Matter's LA Art Book Fair*, Los Angeles, CA (1 book series included). Group International, Invited by Publication Studio (Hudson).

2017 *Faculty Exhibition*, Texas State University Galleries, San Marcos, TX. Group Regional, Invited by Margo Handwerker.

2016 *People's Homes: Investigating Place with Portland's Longtime Residents,* Cerimon House and five permanent installations in association with the Portland Institute of Contemporary Art, Portland, OR. Solo (collaborative) Regional, Invited by Lily Burnett.
This project was funded by the Precipice Fund, as part of the Andy Warhol Foundation for the Visual Arts Regional Regranting Program which supports

creative projects by non-incorporated artist collectives and work that is exhibited in alternative gathering spaces or non-traditional art spaces.

2016 *And Introducing…,* Texas State University Galleries, San Marcos, TX. Group Regional, Invited by Chad Dawkins.

EXHIBITIONS PRIOR TO APPOINTMENT

2016 *Collective Museum: An Exhibition by Public Doors and Windows*, Mary Porter Sesnon Gallery, University of California, Santa Cruz, CA. Solo (collaborative) National, Invited by Shelby Graham.
Gallery exhibition organized in conjunction with *Collective Museum* featuring sculptures made by students in response to the fifty significant sites on campus collected through this project, portraits of each project participant, and a reading room with texts that were influential to the making of the project.

2015 *FLEX IT! Expands*, Jacobs Center, San Diego, CA. Group National, Curated by Adrienne Outlaw. With Public Doors and Windows (collective).

2014 *FLEX IT! My Body. My Temple.*, The Parthenon, Nashville, TN. Group National, Curated by Adrienne Outlaw. With Public Doors and Windows (collective).

2014 *To A Lifetime of Meaningful Encounters*, Matisse Museum in Le Cateau-Cambrésis, France. Solo (collaborative) International, Curated by Carrie Pilto, Director, Matisse Museum in Le Cateau-Cambrésis. With Public Doors and Windows (collective).

2013 *Shine a Light*, Portland Art Museum, Portland, OR. Group National, Invited by Mike Murawski.

2013 *Book Machine (Paris)*, Centre Pompidou, Paris, France. Solo (collaborative) International, Curated by Christophe Boutin. With Public Doors and Windows (collective).

2012 *Farm School*, White Gallery, Portland, OR. Solo (collaborative) Regional, Invited by Leif Anderson.

2012 *Picnic Studies*, Littman Gallery, Portland, OR. Solo (collaborative) Regional, Invited by Jen Delos Reyes.

2012 *Only Birds Sing the Music of Heaven in this World*, Museum of Craft and Folk Art, San Francisco, CA. Group International, Curated by Natasha Boas.

2011 *Shine a Light*, Portland Art Museum, Portland, OR. Group National, Invited by Tina Olsen.

2008 *Productive Public Space*, Van Alen Institute, New York, NY. Group International, Curated by Kounkuey Design Initiative. With Project Projects.

2008 *Posters of Discontent*, Eastern Michigan University Art Gallery, Ypsilanti, MI Group National, Curated by Andrew Maniotes. With Project Projects.

5. COLLECTIONS, COMMISSIONS, GALLERY REPRESENTATION, RESIDENCIES

a. COLLECTIONS

2020 Collection, *Shaped by the People*, Portland State University Art and Social Practice Archives, Portland State University Library, Portland, OR.
Shaped by the People, a limited-edition book, was acquired by the PSU Art and Social Practice Archives, a public archive of socially engaged publications and ephemera from around the world.

2019 Collection, *Migration Stories* book series design, AIGA Design Archives.
The *Migration Stories* book series design is included in the AIGA Design Archives, a permanent, accessible, and historic collection of notable graphic design.

b. COMMISSIONS

2016–2021 Commission, *Collective Museum*, Institute of the Arts and Sciences, University of California, Santa Cruz. With Public Doors and Windows (collective).
An ongoing art and design project that is continuously activated in conversation with the Public Doors and Windows collective. This project is installed in 55 locations across the University of California, Santa Cruz campus. The project will be evaluated in 2021 with the possibility of permanent installation. It currently includes 50 campus sites marked by museum signage, five exhibition walls in buildings across campus, an exhibition catalog, and GPS-based mobile website. This commission was the result of a two-year residency at the Institute of the Arts and Sciences, University of California, Santa Cruz from 2014–2016.

COMMISSIONS PRIOR TO APPOINTMENT

2013 Commission, *To A Lifetime of Meaningful Encounters*, Matisse Museum in Le Cateau-Cambrésis. With Public Doors and Windows (collective). This project celebrated people who, like Henri Matisse, were born in Le Cateau-Cambrésis. The project featured seventeen personal museums for residents born in Le Cateau and aimed to deepen engagement between the institution and broader community. This commission was the result of a two-year residency at the Matisse Museum from 2012–2014.

2010–2013 Commission, *Grocery Stories*, New Seasons Market, Portland, OR. A series of six oral histories installed in a local grocery store over the course of three years. Each oral history featured an interview with a farmer or producer and was installed next to their food product in the grocery store. This commission was the result of a three-year residency at New Seasons Market from 2010–2013

c. RESIDENCIES

2020 Runner-up, Berlin Residency Program, Bluestar, San Antonio, TX.

2019 Residency, Open Signal, Portland, OR. Peer-reviewed. Awarded as part of the Open Signal's *Hold the Phone* residency program.

2019 Residency, Texas Woman's University, Denton, TX. Peer-reviewed. Residency awarded as part of the University's Interdisciplinary Collaboration Initiative and selected as a featured project under the University's Health and Wellbeing Initiative.

RESIDENCIES PRIOR TO APPOINTMENT

2014–2016 Residency, Institute of the Arts and Sciences, University of California, Santa Cruz, CA. With Public Doors and Windows (collective).

2012–2014 Residency, Matisse Museum in Le Cateau-Cambrésis, France. With Public Doors and Windows (collective).

2010–2013 Residency, New Seasons Market, Portland, OR.

6. PUBLISHED PHOTOS AND REVIEWS OF CREATIVE WORKS

2025 “Announcing our first Research Fellows for 2025!” Flickr Foundation Blog, January 6, 2025 (images).

2024 “People, Places, Things: Paul Knauls, Portland.” *Oregon Humanities Magazine*, Public: Summer 2024, August 26, 2024 (image).

2023 “50 Books | 50 Covers of 2022.” *AIGA* (online/images).

2023 Carter, Dom. “AIGA's 50 best covers of the year are a celebration of the physicality of books: Earlier this month, the American Institute of Graphic Arts revealed the winners of its 50 Books | 50 Covers Competition, and the results are an insight into how design choices celebrate the object quality of the book.” *Creative Boom*, July 18, 2023 (online).

2023 Gorny, Liz. “‘Simple, perfect’: The 50 best book covers of 2022, according to AIGA. From popular releases by A24 and Standards Manual to paperback poetry, AIGA offers a snapshot of book design excellence across 27 countries.” *It’s Nice That*, July 6, 2023 (online).

2020 Townsend, Peggy. “Art in the time of COVID,” *UC Santa Cruz*, April 21, 2020 (online).

2020 Institute of the Arts and Sciences, “Collective Museum Online Tour," May 15, 2020 (online).

2020 Nelson, Kelly Merka. “This Spring, Blue Star Contemporary's Exhibitions Will Highlight the Written Word.” *San Antonio Current*, February 6, 2020 (online).

2020 Courtney, James. “Blue Star Contemporary Hosts Exhibitions, Fair with a Bookish Bent.” *Rivard Report*, February 7, 2020 (online).

2020 Petty, Kathleen. “Blue Star Goes to the Books.” *San Antonio Magazine*, February 7, 2020 (online).

2020 Rectanus, Mark. *Moving Out: Museums, Artists and the Translocal* (Minneapolis: University of Minnesota Press, 2020) (images).

2020 “Typography Annual 10,” *Communication Arts*, January/February 2020. (images).

2019 Maria de la Luz Leake. “One to Another: Sharing Migration Stories,” *Art Education*, Volume 72, Issue 4, 8–14. (images)

2019 Design Observer, *2018 | 50 Cover Selections* (online/images).

2019 Design Observer, *Whose Book and Cover Designs are the Best of 2018,* May 24, 2019 (online).

2019 Stinson, Liz. “What Goes into Designing an Award-winning Book Cover? For these 50 Books 50 Covers winning designers, it’s all about bold typography, texture, and a ton of wit,” *AIGA Eye on Design*, June 24, 2019 (online).

2019 Nowlin, Sanford. “Creative Hits and Deep Cuts: San Antonio Artists Making a Difference,” *San Antonio Current*, March 8, 2019 (online/images).

2018 Glasstire, “Top Five: November 29, 2018 with Henry G. Sanchez,” *Glasstire*, November 29, 2018 (online/images).

2018 Glasstire, “Top Five: October 4, 2018,” *Glasstire*, October 4, 2018 (online).

2018 Goddard, Dan R. “Humanizing Crisis: Borderland Collective’s ‘One to Another’ Takes a Compassionate Look at Immigration,” *San Antonio Current*, September 19, 2018 (online/images).

2018 Agresta, Michael. “A San Antonio Art Show Quietly Foregrounds Migrants’ Stories,” *Texas Observer*, September 17, 2018 (online/images).

2018 Rindfuss, Bryan, “Artpace Unveiling New 'One to Another' Exhibition This Week,” *San Antonio Current*, September 4, 2018 (online/images).

2018 Graphis*, Graphis Design Annual 2019* (New York: Graphis, 2018) (images).

2017 Cook-Monroe, Nancy, “Kite-Inspired Art Elevates Artpace to New Heights,” *Rivard Report*, September 21, 2017 (online).

2016 “Precipice Fund Project Update: People’s Homes,” Portland Institute of Contemporary Art, November 21, 2016 (online/image).

2016 *2016/2017 Exhibitions*, exhibition brochure, Texas State University, San Marcos, TX (image).

PUBLISHED PHOTOS AND REVIEWS OF CREATIVE WORKS PRIOR TO APPOINTMENT

2016 "Collective Museum," Art & Education, February 12, 2016 (online/image).

2016 Baine, Wallace, "Lacking a building, UCSC's Institute for the Arts & Sciences turns the campus into an enormous exhibit of history and culture," *Santa Cruz Sentinel*, February 10, 2016 (image).

2016 Grant, Daniel, "Social Practice Degrees Take Art to a Communal Level," *New York Times*, Education Life, February 5, 2016 (image).

2016 Clemons, Shelby, "An Unconventional Museum Experience," *City on a Hill Press*, February 5, 2016 (image).

2015 Paul, Frédéric, "Quand Matisse souriait," *Les Cahiers du Musée national d'art modern*, Issue 133, Fall 2015, November 11, 2015 (image).

2015 Francesco Spampinato. *Come Together: The Rise of Cooperative Art and Design* (New York: Princeton Architectural Press, 2014), 153. With Project Projects (image).

2015 Susan Shockley, "ArtFear and Badminton: Observing the Museum Visitor," exhibition catalog essay, Parthenon Museum, Nashville, TN (image).

2015 Samuel Shaw, "Pushing Against the Parthenon: Three Social Practices," exhibition catalog essay, Parthenon Museum, Nashville, TN (image).

2014 Murawski, Mike. "Who Stands to Benefit from this Work?" *Open Engagement*, February 9, 2014 (online/image).

2014 Huston, Laura, "Look into the Future." *Nashville Scene*, November 20, 2014. (online).

2014 "To A Lifetime of Meaningful Encounters," *Art & Education*, July 3, 2014. (online/image).

2013 Seigel, Chris, Interview, "Social Grafting with Farm School," *Edible Portland*, Portland, OR, November 5, 2013 (online).

2013 di Matteo, Carine, "Three artists in the city bring together contemporary art and the agricultural world," *La Voix Du Nord*, August, 25 2013 (image).

2013 Murawski, Mike, "Rethink What Can Happen in a Museum: Portland Art Museum's Shine a Light," Art Museum Teaching, October 22, 2013 (online/image).

2013 "Group Plants Old Apple Tree Descendants," *The Columbian*, February 20, 2013 (online).

2013 "The Old Apple Tree Project," *Friends of Trees*, February 15, 2013 (online).

2012 Kim, Su, "Artistic License," *Portland State University Magazine*, January 18, 2012 (online).

2011 Duvander, Jenny, "Farm School," *Portland State University*, December 13, 2011 (online).

2011 Delos Reyes, Jen, "Bomb Global: Portland," *BOMB Magazine*, Nov 10, 2011 (online/image).

2011 Snook, Kelsey, "Shine a Light," *Good Participation*, November 2011 (online/image).

2011 Helen Armstrong and Zvezdana Stojmirovic, *Participate: Designing with User-Generated Content* (New York: Princeton Architectural Press, 2011), 24, with Project Projects (image).

2011 Andrew Blauvelt and Ellen Lupton, eds., *Graphic Design: Now in Production* (Minneapolis: Walker Art Center, 2011), 57, with Project Projects (image).

7. WORKSHOPS

2019 *Learning the Land Walking Tour*, Texas Woman's University, Denton, TX.

2018 *Chalk It Up*, Artpace, San Antonio, TX.

2017 *Capricho Family Archives Workshop*, MexicArte, Austin, TX.
A participatory publishing workshop that invited visitors to design, print, and bind limited edition publications in the gallery on the topics of family archives and oral histories.

WORKSHOPS PRIOR TO APPOINTMENT

2016 *Tour the Collective Museum*, Institute of the Arts and Sciences, University of California, Santa Cruz, CA.

2015 *A Campus Walk with Artist Collective Public Doors and Windows,* Institute of the Arts and Sciences, University of California, Santa Cruz, CA.

2014 *A Campus Art Walk with Harrell Fletcher, Molly Sherman, and Nolan Calisch,* Institute of the Arts and Sciences, University of California, Santa Cruz, CA.

2009 *Actions Propaganda* Workshop, Performa 09, New York, NY, In collaboration with Project Projects.

2008 *Alternative Urban Perspectives* (six-week workshop series), Center for Urban Pedagogy, Brooklyn, NY.

8. OTHER WORKS NOT IN PRINT

a. INCLUSION OF WORK

2016 Inclusion of *Reference Points* and *King School Press* in Gemma-Rose Turnbull's Photography course that highlights social practice methodologies at Coventry University in Coventry, England.

INCLUSION OF WORK PRIOR TO APPOINTMENT

2016 Inclusion of *Collective Museum* in Shelby Graham's Porter 100: Curatorial Practice course at the University of California, Santa Cruz, CA.

2016 Inclusion of *Collective Museum* in Dee Hibbert-Jones's Sculpture course at the University of California, Santa Cruz, CA.

2016 Inclusion of *Collective Museum* in A. Laurie Palmer's Sculpture course at the University of California, Santa Cruz, CA.

2016 Inclusion of *Museum Visitor* in Roz Crew's Student Research in the Museum course at Portland State University, Portland, OR.

C. GRANTS AND CONTRACTS

1. FUNDED EXTERNAL GRANTS AND CONTRACTS

2020 Grant ($5530), Regional Arts & Culture Council, Portland, OR
One of eighty-four artist groups to receive funding for project-based arts programming. Peer-reviewed.

2017 Grant ($7400), The Yale-Sewanee Collaborative for Southern Appalachian Studies, part of the Andrew W. Mellon Foundation, Sewanee, TN
Received funding for the development of a new inquiry-based course at Sewanee: The University of the South as the first phase of a larger socially engaged project that examines participatory education. A collaboration between Greg Pond (PI, Sewanee), Harrell Fletcher (Co-PI, Portland State), Molly Sherman (Co-PI, Texas State), and Anna Craycroft (Co-PI, Yale). Peer-reviewed.

FUNDED EXTERNAL GRANTS AND CONTRACTS PRIOR TO APPOINTMENT

2016 Grant ($5000), Precipice Fund, part of the Andy Warhol Foundation for the Visual Arts' Regional Regranting Program, Portland, OR
One of twenty artist groups that received up to $5000 to create and showcase new collaborative and visual work in 2016. Peer-reviewed.

2012 Grant ($1000), Awesome Portland, Portland, OR

2012 Grant ($250), PSU Art Department Diversity Committee, Portland, OR

2012 Grant ($300), PSU Institute for Sustainable Solutions, Portland, OR

2. FUNDED INTERNAL GRANTS AND CONTRACTS

2025 Faculty Developmental Leave Support Award ($20,000), Texas State University, San Marcos, TX.

2022 Grant ($5633), Research Enhancement Program, Texas State University, San Marcos, TX. Peer-reviewed.

2021 Subvention ($20,000), Texas State University, San Marcos, TX.

Subvention to assist in production costs to publish *Otherwise It Would Be Just Another River* with Spector Books.

2017 Grant ($8000), Research Enhancement Program, Texas State University, San Marcos, TX. Peer-reviewed.

2017 Travel Stipend ($800), Excellence in Teaching & Learning, Texas State University, San Marcos, TX.

D. FELLOWSHIPS, AWARDS, HONORS

2024–25 2025 Flickr Foundation Fellowship ($9000), London, UK. International, Juried.

2024 Working Assumptions Project Grant Shortlist, Berkeley, CA. National, Juried.

2024 Mid-America Interchange Fellowship Finalist, Kansas City, MO. National, Juried. Recipients were selected from the finalist pool through a blind lottery. *Comments from Juror: "Marika is doing powerful and innovative social practice work in San Antonio, collaborating with and embedding herself in her community to address complex social issues such as housing and reproductive rights. Her work employs unique strategies that find new ways to bring community members into the sociopolitical conversation through art. The main theme that this artist explores is extremely relevant to the socio-political context in which we find ourselves. Her proposal is well thought out and combines different artistic and social aspects in an extremely creative way."*

2024 Creative Capital Second Round Finalist, New York, NY. National, Juried.

2023 American Institute of Graphic Arts, 50 Books | 50 Covers, Winning Book Design Award, New York, NY. International, Juried.

2023 Communication Arts, 2023 Typography Annual Shortlist, Menlo Park, CA. International, Juried.

2021 Communication Arts, 2022 Award of Excellence, Menlo Park, CA. International, Juried.

2021 College of Fine Arts and Communications Dean's Seminar, *Publication as Collaborative Form*, Texas State University.

2020 Communication Arts, 2021 Typography Annual Shortlist, Menlo Park, CA. International, Juried.

2019 Communication Arts, 2020 Award of Excellence, Menlo Park, CA. q International, Juried.

2019 American Institute of Graphic Arts, 50 Books | 50 Covers, Winning Book Cover Design Award, New York, NY. International, Juried.

2018 Graphis Design Annual, Silver Award, New York, NY. International, Juried.

FELLOWSHIPS, AWARDS, HONORS PRIOR TO APPOINTMENT

2012 PSU AAA Award, Portland, OR

2010–2013 Laurels Tuition Remission Award, Portland, OR

2006–2007 British Council Student Ambassador, Minneapolis, MN

2005 Winifred and Atherton Bean Leadership Scholarship, Minneapolis, MN

IV. SERVICE

A. INSTITUTIONAL

1. UNIVERSITY

2022–Present Member, Graduate Council

UNIVERSITY PRIOR TO APPOINTMENT

2011–2012 Advisory Committee, Chiron Studies, Portland State University, Portland, OR

2. COLLEGE

2023–Present Member, Outstanding Graduate Student Committee, Texas State University, San Marcos, TX

2020–Present Member, Graduate Scholarship Committee, Texas State University, San Marcos, TX

2019 Speaker, *Let's Talk Tenure Track at Texas State*, Texas State University, San Marcos, TX

3. DEPARTMENT/SCHOOL

2020–Present Graduate Advisor, MFA in Communication Design (*on leave Fall 2025–Spring 2026*)
Serving as Advisor of the MFA in Communication Design. Roles and responsibilities include, but are not limited to:

- *Serving as a program liaison to The Graduate College*
- *Initiating degree audit changes*
- *Coordinating 6 graduate assistant positions*
- *Coordinating graduate scholarships*
- *Advising and mentoring MFA students through individual meetings, presentations, and Q&A sessions*
- *Submitting admission recommendations*
- *Supervising full-time Administrative Assistant II*
- *Coordinating program recruitment, retention, and marketing initiatives*
- *Reviewing and updating curriculum with program faculty*
- *Coordinating comprehensive examinations*
- *Reviewing and approving thesis proposal packets*
- *Coordinating Mid Program Reviews*
- *Coordinating program residencies*
- *Coordinating program website and social media updates*
- *Coordinating teaching schedules for MFA faculty*
- *Organizing the MFA Designer Lecture Series*

2020–Present Member, MFA Admissions Committee
Serving as member of committee, to review, interview, and assess applicant pool and provide admission recommendations including conditional terms.

2024–Present Tenure and Promotion Mentor, Joshua Duttweiler, Communication Design

2017–Present Faculty Mentor, Graduate Instructional Assistants
Mentoring graduate students through the processes of operating as a faculty member of an undergraduate course.

2025 Member, Search Committee, Administrative Assistant II
Served as member of committee under leadership of chair, Margo Handwerker, to conduct a search and evaluate candidates for an administrative assistant position to provide support to the MFA in Communication Design program. Successfully hired Emmy Belsole.

2024 Member, Search Committee, Administrative Assistant II
Served as member of committee under leadership of chair, Margo Handwerker, to conduct a search and evaluate candidates for an administrative assistant position to provide support to the MFA in Communication Design program. Successfully hired Courtney Handsel.

2023 Member, Search Committee, Administrative Assistant II
Served as member of committee under leadership of chair, Margo Handwerker, to conduct a search and evaluate candidates for an administrative assistant position to provide support to the MFA in Communication Design program. Successfully hired Emmy Belsole.

2021–2023 Co-Chair, MFA Residency Committee
Serving as co-chair alongside Alice J Lee to organize the MFA program's two-day, on-campus residency each semester.

2020–2023 Co-Chair, MFA Handbook Committee
Serving as co-chair alongside Alice J Lee to develop, review, and update the MFA Program Handbook.

2020–2023 Co-Chair, MFA Steering Committee
Serving as co-chair alongside Alice J Lee to decide on the priorities and order of business for the MFA program and manage the general course of its operation—curriculum, the GA program, conditional admission policies, program branding/promotional initiatives, facilities, etc.

2021 Member, Search Committee, Communication Design,
Associate Professor

Served as member of committee under leadership of chair, Jason Reed, to conduct a search and evaluate candidates for tenured faculty position with an emphasis in Typography. Successfully hired M. Wright.

2021 Member, Search Committee, Administrative Assistant II
Served as member of committee under leadership of chair, Virginia Blanchard, to conduct a search and evaluate candidates for an administrative assistant position to provide support to the MFA in Communication Design program. Successfully hired Michelle Hernandez.

2019 Member, Search Committee, Communication Design, Tenure/Tenure-Track Position
Served as member of committee under leadership of chair, MiHyun Kim, to conduct a search and evaluate candidates for a tenure-track faculty position in Communication Design. Unsuccessful search.

2019 Member, Communication Design Foundations Curriculum Committee
Serving as a member of committee to review and update the Communication Design foundations curriculum.

2018–2023 Faculty Mentor, Risograph Printing Room

2018–2023 Member, School of Art and Design, Curriculum Committee
Serving as a member of committee under leadership of chair, Holly Veselka.

2017–2022 Member, School of Art and Design, Foundations Committee
Serving as member of committee under leadership of chair, Sterling Allen, to review and update the foundations curriculum.

2017–2021 Faculty Mentor, Typography
Mentoring faculty members teaching Typography I, II, and III.

2016–2021 Member, School of Art and Design, FEED Project Space
Programming screenings for FEED, a project space at Texas State dedicated to experimental film—including Powers of Ten *by renowned designers Charles and Ray Eames—and overseeing the design of the FEED website.*

2017–2019 Reviewer, Communication Design Admission Portfolio Review
Serving as a voting member to review BFA ComDes admission portfolios.

2018 Reviewer, Communication Design MFA Mid-Program Review

Served as a reviewer for six mid-program MFA portfolios and oral examinations.

2018 Member, Search Committee, Communication Design, Tenure-Track Position
Served as member of committee under leadership of chair, Claudia Roeschmann, to conduct a search and evaluate candidates for a tenure-track faculty position in Communication Design. Successfully hired Omari Souza and Lindsay Starr.

2017–2018 Member, Search Committee, Art History (Design History), Tenure-Track Position
Served as member of committee under leadership of chair, Gina Tarver, to conduct a search and evaluate candidates for a tenure-track faculty position in Art History with an emphasis in Design History. Successfully hired Jeffrey Lieber.

2017–2018 Member, Search Committee, Communication Design (Typography), Tenure-Track Position
Served as member of the search committee under leadership of chair, Claudia Roeschmann, to conduct a search and evaluate candidates for a tenure-track faculty position in Communication Design with an emphasis in Typography. Successfully hired Alice Lee.

2017 Member, School of Art and Design, Fab Lab Committee
Served as member of committee under leadership of chair, Nicole DesChamps-Benke.

2017 Member, Search Committee, Gallery Coordinator Position
Served as member of the search committee under leadership of chair, Margo Handwerker, to conduct a search and evaluate candidates for a Gallery Coordinator staff position. Successfully hired Rebecca Marino.

2016–2017 Member, Search Committee, Communication (Branding), Tenure/Tenure-Track Position
Served as member of the search committee under leadership of chair, Jeff Davis, to conduct a search and evaluate candidates for a tenure/tenure-track faculty position in Communication Design with an emphasis in Branding. Unsuccessful search.

2016 Member, School of Art and Design, Sawhorse Press Committee
Planning and coordination of the School of Art and Design Sawhorse Press.

2016 Guest Critic, Book Design (ArtC 4316), M. Wright, Texas State University

2016 Member, School of Art and Design, Website Committee
Assisted in reviewing and updating the School of Art and Design website. Completed the Gato I: Fundamentals Training at Texas State University, San Marcos on November 2, 2016.

DEPARTMENT/SCHOOL PRIOR TO APPOINTMENT

2014–2015 Advisory Committee Member, Art and Social Practice MFA, Portland State University, Portland, OR

2013–2014 Advisory Committee Member, Center for Art and Social Practice, Portland State University, Portland, OR

B. PROFESSIONAL

2014–2018 College Art Association (CAA), New York, NY

PROFESSIONAL PRIOR TO APPOINTMENT

2011 Planning Committee, Open Engagement Conference, Portland, OR

2010 Planning Committee, Open Engagement Conference, Portland, OR

C. COMMUNITY

2024 External reviewer for tenure and promotion application of Assistant Professor of Graphic Design Sean Schumacher, Schnitzer School of Art, Art History, and Design, Portland State University, Portland, OR

2020 Donation, *Shaped by the People*, Wendy's Subway Library, Brooklyn, NY

2019 Publication workshop at the Advanced Learning Academy, a public K-12 school in San Antonio, TX

2018 Chaperon, *Oil-land: Field Excursion to the Permian Basin*, the International School of the Americas, a public high school in San Antonio, TX

2017 Poster design, *What Is an Exhibition?* by Chad Dawkins, San Marcos, TX

COMMUNITY PRIOR TO APPOINTMENT

2016 Donation, Art in General New Commissions Book Series, Aeromoto, Mexico City

2010 Publication design for *Thek's Teaching Notes*, published by the Whitney Museum of American Art

2010 Zine making workshop at Sunnyside Environmental School, Portland, OR

2010 Zine making workshop at Tualatin Elementary School, Tualatin, OR

2010 Zine making workshop series at Metropolitan Learning Center, Portland, OR