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ART & TEACHING nancywynn.com
DESIGN palindromepartners.com
CLARE GALLERY spsact.org/clare2

TEACHING • Graphic Design
SPECIALIZATIONS • Studio Art: 2D and 3D Foundations
• Studio Art: Photography

OTHER TEACHING • Graphic Design History
INTERESTS • Visual Storytelling
• Social Justice

FACULTY APPOINTMENTS • Merrimack College, North Andover, MA. Department of Visual and Performing Arts (VPA)
Chair of VPA, 2019–Present
Associate Professor of VPA, 2015–Present
Director of the Graphic Design program, 2015–2019, teaching all levels of graphic design
Co-Director of the Film Studies program, 2016–present
Managing the Studio Arts program, 2017–2018

- Eastern Connecticut State University, Willimantic, CT, Art and Art History Department
Assistant Professor Digital Art and Design, January 2013–May 2014
Adjunct Professor Digital Art and Design, September 2014–May 2015 and Fall 2010–Fall 2012
Taught all course levels of graphic design and a non-majors digital art course
- University of Hartford, Hartford Art School, West Hartford, CT, Visual Communication Design Department. Assistant Professor Visual Communication Design, 2000–2007
Taught all course levels of graphic design, digital photography, and 2D foundation courses
Adjunct Professor Visual Communication Design, 1997–2000.
- University of Connecticut, Department of Fine Arts, Storrs, CT, Visual Arts Department
Adjunct Professor, September 1995–2000
Taught introduction & advanced graphic design and digital media courses
- Creative Center for Youth, Wesleyan University, Middletown, CT
Lecturer. Taught photography course. Summer 1997
- Manchester Community College, Department of Continuing Education, Manchester, CT Instructor,
September 1994–1996. Taught introduction & advanced Apple computer classes, various Adobe computer courses, and portfolio preparation courses.

EDUCATION • MFA University of Hartford, Hartford Art School
• BFA University of Connecticut. Study Abroad: Nova Scotia College of Art & Design Education

EXECUTIVE
SUMMARY OF
PROFESSIONAL
ACTIVITY

- Book Reviewer: Marchese, Courtney, [*Information Design for the Common Good: Human-centric Approaches to Contemporary Design Challenges*](#), published by Bloomsbury Publishing, UK. © October 2021.
- Juror: 2021 Winter Juried Show, Part One, Newburyport Art Association, Newburyport, MA. January 2021. [Virtual award announcements on Facebook Live](#).
- Awarded Google for Education Certification, Level-1. August, 2020.
- “Breaking Down Biases with Toys: An Interdisciplinary Design Project that Engaged Students Across Disciplines” [Design Incubation Colloquium 6.3](#), Fordham University, NY. Virtual Conference, May 16, 2020. Peer-reviewed. [RGD's DesignThinkers Conference 2019](#), Sony Centre for the Performing Arts in Toronto, Ontario, Canada. October 2019. Peer-reviewed. [Link to presentation and panel discussion](#).
- “What does Environmentalism and Social Justice have to do with the Visual Arts? EVERYTHING!” [FATE 2019 Conference: Foundations in Flux](#), Columbus College of Art and Design, Columbus, OH. April 2019. Peer-reviewed. Chaired panel.
- [Design Incubation Colloquium 5.3](#), March 2019. The Graphic Design program at Merrimack College hosted a public colloquia for [Design Incubation](#). Communication design academics and professional designers presented research, creative projects and practice, and received feedback from their peers. Planning, managing, reviewing abstracts, and implementation began fall 2017.
- Merrimack College Faculty Development Grant, \$3,100 for “Artist Monographs and Clare Gallery book project.” Awarded Spring 2019, \$1,000.
- Merrimack College Apple Distinguished School Award. Invited to be part of the submission committee to write and produce an Apple iBook. Published August 2018.
- “Let’s bring Graphic Design History to life!” [MAKE: 2018 AIGA Design Educators Conference](#), Herron School of Art and Design, Indianapolis, IN. June 2018. Peer-reviewed.
- Merrimack College Tamkakos Film Series. Two talks prior to the film screening. 4/15/18 for *Exit through the Giftshop* and 5/3/18 *Life in a Day*. Merrimack College, North Andover, MA.
- CIVA’s Living Art Gallery Exhibition 2018. [The Breath and the Clay](#), Winston Salem, NC. March 2018. Peer-reviewed. Accepted artwork from the *Silent Witness* Series.
- Merrimack College Provost Innovation Fund Grant, \$5,686 for “Merrimack College Art Collection and Austin Hall Visual Arts Gallery.” Awarded December 2017.
- *Saints, Sluts, and Sirens: Archetypes of the Feminine*. UnchArted Gallery, Lowell, MA. November 2017. Peer-reviewed. Accepted artwork from the *Patriots* Series.
- “Reconstructing a BA Graphic Design Program: Scalpel or Sledgehammer?” [Design Incubation Colloquia 4.0](#), SUNY New Paltz, NY. September 2017. Peer-reviewed.
- Juror: Places, Andover Historical Society Art Exhibition, Andover, MA. August 2017.
- “Art and Spirituality,” Speaker at Summer Nourishment Series: The Arts and Spirituality at the Franciscan Center for Urban Ministry, St. Patrick - St. Anthony Church, Hartford, CT. July 2017.
- Awarded participation to [20th Annual International Best Teachers Institute](#), West Orange, NJ. June 20–22, 2017. Award by Merrimack College’s Center for Teaching and Learning. Higher education faculty from around the world come together to discuss thoughtful questions about teaching and learning in the 21st century. Collaboratively published [a website](#) on the experience.
- “Using the Flip: Why your students want to hear from you rather than YouTube.” Chaired panel for [FATE 2017 Conference: To the Core and Beyond](#), Kansas City, MO. April 2017. Peer-reviewed. Panel included three other academics presenting papers on flipping the classroom.

- “Benefits of Wordpress for Utilization of Students’ Eportfolio,” Speaker at the Center for Excellence and Teaching, Merrimack College, North Andover, MA. April 2017.
- Merrimack College Faculty Development Grant, \$1,300 for “Faculty Education in Digital Publishing,” Awarded spring 2017.
- *Silent Witness: Works by Nancy Wynn and John Bizis*, McCoy Gallery, Merrimack College, North Andover, MA. February 2017. Solo Exhibition with invited guest artist John Bizis.
- *Connecticut Dances: A Moving History*, designed a collapsible traveling exhibition for Connecticut Dance Alliance. Premier exhibition at the Connecticut Historical Museum, Hartford, CT. January 19, 2017 opening. Exhibition is traveling throughout Connecticut.
- *Silent Witness: Works by Nancy Wynn*, [Clare Gallery](#), Hartford, CT. November 2016. Solo exhibition.
- “15 years of leadership with the Clare Gallery at the Franciscan Center for Urban Ministry, Hartford, CT,” Speaker at the Writers House Series: 5 Minutes at the Mic, Merrimack College, North Andover, MA. September 2016.
- “How do we relate to others? {Identity, artifacts, story},” presentation and discussion for Professor Raymond Shaw’s Introduction to Psychology course, Merrimack College, North Andover, MA. September 2016.
- “Digital Storytelling: Forging a Bridge between Design and the Liberal Arts,” [AIGA: Design Educator’s Conference: Nuts+Bolts](#), Tightening up classroom fundamentals, reinforcing careers, and constructing the future of the discipline, Bowling Green State University, Bowling Green, OH. June 15-16, 2016. Peer-reviewed.
- Mentor: AIGA Senior Design Portfolio Reviews, Massachusetts College of Art, Boston, MA. 2018, 2016, 2005–2007.
- Awarded Merrimack College CETL Grant: mLearning Project, \$3,500 for “A Treasure Trove of Lectures on Design Thinking,” Awarded spring 2016.
- Awarded Merrimack College Faculty Development Grant, \$2,000 for “Fine and Applied Art Project Silent Witness Exhibitions,” Awarded spring 2016.
- Mentor: Junior Dynamics and Fluid Vibrations course in the Engineering Department, Merrimack College, North Andover, MA. Fall 2015.
- *Hartford DADA Art Show*. Capital Community College Gallery, November 2015; Pump House Gallery, Hartford, CT. November 2014, September 2013. Peer-reviewed. Accepted artwork from the *Palindrome Drawings* and *Patriots* Series.
- Invited speaker on “Face Connecticut,” WTIC Public Affairs Radio, Hartford, CT. October 11, 2015. Discussion with host Sam Gingerella on the exhibit *Grace Before Dying* at the Clare Gallery, Hartford, CT.
- “Digital Storytelling: Forging Connections between Foundations Education and Liberal Arts for Art and Non-Art Majors,” [FATE 2015 Conference: Tectonic Shifts](#), Indianapolis, IN. March 2015. Peer-reviewed. Paper presentation for session “My Digital Foundations Needs Shaking Up.”
- Connecticut Dance Alliance Grant, \$24,500, Awarded 2015. Grant for an exhibition design project, *Connecticut Dance: A Visual History*, Jill Henderson – Lead project director, Nancy Wynn – lead designer. My role, in securing the grant, was to provide the visualization and cost estimates for the design and production of an exhibition project.
- Palindrome Partners, Amesbury, MA. Owns and operates an advertising and design business serving various clients in New England. View work at: [palindromepartners.com](#)
- Established [Clare Gallery](#) in downtown Hartford, CT. Managing Chair for eighteen years. Writes PR and designs all print, web, and social marketing collateral. Curated numerous exhibitions. 2003–Present.

- PROFESSIONAL SCHOLARSHIP
- Peer-reviewed publications
- “Let’s bring Graphic Design History to life!” [MAKE: 2018 AIGA Design Educators Conference](#), Herron School of Art and Design, Indianapolis, IN. June 2018. Abstract published.
 - Two artworks, *Prolongational Existence* and *The I in Hurricane* published in the on-line journal. [The Light Ekphrastic](#) February 2015, Issue 21.
 - “My ‘Stuff,’ My Memories, My Story” and artwork *Pick Up the Phone* published in [Keep Delete: turning messages into keepsakes](#), Andrea Wilkinson. CreateSpace Independent Publishing Platform, United States. 2012. Pages 105, 149–153.
 - “Image Making and Meaning: Educational Benefits of Studying Design in the 21st Century” published in [Forum on Public Policy, Vol 2007 #3 Edition](#). Baton Rouge, LA. January 2008.
 - “Literacy Depends on Context” and artwork “Farmers” published in [The means by which we find our way: observations on design](#), David Gardener and Andrea Wilkinson. Ramp Press, Wintec, New Zealand. 2008. Pages 97, 198–199.
 - “A ‘Real’ Undergraduate Design Education” published in the [The International Journal of Learning in Higher Education, Volume 13, 2006](#), Common Ground, Champaign, IL. November 2006.
 - Three essays: “Analysis” for article “Christo and Jeanne-Claude. Two Works in Progress: The Gates, project for Central Park, New York and Over the River, project for the Arkansas River, Colorado” page 36; “Synopsis and Analysis” for article “The New York African Burial Ground and the Aesthetics of Sacred Space in African American Community” page 115–117; “Analysis” for article “Francesca Torres” page 205–206. *National Graduate Seminar, Public Strategies: Public Art and Public Space, June 1–12, 1998*. American Photography Institute: National Graduate Seminar, June 1–12, 1998. New York, NY. September 1999.
- PROFESSIONAL SCHOLARSHIP
- Invitational publications
- *Bright Ideas on Community Design, an Interactive Dialogue: Phase 1*. Written and published by the Center for Integrated Design at the University of Hartford and the Capital Region Council of Governments. Hartford, CT. ©2007.
 - *Bloomfield Center Study, 2003–2004 Report*. Written and published by the Center for Integrated Design at the University of Hartford, West Hartford, CT. ©2004.
- PROFESSIONAL SCHOLARSHIP
- Peer-reviewed presentations
- “Breaking Down Biases with Toys: An Interdisciplinary Design Project” [Design Incubation Colloquium 6.3](#), Fordham University, NY. March 2020. Peer-reviewed.
 - “Breaking Down Biases with Toys: An Interdisciplinary Design Project that Engaged Students Across Disciplines” [RGD’s DesignThinkers Conference 2019](#), Sony Centre for the Performing Arts in Toronto, Ontario, Canada. October 2019. Peer-reviewed. [Link to presentation and panel discussion](#).
 - “What does Environmentalism and Social Justice have to do with the Visual Arts? EVERYTHING!” [FATE 2019 Conference: Foundations in Flux](#), Columbus College of Art and Design, Columbus, OH. April 2019. Peer-reviewed. Chaired panel.
 - “Let’s bring Graphic Design History to life!” [MAKE: 2018 AIGA Design Educators Conference](#), Herron School of Art and Design, Indianapolis, IN. June 2018. Peer-reviewed.
 - “Reconstructing a BA Graphic Design Program: Scalpel or Sledgehammer?” [Design Incubation Colloquia 4.0](#), SUNY New Paltz, NY. September 2017. Peer-reviewed.
 - “Using the Flip: Why your students want to hear from you rather than YouTube.” Chaired panel for [FATE 2017 Conference: To the Core and Beyond](#), Kansas City, MO. April 2017. Peer-reviewed. Panel included three other academics presenting papers on flipping the classroom.

- “Digital Storytelling: Forging a Bridge between Design and the Liberal Arts,” [AIGA: Design Educator’s Conference: Nuts+Bolts](#), Tightening up classroom fundamentals, reinforcing careers, and constructing the future of the discipline, Bowling Green State University, Bowling Green, OH. June 15-16, 2016. Peer-reviewed.
- “Digital Storytelling: Forging Connections between Foundations Education and Liberal Arts for Art and Non-Art Majors,” [FATE 2015 Conference: Tectonic Shifts](#), Indianapolis, IN. March 2015. Peer-reviewed. Paper presentation for session “My Digital Foundations Needs Shaking Up.”
- “Image Making and Meaning: Educational Benefits of Studying Design in the 21st Century,” [International Round Table Symposium](#), Oxford, England. July 2007.
- “A ‘Real’ Undergraduate Design Education: The Infusion of ‘Delta Knowledge’ or ‘Informance’ Techniques,” The Sixth International Conference on Knowledge, Culture and Change in Organizations 2006, Monash University Centre. Prato, Italy. July 2006. Additionally, a virtual presentation at the Thirteenth International Conference on Learning, Montego Bay, Jamaica. June 2006.
- “Genetic Heritage” The Ninth Biennial Arts and Technology Symposium at Connecticut College. Ammerman Center for Arts and Technology, Connecticut College, New London, CT. February 2003.

PROFESSIONAL
SCHOLARSHIP

Invitational speaking
and presentations

- Merrimack College Tambakos Film Series. Two film talks prior to the film screening. 4/15/18 for *Exit through the Giftshop* and 5/3/18 *Life in a Day*. Merrimack College, North Andover, MA.
- “Art and Spirituality,” Summer Nourishment Series: The Arts and Spirituality at the Franciscan Center for Urban Ministry, St. Patrick - St. Anthony Church, Hartford, CT. July 2017.
- “Benefits of Wordpress for Utilization of Students’ Eportfolio,” Center for Excellence and Teaching, Merrimack College, North Andover, MA. April 10, 2017.
- “Artist Talks,” lectured at both galleries on the exhibition *Silent Witness: Works by Nancy Wynn*, Clare Gallery in Hartford, CT in December 2016 and at the [McCoy Gallery at Merrimack College](#), North Andover, MA in February 2017.
- “15 years of leadership with the Clare Gallery at the Franciscan Center for Urban Ministry, Hartford, CT,” Writers House Series 5 Minutes at the Mic, Merrimack College, North Andover, MA. September 2016.
- “How do we relate to others? {Identity, artifacts, story},” presentation and discussion for Professor Raymond Shaw’s Introduction to Psychology course, Merrimack College, North Andover, MA. September 2016.
- Invited panelist on the [“Colin McEnroe” on WNPR, Hartford](#), CT, USA. September 24, 2013. Discussion DADA Art.
- Artwork and writings from the *Composite* Series included in Christa Kreeger Bowden’s panel discussion “Scanner as Camera,” Society for Photographic Education 43rd National Conference, Chicago, IL. March 2006.
- “Arts in the 21st Century,” panelist for “Afternoon of Nostalgia,” Hartford Art School, University of Hartford, West Hartford, CT. February 2006.
- “Art and Spirituality,” panel discussion for exhibition *Artists in Our Midst* at the Clare Gallery at the Franciscan Center for Urban Ministry, Hartford, CT. January 2006.
- “Bloomfield Center Study, 2003–2004,” public presentation to the Town Council and town residents of Bloomfield, Connecticut. Bloomfield, CT. February 2005.
- “Community and Civic Engagement: Civic Design,” University of Hartford, West Hartford, CT. September 2004.

- “Design Standards, present and future. Where do you stand?” Independent Creative Club of Connecticut (ICC). Southington, CT. February 2004.
- “Concept and Design,” University of Connecticut, Fine Arts Dept. West Hartford, CT. March 2000.
- “Multimedia vs. the Traditional Arts,” panelist for Art Panel Series: Critical Dialogue in the Visual Arts, Phoenix Gallery New York, NY. November 1999.
- “Art and Technology,” University of Hartford, Art History Dept. West Hartford, CT. March 1999.
- “Digital Arts and Techniques,” Manchester Community College, Continuing Education. Manchester, CT. February 1999.
- “Digital Arts, Techniques, and Educational Implications,” University of Connecticut Lunch-time Lecture Series. Hartford, CT. November 1998.

PROFESSIONAL
SCHOLARSHIP

Peer-reviewed
two person and
group exhibitions

- *CIVA's Living Art Gallery Exhibition 2018*. The Breath and the Clay, Winston Salem, NC. March 2018. Accepted artwork from the Silent Witness Series.
- *Saints, Sluts, and Sirens: Archetypes of the Feminine*. UnchArted Gallery, Lowell, MA. November 2017. Accepted artwork from the Patriots Series.
- *Hartford DADA Art Show*. Capital Community College Gallery, November 2015; Pump House Gallery, Hartford, CT. November 2014, September 2013. Peer-reviewed. Accepted artwork from the Palindrome Drawings and Patriots Series.
- Connecticut Photo Contest Exhibition in conjunction with the exhibition *Through the Lens: Three Connecticut Women Artists*. Connecticut Historical Museum, Hartford, CT. October 2013. Accepted experimental artwork.
- *Homegrown: Celebrating 30 years of artistic community*. Akus Gallery, Eastern Connecticut State University, Willimantic, CT. March 2011. Accepted artwork from Silent Witness Series.
- *The Means by which We Find Our Way*. Elizabeth Dunlap Patrick Gallery, Winthrop University, SC: September 2008 and Ramp Gallery, Waikato Institute of Technology, New Zealand November 2007. Accepted artwork, 3 design pieces chosen for exhibition.
- *Get out the Vote 2008*. Poster design chosen for AIGA's campaign on the importance of voting. Over 200 designs submitted nationwide, 50 chosen for exhibition during both the Democratic and Republican Conventions 2008 at the Denver Art Museum and the Walker Art Center in Minneapolis. Exhibition installed in New York City at AIGA's National Design Center September 2008.
- *Snap to Grid*. LACDA: Los Angeles Center for Digital Art. Los Angeles, CA. September 2004, 2005. Accepted artwork from the Scope Series and Soul Series.
- *Encodings: Transparent Technologies*. Cummings Art Gallery, Connecticut College, New London, CT. February 2003. Accepted artwork from the Composite Series.
- *Continuum: Time Exposed*. Photographic Resource Center. Boston, MA. February 2002. Two person show. Accepted artwork from complete Scope Series #1-#30.
- *New England Photographers '01*. Danforth Museum of Art. Framingham, MA. April 2001. Accepted artwork from the Composite Series.
- *Circles Juried Northeast Photography Exhibition*. Taub Hall Gallery, Hartford Art School, University of Hartford, West Hartford, CT. Jurors: Merry A. Foresta, Andy Grundberg. August 1998. Accepted artwork from the Composite Series.
- American Photography Institute Fellowship Winners. NYU Photo Center, New York, NY. June 1998. Accepted artwork from the *Composite Series* and *Scope Series*.

- *Alexander Goldfarb Juried Exhibition.* Joseloff Gallery, Hartford Art School, University of Hartford, West Hartford, CT. 1998, 1997. Accepted artwork from the Composite Series.
- *49th Annual Juried Show.* The Essex Art Association, Inc. Essex, CT. August 1995. Accepted artwork from early works.
- *66th Annual Connecticut Women Artists, Inc. Juried Show.* The New Britain Museum of American Art. New Britain, CT. Juror: Pat Oleszko. June 1995. Exhibited: early works.
- *Open Juried Photography, Drawings & Print Show.* Artworks Gallery. Hartford, CT. Juror: Ellen Carey. March 1995. Accepted artwork from early works.
- *Farmington Valley Artist's Guild 1994 Juried Show.* Taub Hall Gallery, Hartford Art School, University of Hartford, West Hartford, CT. May 1994. Accepted artwork from early works.

- PROFESSIONAL SCHOLARSHIP
- Invitational exhibitions solo, two and three person
- *Silent Witness: Works by Nancy Wynn and John Bizis.* McCoy Gallery, Merrimack College, North Andover, MA. February 2017. Solo exhibition with invited guest artist John Bizis.
 - *Silent Witness: Works by Nancy Wynn.* Clare Gallery, Hartford, CT. November 2016. Solo exhibition.
 - *Generations.* Ellen Traut Collection, Hartford, CT. July 2000. Three person exhibition. Exhibited: works from the Composite Series and Scope Series.
 - *Revel, Reveal, Reverse.* Taub Hall Gallery, Hartford Art School, University of Hartford. West Hartford, CT. May 1998. Solo exhibition. Exhibited: works from the Composite Series and Scope Series.
 - *Bits of Portraiture, Digital Imagery Exhibit.* Gallery 115, Bar with No Name. Hartford, CT. October 1996. Solo exhibition. Exhibited: works from the Portrait Series.
 - *Bits of Portraiture, Digital Imagery Exhibit.* University of Connecticut, West Hartford Campus Art Gallery. West Hartford, CT. November 1995. Solo exhibition. Exhibited: works from the Portrait Series.
 - *Photography and Digital Illustration.* Lindgren Gallery. Manchester, CT. January 1995. Solo exhibition. Exhibited: early works.
 - *Dancers. Manchester High School Promenade Gallery.* Manchester, CT. June 1993. Solo exhibition. Exhibited: early works.

- PROFESSIONAL SCHOLARSHIP
- Invitational exhibitions group
- *FUSE: Visual Arts Faculty Exhibition 2014.* Akus Gallery, Eastern Connecticut State University, Willimantic, CT. September 2014. Exhibited: work from the Palindrome Drawing Series.
 - *Double time: Visual Arts Faculty Exhibition 2011.* Akus Gallery, Eastern Connecticut State University, Willimantic, CT. Fall 2011. Exhibited: work from the Silent Witness Series.
 - *Golden Jubilee Exhibition.* Clare Gallery at the Franciscan Center for Urban Ministry, Hartford, CT. January 2010. Exhibited: work from the Silent Witness Series.
 - *Annual Hartford Art School Faculty Exhibition.* Joseloff Gallery, Hartford Art School, University of Hartford, West Hartford, CT. Annually 1998–2006. Exhibited: works from all current and past series.
 - *Circles@ The Gallery on the Green.* The Gallery on the Green. Canton, CT. September 2004, April 2006. Exhibited: works from the Composite Series and Soul Series.
 - *Artist in Our Midst.* Clare Gallery at the Franciscan Center for Urban Ministry, Hartford, CT. December 2005. Exhibited: works from the Soul Series.
 - *Diverse Confluence: A Winter Arts Festival.* Gallery 2/20. New York, NY. January 2005. Exhibited: works from the Composite Series.

- *The Technologized Body*. LACDA: Los Angeles Center for Digital Art. Los Angeles, CA. January 2005. Exhibited: works from the Composite Series.
- *Transformations IV: A Summer Arts Festival*. Gallery 2/20. New York, NY. July 2004. Exhibited: works from the Composite Series.
- *Together*. Joint exhibition between Art Bridge Lamia Ink! and Art Forum JAFRO. Kyoto Society of Inter-Art Exchange. Kyoto, Japan. April 2004. Exhibited: works from the Composite Series.
- *Harmony*. Joint exhibition between Art Bridge Lamia Ink! and Higashigura Handmade Culture Club. Gallery Higashi-gura. Hyogo-ken, Aioi, Japan. April 2003. Exhibited: works from the Composite Series.
- *Photography Exhibition*. The Davis Gallery. Wellfleet, MA. October 2002. Four person show. Exhibited: various works from the Composite Series and Scope Series.
- *Building the Collection*. William Benton Museum of Art. University of Connecticut, Storrs, CT. April 2002. Exhibited: works from the Composite Series.
- *A Teacher's Legacy*. The Babbidge Library & The Dodd Research Center, University of Connecticut. Storrs, CT. April 2002. Exhibited: works from the Composite Series.
- *The Exquisite Corpse Reincarnated*. Gallery on the Green. Canton, CT. October 2000. (artposse project) Exhibited: experimental work, Untitled.
- *Trans*. Agury & Company. Middletown, CT. Curated by David Borawski. October 1999. Exhibited: works from the Composite Series.
- *Personal Heroes*. Wethersfield Historical Society. Wethersfield, CT. February 1999. Exhibited: works from the Portrait Series.
- *33rd Annual Art Department Faculty Exhibition*. The William Benton Museum of Art. University of Connecticut, Storrs, CT. September 1996–1998. Exhibited: works from the Composite Series.
- *Circles Group Show*. Wood Memorial Library. South Windsor, CT. March 1998. Exhibited: works from the Composite Series.
- *Works in Progress*. Taub Hall Gallery, Hartford Art School, University of Hartford. West Hartford, CT. February 1998. Exhibited: works from the Composite Series and Soul Series.
- *Art & the Computer*. New Space Gallery, Manchester Community College. Manchester, CT. October 1997. Exhibited: works from the Composite Series and Scope Series.
- *50 Years of Education – Four Artists*. University of Connecticut, West Hartford Campus Art Gallery. West Hartford, CT. April 1997. Exhibited: works from the Composite Series.
- *Traces of Healing*. Atruim Gallery, University of Connecticut School of Fine Arts, Department of Art and Art History. Storrs, CT. March 1997. Exhibited: works from the Portrait Series.
- *Vision, Voice, Remembrance: Hartford AIDS Memorial Exhibit*. The Institute for Community Research. Hartford, CT. December 1995–March 1996. Exhibited: works from the Portrait Series.

PROFESSIONAL SCHOLARSHIP
Fine Art Collections

- Artwork in the permanent contemporary art collection at The William Benton Museum of Art, University of Connecticut, Storrs, CT.

- PROFESSIONAL SCHOLARSHIP
- Publications and screenings about the artist /designer
- “‘Interesting surprises’ among works at NAA show,” by Richard K. Lodge, *The Daily News* January 22, 2021.
 - “Connecticut Dances: a visual history,” by Barbara Malinsky (curatorial advisor to the Connecticut Dances history project), *Ink Publications, Vol. 13, Issue 133*, 2017.
 - “Pump House Art Exhibit Illustrates Social, Political Commentary,” review by Susan Dunne, *Hartford Courant*, October 10, 2013.
 - “Circles of Confusion at Canton Art Guild’s Gallery on the Green,” review by Pat Rosloff, *Art New England, Regional Reviews*, February/March, 2005.
 - “Change Seen in Center Study,” by Steve Goode, *Hartford Courant*, February 22, 2005. Article about the Bloomfield Center Study Project.
 - “Summer in the City: How Student Energy and Creativity Answered a Community’s Need,” publication by the University of Hartford, *The Observer, Fall 2004*. Article about the Bloomfield Center Study Project.
 - “University of Hartford’s study of town center discussed,” by Brian Woodman, Jr., *Bloomfield Journal*, September 17, 2004. Article about the Bloomfield Center Study Project.
 - “Design for Success,” by the editorial staff at the *Hartford Courant*, July 30, 2004. Article about the Bloomfield Center Study Project.
 - “Town Center Study Offers Suggestions for Improvement,” by Anica Butler, *Hartford Courant*, July 28, 2004. Article about the Bloomfield Center Study Project.
 - “Town Center Study Available to Public,” by Brian Woodman, Jr., *Bloomfield Journal*, July 16, 2004. Article about the Bloomfield Center Study Project.
 - A news station from Kobe, Japan broadcast a story on Art Bridge Project Lamia Ink!’s visit and art making process with the school children of Kamigori, Japan, April 10, 2003. Review on the exhibition Harmony.
 - “22 Artists from Japan/United States Working Together Around the Theme of Wa (Harmony) at the Gallery Kamigori,” *Yomiuri-Shinbun Harima* (similar to USA Today), April 10, 2003. Review on the exhibition Harmony.
 - “Revitalizing Town through the Arts,” *Sankei Shinbun* (regional paper), April 2003. Review on the exhibition Harmony.
 - “Lamia Ink! and Higashi-gura, Art Bridge Project Japan and US Cultural Exchange,” *Kamigori-Minpou* (Local Kamigori paper), April 9, 2003. Review on the exhibition Harmony.
 - Press release on Kamigori Elementary School children working with American artists. *Asahi-Shinbun* (similar to New York Times), April 2, 2003. Review on the exhibition Harmony.
 - “Why not a Design Center?” by editorial staff at the *Hartford Courant*, January 12, 2003. Article about a Center for Integrated Design.
 - “The Students Respond: The Crossgrove Years in Connecticut,” by Janice Steinhagen, *The Chronicle*, April 25, 2002. Willimantic, CT. Review of the exhibition A Teacher’s Legacy.
 - “Students Provide Integral Labor Pool for Local Businesses,” by Cara Baruzzi, *The Hartford Business Journal*, December 1, 2002. Article about the Hartford Art School’s Civic Design Program.
 - “Those Who Can,” by Alistair Highet, *The Hartford Advocate*, October 4, 2001. Review of the Hartford Art School Faculty Exhibition.
 - “ETC Gallery/Hartford,” review by Steve Starger, *Art New England, Regional Reviews*, October/November, 2000. Review of the exhibition Generations.

- “Generations Has Appeal,” review by Steve Starger, *Journal Inquirer*, July 21, 2000. Review of the exhibition Generations.
- “Hero Worship,” review by Patricia Rosloff, *Hartford Advocate*, March 26, 1999. Review of the exhibition Personal Heroes.
- “Taub Gallery’s Photography Connected by Restless Creativity,” *Journal Inquirer*, August 21, 1998. Review of the exhibition Circles Juried Northeast Photography Exhibition.
- “Taub Hall Gallery -Hartford Art School, University of Hartford,” *New York Times*, Connecticut Section, Events, August 16, 1998. Review of the exhibition Circles Juried Northeast Photography Exhibition.
- “Critics Choice! - Wynning Works,” *Hartford Advocate*, May 7, 1998. Listing and comments on the exhibition Revel, Reveal, Reverse.
- “Wood Library Exhibit Graphically Illustrates Photographer’s Visions,” *Journal Inquirer*, April 10, 1998. Review of the exhibition Circles Group Exhibition.
- “MCTC Gallery’s Group Exhibit Takes an Artistic Approach to Technology,” *Journal Inquirer*, October 17, 1997. Review of the exhibition Art & the Computer.
- “Larry Clark’s Shock-Value Photos, and the Flipside, Traces of Healing,” *Hartford Courant*, March 23, 1997. Review of the exhibition Traces of Healing.
- “Buried Treasures” *The Hartford Advocate*, March 20, 1997. Review of the exhibition Traces of Healing.
- “Atrium Gallery Hosts Group Exhibit,” *Journal Inquirer*, March 14, 1997. Review of the exhibition Traces of Healing.
- “Giving a Face to the Enemy,” *The Chronicle*, March 13, 1997. Review of the exhibition Traces of Healing.
- “From Kitsch to Religion: Exhibit examines healing power of art,” *Advance*, March 7, 1997. Willimantic, CT. Review of the exhibition Traces of Healing.
- “States of Love and Remembrance,” *The Hartford Advocate*, November 28, 1996. Review of the exhibition Vision, Voice, Remembrance: Hartford AIDS Memorial Exhibit.

- PROFESSIONAL SCHOLARSHIP
- Merrimack College Interdisciplinary Institute Grant, \$3,000 for “Interdisciplinary Toy Project” Award fall 2019.
- Grants
- Merrimack College Faculty Development Grant, \$3,100 for “Artist Monographs and Clare Gallery book project.” Award spring 2018, \$1,000.
 - Merrimack College 2019 and 2018 Provost Innovation Fund Grants totaling \$8,928 for “Merrimack College Art Collection and Austin Hall Visual Arts Gallery.” Awarded 2018 and 2017.
 - Merrimack College Faculty Development Grant, \$1,300 for “Faculty Education in Digital Publishing.” Awarded spring 2017.
 - Merrimack College CETL Grant: mLearning Project, \$3,500 for “A Treasure Trove of Lectures on Design Thinking.” Awarded spring 2016.
 - Merrimack College Faculty Development Grant, \$2,000 for “Fine and Applied Art Project Silent Witness Exhibitions.” Awarded spring 2016.
 - Connecticut Dance Alliance Grant, \$24,500, Awarded 2015. Grant for an exhibition design project, *Connecticut Dance: A Visual History*, Jill Henderson – Lead project director, Nancy Wynn – lead designer. My role, in securing the grant, was to provide the visualization and cost estimates for the design and production of an exhibition project.
 - Hartford Foundation for Public Giving Grant, \$38,000 for “The CRCOG/CID Community Design Resource Project 2007–2008.” Awarded 2008. Project by the Center for Integrated Design (CID), University of Hartford.
 - International Center Grant 2006–2007, University of Hartford, \$1,000 awarded for travel and paper presentation at the The Sixth International Conference on Knowledge, Culture and Change in Organizations, Prato, Italy.
 - Faculty Center for Learning Development Grant 2005–2006. \$3,000 for “Getting Started with Technology.” The grant supported the creation of a digital visual design library for the Visual Communication Department at the Hartford Art School, the Art History Department and the Mortensen Library at the University of Hartford.
 - Connecticut Clean Energy Fund Grant, \$124,536, Awarded 2005. Grant for an environmental design project, “Private Regional: Solar Cell Arrays, Project of the University of Hartford,” Barry Lubin – Lead project director, Nancy Wynn – lead designer. My role, in securing the grant, was to provide the visualization and cost estimates for the design and production of an environmental project.
 - Town of Bloomfield Grant 2003–2004, \$40,000 for “Bloomfield Center Study Project.” Project by the Center for Integrated Design (CID), University of Hartford.
 - 2002–2003 Coffin Grant at The University of Hartford. \$1,000 for travel and expenses for the Harmony exhibition at Gallery Higashi-gura. Hyogo-ken, Aioi, Japan.

- PROFESSIONAL SCHOLARSHIP
- Honors and awards
- Awarded Google for Education Certification, Level-1. August, 2020.
 - Awarded participation to 20th Annual International Best Teachers Institute, West Orange, NJ. June 20–22, 2017. Awarded by Merrimack College’s Center for Teaching and Learning. Higher education faculty from around the world come together to discuss thoughtful questions about teaching and learning in the 21st century.
 - Nominated and awarded the honor of being appointed a delegate to the International Round Table Symposium in July 2007. Held in Oxford, England. The Round Tables are distinctive forums to discuss important policy questions over a five-day period in a collegial “think tank” atmosphere. 1 of 35 delegates selected from around the world. The topic for the July 2007 session was “Balancing the Two Cultures: Critical Choices.” Participants probed the real or perceived split between science/technology and art/ humanities in education. Also discussed the financial pressures that schools face when deciding to include or exclude traditional arts and humanities courses in contrast with more innovative educational techniques. Awarded the honor again in 2011, but could not attend.
 - Accepted to present at AIGA Conference: The Design Frontier, Denver, CO, December 2006 and AIGA Conference: Intent/Content Design Educator’s Conference, Nashville, TN, June 2007. The process was peer-reviewed. Could not attend.
 - Yale Library Fellowship 2005–2006. Awarded for research in the areas of book- & paper-making and book design.
 - Second Place Award, American Design Awards’ Winter Semi-Annual Design Contest, 2005. Awarded to Civic Design for Richard Harden’s Self Promotional CD package.
 - (2) Awards of Distinction, Communicator Awards, 2005 Print Competition. Awarded to Civic Design for Ha Ha Tonka Book Cover design. Book published Higganum Hill Press; and 2004 Giant Insects Exhibition for the Springfield Science Museum.
 - Nominated for a Ben Franklin Award, PMA: Independent Book Publishers Association, 2004. Civic Design was nominated for the Best Cover Design on a paper bound trade book— Ha Ha Tonka, Higganum Hill Press publisher.
 - Nominated for the Ernest A. Lynton Award for Faculty Professional Service and Academic Outreach 2004. This award is sponsored by the New England Resource Center for Higher Learning located at the University of Massachusetts, Graduate College of Education, Boston, MA.
 - (2) First Prizes, The Greater Springfield Convention and Visitors Bureau competition 2004. Awarded to Civic Design in the following categories: Print Advertising and Print Brochure: Advertising Supported. The advertising campaign was for the exhibition Dinosaurs! for the Springfield Science Museum.
 - Small Press Review, volume 35, Number 3, March–April, 2003 chose Ha Ha Tonka as a number one pick concerning books of Poetry. Cover design by Civic Design 2002. Book published by Higganum Hill Press.
 - 1998 American Photography Institute, National Graduate Seminar Fellowship Awarded. Tisch School of Fine Arts, New York University. New York, NY.
 - 5 Star “Best of the Web” Award by NetGuide Live for Trinity College’s website design, Hartford, CT. February 1997.
 - Two First Place Awards in The 1989 Northeast Regional Autographix Artist’s Contest.
 - Award of Merit, 1989 Mead Paper Company Competition.

PROFESSIONAL SCHOLARSHIP Curation for [Clare Gallery at The Franciscan Center for Urban Ministry](#) at St. Patrick – St. Anthony Church in Hartford, CT. Chair of the Clare Gallery committee since 2005.

Exhibition curation The following list are curated exhibitions over the past twenty years:

- *A Suspension of Perception*. January 2023. In 2018, Christine Breslin witnessed the US Government's response to immigration on the southern border—separating babies and children from their families. She became enraged and felt she needed to do something. She traveled to the Texas border with Grannies Respond; Abuelos Responden to help spread the word about the gravity of the situation. This exhibition was work from that period, as well as additional work about immigrants to the United States. Along with the exhibition there was a panel discussion. Panelists include: Christine Breslin, artist; Fr. Julian Jagudilla, OFM, director of The Migrant Center of the Church of St. Francis of Assisi in New York City; Sister Norma Pimentel, MJ, executive director of Catholic Charities of the Rio Grande Valley and the Humanitarian Respite Center in McAllen, Texas; and Catherine Cole, executive director and Andrea DeGeorge, board member of Grannies Respond; Abuelos Responden. The panel was moderated by Nancy Wynn, Clare Gallery Committee chair.
- *Creativity in the Time of Covid*. January 2022. A worldwide Covid-19 pandemic hit. Many of our “normal” daily activities were upended. This exhibition presented works of art produced during the years of 2020 to 2022, or reflective works created in response to the pandemic. They were personal with a variety of emotions and stories. Some dealt with grief, isolation, some experienced increased anxiety. Others highlighted a new creativity or way of seeing. Along with the work the artists were asked three questions to ponder: What has the pandemic experience offered you? What has the pandemic experience taken from you? Did your expression of spirituality change? Some shared their written responses or chose not to, since some answers have not yet revealed themselves.
- *The Mary Paintings: Expressions of the Divine Feminine*. November 2019. Catherine Steinberg considers the painting process to be meditation and therapy. She believes color and light have transformative powers and can aid in healing. In this exhibit, The Mary Paintings were conceived through dreams and shamanic journey work in 2011. They were inspired by readings about Mary Magdalene and Steinberg's work with women in psychotherapy and the expressive arts.
- *Begging Bowls and Offering Bowls: Works by Ann Grasso*. March 2019. This exhibition presented works of art from two of Grasso's series, Begging Bowls and Offering Bowls. The series are both complex in meaning, yet simple in form. The works creates many intimate moments where the viewer needs to lean in “to get to know” the work better. Exhibition coincided with Slow Art Day.
- *Recovery of Wisdom: mixed-media works by Mary Conrow Coehlo*. January 2019. An exhibition of mixed-media paintings and handmade books. The works utilized abstract and representational imagery, along with bright colors and mixed-media interwoven with ancient patterns, to focus on our connection to nature and the cosmos. Each piece was a burst of pure creative energy!
- *The Mayan Cycle: Work by Gersóhn*. January 2018. This exhibition, by artist Gersóhn, is a series of large-scale paintings filled with symbolism, patterns, and beautiful rich colors. They are interpretations of daily Mayan life, rituals, and mythology. Gersóhn is a self-taught artist who explores his Mayan background. He is most interested in how his present life (filled with American culture and media) connects to his ancestry and its mythology. The Mayan culture has a long tradition of utilizing scribes to document beliefs, observations of the skies, rituals, and the beauty they witnessed on a daily basis—their cycles of life. In this exhibition, Gersóhn, becomes a “visual scribe” to visually narrate the stories of Mayan cultural traditions.
- *A Glimpse of Infinity*. October 2017. An exhibition of photographic prints by Florida artist, Aric Attas, showcased images that were large, voluminous in detail, rhythmically circular, and integrated celestial colors from space. When viewed individually, or as a group, they created a meditative environment. While gazing at the images, the viewer was asked to reflect on the creation of the world, our relationship to it, and each other. Attas, inspired by his study of Kabbalah, asks questions about how being a cancer survivor has influenced his artistic journey and, how science and spirituality are mutually beneficial in the creation of his artistic work.

- *The Minimum Bible*. August 2017. Clare Gallery hosted the New England premiere of graphic design artwork by Michigan artist and Presbyterian pastor, Joseph Novak. Being a pastor and a graphic designer, Novak considered whether the books of the Old and New Testament could be rendered utilizing essential symbols and themes. If successfully done, the images would visually communicate the books' overall stories. The result is the series *The Minimum Bible*. Novak considers himself to be a minimalist. Since we live with incessant technology and information overload, Novak wishes us to "read" the Bible stories through the quiet reflection of essential symbols and concepts—deleting words and texts—thereby utilizing our visual literacy skills. The images seduce the viewer into an intimate space, where the formal elements and principles of design (line, shape, texture, color, pattern, etc) create a sense of curiosity and intrigue.
- *Power of Words: Susan Kapuscinski Gaylord*. January 2017. This exhibition began with a performance by Massachusetts artist Susan Kapuscinski Gaylord on January 14, 2017. During the performance, large-scale calligraphic words were written on vertical paper panels with fluid acrylic paint. These drawings (artifacts of the performance) were installed in the Lobby gallery. Additionally, in Room C gallery, an exhibition of artifacts from Gaylord's workshop with children and young adults was installed—it's focus is inspiration quotes. Gaylord has a long history of working with words. Sometimes her words are visible and legible. In other cases, they're more hidden and metaphorical. Gaylord likes to quote the 16th century French Renaissance philosopher, Michel Eyquem de Montaigne: "I quote others to better express myself." The quotes are a source of renewal for her. Each time she reads them, they speak to her with fresh energy. She believes in the communal nature of things and feels a deep connection across time and space with others on this earth. By utilizing quotes, she hoped others would also be affected by the power of words.
- *Depressive Realism: Artworks by Adam Viens*. April 2016. An exhibition by East Hartford, Connecticut artist, Adam Viens. The exhibition featured large-scale mixed media paintings that were complex and challenging in their visual language. The work posed more questions than it answered. It required the viewer to reflect on the artist's intentionality, the emotions the pieces evoke, as well as the larger subject of "depressive realism," a term adopted in the 1970s. Panel Discussion: Adam Viens, artist; Michael Galaburri, Program Specialist for Art Connection Studio; Faith Vos Winkel, MSW, Assistant Child Advocate, Office of the Child Advocate State of Connecticut; and Father Thomas Gallagher, Pastor and Guardian at St. Patrick - St. Anthony Church.
- *Grace Before Dying: An Exhibition of Human Dignity and Transformation*. September 2015. This extraordinary traveling exhibition combined the photography of Philadelphia artist Lori Waselchuk with hospice quilts created by the inmates of Louisiana State Penitentiary (Angola Prison). The exhibit powerfully chronicled the prison's nationally recognized hospice program. Started in 1998 by a staff nurse and inmate volunteers, the program was influential in transforming the prison's attitude toward terminally ill inmates from "dismissive dishonor" to dignity and reverence.
- *Intimations: Works by Nan Runde*. March 2015. Connecticut artist, Nan Runde, works were both abstract and atmospheric. This exhibition presented work from two series, Litho Crayon Series and Egg Tempera Series. Her litho crayon drawings emerged from the paper from thousands of marks. Similarly the egg tempera paintings required patience to master the process. Runde's images were large, layered and rich in density of greys and color. Her images required an immense amount of time and fortitude. The two series were similar by their abstract nature, their ability to emerge from the surface, and the use of natural forms. But, they were different in the way Runde played with text and symbols creating a unique form of writing for her paintings.
- *Intimate Spirits: Photography and Poetry in Conversation, Works by Sister Jo-Ann Iannotti, OP*. January 2015. The exhibition by Sister Jo-Ann Iannotti, OP displayed both poetry and photography in concert accenting the power of word and image. The artist wished to draw viewers into the space between themselves and the two creative expressions allowing the works to be "seen," as well as "read" highlighting the intimacy that results from spending time with images and words.

- *Bioperversity: Drawings by Jane Rainwater*. August 2014. The exhibition of drawings disclosed our culture's relationship with violence by masking it within the beauty of nature. All the drawings were seductively constructed with familiar subject matter and high contrast shapes in black and white. Rainwater's images historically referenced classical nature illustrations, Victorian silhouettes, wallpaper and prints of natural history. However, her images were constructed out of the machinery of death: axes, scimitars, guns, grenades, and other weaponry and symbols of war. As a result of this "drawing mash-up," she asked us to question our measured response to violence and the business of violence. The images challenged our attraction to beautiful things and the darker truth of our culture.
- *Between The Lines: Works by Carole P. Kunstadt*. October 2014. New York artist, Carole P. Kunstadt, works referenced the material of books, deconstructing paper and text and using it in metaphorical ways. Her devotion to books was inspired by the ability of the written word to take the reader to other places through stories, poems, and prayers. Kunstadt's process revealed how language can become visual through re-interpretation. Her images had a meditative quality enhanced by her manipulation of the aged text respectful of the materials and subtle tones. Though the words may not be visible, the spiritual essence of the sacred text remained.
- *Metanoia: Paintings by Richard Harden*. March 2014. The title of the exhibition, Metanoia, referred to a transformative change of heart. Transformation has always been primary to the conceptual nature of South Carolina artist, Richard Harden's, work. His paintings allowed us to reflect on our lives and the lives of others. In this series, Harden explored flowers and hair in varied states of binding and unbinding. There were reflected surfaces along with abstracted space; fragile beauty irradiated by dramatic explosions. The colors were intensely saturated, as well as deeply dark, yielding the juxtaposition of opposing emotions.
- *Unto Us a Gift is Given*. October 2013. Connecticut artist, Joy Floyd, considers herself a painter utilizing the medium of 'stuff' rather than paint. She employs a table instead of an easel and her found materials inspire her art-making process. Floyd pays attention to the random, discarded bits of the world— anything that has had a life and then is thrown away—and creatively sees another life for the materials in her work. Floyd's ability to see a new life for her materials is beautifully transformative. This exhibition of her collages were skillfully composed with attention to detail. Her use of scale was magical with texture and pattern always in play.
- *Faces of Haiti: Painting by Dianne Coyle*. August 2013. The Connecticut artist discovered her talent for painting portraits in 2010 and wished to use her gift to create culturally meaningful work. Her friend, Kyn Tolson, was working in Haiti documenting the Haitian people and their environs. After viewing Tolson's images, Coyle's focus became painting the faces of the Haitian people affected by their country's difficulties, especially after the earthquake (January 2010). Coyle's hope was that the portraits would "speak" to viewers. She wanted the viewers to listen and hear the stories of the Haitian people.
- *Le Point Vierge: Mary and the Catholic Imagination*. August 2011. This exhibition directed its focus on the varied images of the Virgin Mary within the context of the Archdiocese of Los Angeles, California. Because of its diverse population, this Archdiocese developed into a wonderful microcosm of global Catholicism. The images within churches, sacred spaces and outside altars— photographed over a seven-year pilgrimage by Nebraskans Dr. Wendy Wright and Ms. Dorothy Tuma—richly illustrated the Catholic Marian experience with both tenderness and vigor. Along with the photographs, interpretive text accompanied each piece exploring and questioning this imagination.
- *Homeless Souls: Exhibition of work by Jake Anderson*. December 2010. In the midst of his work toward a bachelor's degree in English and Journalism, Boston-area photographer, Jake Anderson, became distressed at his own indifference to homelessness. A decision to travel the country, investigating with his camera a world he knew nothing of and encouraging those he met to create personal statements, led him to complete a book and eventually share his work through exhibition. In this exhibition, personal statements alongside his photographs worked together to reveal the subjects' stories.

- *A Prophet's Ink: Drawings by Brian Kavanagh, Catholic Worker Artist*. November 2009. For over fourteen years Brian Kavanagh's work has graced the pages of the Hartford Catholic Worker newsletter reflecting the tradition of Christian pacifism and solidarity with the poor. Therefore, his artwork felt right at home in the communal meditative environment of the Clare Gallery at the Franciscan Center for Urban Ministry. Social justice theme's such as hunger, war, injustice, corruption and power structures ran throughout the entire exhibit.
- *Weaving a New Life: The Refugee Artists Sewing Circle*. January 2009. This exhibition highlighted a collection of global crafts made by refugee artists living in the Hartford, Connecticut area. Though most of the artists have experienced war, trauma, and dislocation, they continue to practice their cultural heritage and traditions, blending these with current experiences to create artwork that is both beautiful and functional. The Sewing Circle Project provides social interaction among the artists, recognition of their cultural heritage and artistic traditions, stimulates literacy improvement, and helps develop marketplaces for their artwork.
- *Sacred/Secular*. April 2008. This group exhibition featured photographs of sacred objects found in unexpected secular settings. Prayer cards, statues and shrines were among the religious objects that became part of a broader landscape providing viewers with a glimpse into private and public expressions of faith.
- *I am Because We Are: Memories of Kenya by Jane Mullen*. April 2007. Boston-area artist, Janet Mullen, a sister of Notre Dame de Namur, spent 20 years ministering to the people of Kenya. This exhibition captured her memories of women and children, as well as Kenyan culture and the effects of globalization. What shined through in her work was the strength in human spirit rising above the concrete realities of poverty, racism and disenfranchisement.
- *Enfolded: Shawls Wrapped in Love and Prayer*. June 2006. This exhibition featured a variety of shawls, embellished with beads, feathers, shells, or charms, gathered from American artists. Explanations of the symbolism and prayers were presented with the shawls, and notes from recipients. The beauty of the shawls lied not just in the workmanship, but also in the symbolism behind them and the spiritual connections between the maker and the recipient.
- *Beyond the Veil*. September 2005. The exhibition explored how young Muslim women in the Hartford, Connecticut community maintain their identities and values in the face of American mass culture. The Connecticut artist, Christine Breslin, explored their choice to wear the veil in adherence to Muslim tradition through the use of large portrait photography, images on veil-like silk, as well as the subjects' own written words.
- *Letters from Prison*. May 2005. This powerful exhibition featured works by inmates of Connecticut's correctional facilities. On display were letters to family and friends, "open letters to the community," with stunning artwork prisoners drew on the letters and envelopes, as well as some artwork from the Connecticut Prison Arts Program (CPA) Permanent Collection. The letters and envelopes were often quite intricate and thought-provoking.
- *Faces of War, Richard Harden*. March 2005. South Carolina artist, Richard Harden's, exhibition showcased large-scale portraits drawn from life, on-site in Albania, Kosovo, Serbia, and Bosnia during and after the war. Drawings by refugee children, photographic material, text, and other artifacts collected by the artist were digitally collaged together with original pencil portraits.
- *Immersion Experience: Haitian Art and Life*. October 2004. This exhibition showcased Haitian daily life, as well as its connections to the spirit worlds of Christianity and Voodoo through Haitian paintings, metal wall sculptures, and spiritual beaded fabric paintings from the collection of Haiti's Back Porch in Middletown, CT.
- *TIME: Artworks from the Connecticut Prison Arts Program Permanent Collection*. April 2004. This exhibition showcased works that were created by inmates of the Connecticut correctional facilities using paint, ink, and pencil. This exhibition traveled throughout the State being a valuable resource, which documented and preserved the extraordinary work of the Prison Arts Program.

PROFESSIONAL
SCHOLARSHIP

Publications and
screenings about
Clare Gallery

- Screening of exhibition *Angels in the Dark* by George Herrick, *Crossroads Magazine*, November 13, 2022, [Vimeo link](#), timestamp 7:07
- “Art inspired by spirituality, environmentalism at the Clare,” by Susan Dunne, *Hartford Courant*, Arts Section, January 27, 2019.
- “New London Artist Weaves Spider Webs, Poetry Into Her Paintings On Display At Franciscan Center,” by Susan Dunne, *Hartford Courant*, Arts Section, September 22, 2018.
- “Syrian Refugee Tells Her Heartbreaking Tale Through Her Art at Clare Gallery,” by Susan Dunne, *Hartford Courant*, Arts Section, March 31, 2018.
- “The Power of Words,” by Susan Kapuscinski Gaylord, *Bound and Lettered*, Vol. 14, #3, June 2017.
- “Calligraphic Artwork to be created on the spot at Clare,” by Susan Dunne, *Hartford Courant*, Arts Section, January 9, 2017.
- “Photography, Silkscreens at Clare in Hartford,” by Susan Dunne, *Hartford Courant*, Arts Section, August 29, 2016.
- *Face Connecticut* WTIC Public Affairs Radio, Hartford, CT, Aired October 11, 2015. Invited speaker. Discussion with host Sam Gingerella on the exhibit *Grace Before Dying*.
- “Grace Before Dying Photography Exhibit Sheds Light on Prison Hospice Care,” by Kate Hartman, *Connecticut Magazine*, October, 2015.
- “Grace Before Dying” Photography and Quilt In-Prison Hospice Exhibit, Oct 13 – Nov 1 by Laura Soll, *The Windsor Journal*, September 25, 2015.
- “Prison Hospice Documented in Dramatic Exhibit at Hartford Church,” by Susan Dunne, *Hartford Courant*, Arts Section, September 20, 2015.
- “Grace Before Dying exhibit reveals prison hospice programs,” *West Hartford News*, September 9, 2015.
- “Art Galleries in Spiritual Settings,” by Susan Dunne, *Hartford Advocate*, April 4, 2014.
- “The Art of Joy Floyd on Display in Hartford: Joy Floyd breathes new life into cast-offs,” by Patricia Rosloff, *Hartford Advocate*, November 6, 2013.
- “Faces of Haiti at Clare Gallery,” by Susan Dunne, *Hartford Courant*, August 15, 2013.
- “The Practice of Iconography at Clare Gallery in Hartford,” by Susan Dunne, *Hartford Courant*, February, 28, 2012.
- “Clare Gallery Showing Artwork of Brian Kavanagh,” *Hartford Courant*, iTowns, December, 2009.
- *Crossroads Magazine* television broadcast aired on WTXN-TV Connecticut’s WB20, November 27, 2010. Interviews with Nancy Wynn and Patricia Curtis on Homeless Souls exhibition and Clare Gallery.
- “Image of Homeless in Two Hartford Shows,” by Roger Catlin, *Hartford Courant*, November 25, 2010.
- “Silence Speaks: Exhibition at Clare Gallery,” *Hartford Courant*, iTowns, August 30, 2009.
- “Friar Describes His Passion: Shooting Justice Around the Globe,” by Wendy Healy, *Franciscan Friars Holy Name Province Today Newsletter*, Vol. 41, #19. October 8, 2008. (Organizational newsletter).
- “Octavio Duran Captures Life ‘Through the Franciscan Lense,’” by Editorial Staff, *Franciscan Friars Holy Name Province Today Newsletter*, Vol. 41, #15. August 6, 2008. (Organizational newsletter).

- *Front and Center* with Ray Hardman, Connecticut Public Television and Radio, September 30, 2005. Interview with Christine Breslin in reference to the exhibition, *Beyond the Veil*.
- *Crossroads Magazine* television broadcast aired on WTXN-TV Connecticut's WB20, October 15 and 16, 2005. Interviews with Christine Breslin and Nancy Wynn on Christine Breslin: Beyond the Veil exhibition and Clare Gallery.
- "Islamic Intervention," *Hartford Advocate*, online story, September 15, 2005.
- *Crossroads Magazine* television broadcast aired on WTXN-TV Connecticut's WB20, May 16, 2005. Interview with Nancy Wynn on CPA artwork: Letters from Prison exhibition and Clare Gallery.
- "Outsider Art from the Inside, Prisoners Get Creative," by Adam Bulger, *Hartford Advocate*, May 12, 2005.
- "Friar discusses his gallery opening and life in the priesthood," by John Zawadzinski, *The Anthonian*, March 2004.
- *Crossroads Magazine* television broadcast aired on WTXN-TV Connecticut's WB20, November 16, 2003. Interview with Fr. John Murphy and Nancy Wynn on Faces of Nature exhibition and Clare Gallery.
- *Catholic Radio Weekly* radio broadcast aired on WJMJ 88.9, November 14, 2003. Coverage of Faces of Nature exhibition.
- "Franciscan Center Adds Art Gallery," *Hartford Courant*, by Melissa Pionzio. October 1, 2003.
- "Faces of Nature," Signals Opening of Art World" *Church Street Life, Volume III No. 2*, Fall/Winter 2003. Hartford, CT.

- PROFESSIONAL COMMUNITY OUTREACH
Reviewer / juror
- Book Reviewer: Marchese, Courtney, [*Information Design for the Common Good: Human-centric Approaches to Contemporary Design Challenges*](#), published by Bloomsbury Publishing, UK. Book explores the increasing altruistic impulse of the design community to address some of the world's most difficult problems including social, political, environmental, and global health causes at the local, national, and global scale by utilizing the information design/data visualization process, understanding audiences, crafting meaningful narratives, and measuring the impact of a design. © October 2021.
 - Juror: *2021 Winter Juried Show, Part One*, Newburyport Art Association, Newburyport, MA. January 2021. [Virtual award announcements on Facebook Live.](#)
 - Reviewer: MAKE: 2018 AIGA Design Educators Conference, Herron School of Art and Design, Indianapolis, IN. June 2018. Reviewed four abstract conference submissions.
 - Juror: *Places*, Andover Historical Society Art Exhibition, Andover, MA. August 2017.
 - Juror: *Spring Art Fest*, East Hartford Fine Arts Commission and the East Hartford Art League, East Hartford, CT. April 2015.
 - Juror: *Senior Art Show*, Manchester High School, Manchester, CT. May 2013, 2005, 2002.
 - Juror: *University of Connecticut Undergraduate Visual Arts Annual Scholarship Exhibition*, April 2012.
 - Juror: *Connecticut Invention Convention*, University of Connecticut, Storrs, CT. April 2004, 2005.
 - Juror: *Zackers Photography Exhibition*, West Hartford, CT. November 1998.

- PROFESSIONAL COMMUNITY OUTREACH
Visiting Artist, Mentor
- Mentor: AIGA Senior Design Portfolio, Massachusetts College of Art, Boston, MA. 2018, 2016, 2005–2007.
 - Visiting Designer: Junior Dynamics and Fluid Vibrations course for the School of Science and Engineering, Merrimack College, North Andover, MA. Fall 2015.
 - Visiting Artist and Design Consultant: Experimental Jewelry Course, Manchester High School, Manchester, CT. Visited classroom two to three times a week. January–May 2015.
 - Visiting Artist: Visual Arts Celebration Day, Illing Junior High School, Manchester, CT April 1996, 1997, 1999.
 - Mentor: Senior photography student, Lebanon High School. Lebanon, CT. Academic year 1997.
 - Visiting Artist: Project Right Choice, Manchester Parks & Recreation Department, Manchester, CT. Academic years: 1995, 1996

- PROFESSIONAL ORGANIZATIONS
- AIGA: The Professional Association for Design
 - CAA: College Art Association
 - Design Incubation: Research in Communication Design
 - FATE: Foundations in Art: Theory and Education
 - The Museum of Printing: Haverhill, Massachusetts

TEACHING
SCHOLARSHIP
Undergraduate
Academic Centers
Established

- Founder and Creative Director of Civic Design, a professional design firm at the University of Hartford, Hartford Art School, , West Hartford, CT. September 2001–May 2007.
I founded Civic Design in 2001 seeking a response for innovative and imaginative approaches to teaching graphic design. The firm designed, produced, and presented professional quality work for real clients. Annually, I secured projects for the firm; invited 8–10 graphic design majors to intern for a year; creatively directed projects to ensure professionalism; and managed the projects. Participating students were junior and senior graphic design majors assigned to a client’s project, usually working in teams. This enabled them to learn the art of collaboration, as well as how to balance leadership and play supportive roles. Civic Design provided a unique experiential learning lab for undergraduate graphic design students at the University of Hartford, Hartford Art School.
- Co-founder of the Center for Integrated Design (CID). CID was a multi-disciplinary organization housed at the University of Hartford. It was established by three faculty members: Jim Fuller, David Pines and Nancy Wynn. CID worked on community projects from June 2003 to May 2008. CID secured grants over \$75,000 for various projects.
CID provided Hartford and Connecticut communities with resources and solutions that addressed architectural, engineering, business, and visual communication design issues. It was committed to establishing interdisciplinary and educational dialogues between the community, the University’s faculty, and its students. CID also provided educational opportunities to professionals in the design and business community for continuing and professional development. This professional, integrated, and multi-disciplinary approach to problem-solving— that actively engaged students in the process—was instrumental in providing experiential learning opportunities to invited undergraduate students in the disciplines of Architecture, Engineering, Business, and Visual Communication Design

- PROFESSIONAL DEVELOPMENT
Workshops at Merrimack College
- Through Knowledge to Wisdom Faculty Retreat, May 2018
 - Mobile Professional Learning with Apple, 2015–2017
 - College Autism Spectrum Disorders workshop, November 2017
 - Advising Undeclared Students Training, June 2017
 - VPA Safe Zone Training, May 2017
 - Experiential Education Panel Discussion, April 2016
 - Grants Presentation, April 2016
 - Open Source for Research and Scholarship, February 2016
 - Responding to Students in Distress, November 2015
 - Teaching, Learning, and Turnitin, September 2015

- PROFESSIONAL DEVELOPMENT
- Encaustic Painting Workshop with Artist Amy Vander Els, February 2023
 - Bookmaking Workshop at Amesbury Public Library, June 2022
 - Attended FATE Conference, April 2021, 2019, 2017, 2015.
 - Attended Design Incubation Colloquia, May 2020, March 2019, September 2017.
 - RGD Design Thinkers Conference, October 2019
 - Hosted a Design Incubation Colloquia at Merrimack College, April 2019.
 - Attended AIGA Design Educators Conference, June 2018, June 2016, 2005 .
 - “Advanced InDesign Digital Publishing Techniques,” one day training session December 2017 at Future Media Concepts, Cambridge, MA.
 - Webinar “Creating an Assessment Plan” by The Council on Undergraduate Research (CUR) August 2017.
 - Attended the Best Teachers Summer Institute, West Orange, NJ, June 2017.
 - “AIGA + ICA: Nancy Skolos + Thomas Wendell,” lecture sponsored by AIGA Boston, June 2017.
 - CT Bookmaking workshop sponsored by AIGA Connecticut, May 2017.
 - “Leverage Constrains,” lecture sponsored by AIGA, Boston, October 2016.
 - “Typography in the Classroom,” lecture sponsored by AIGA/Design Educator’s Series, Boston, February 2015.
 - “The InDesign Seminar Series: Boston” sponsored by MOGO Media. September 2013
 - “Digital Media: Innovative Collaborations” sponsored by University of Connecticut Digital Media Center. April 2013.
 - “The University Unbound: Can Higher Education Compete and Survive the Age of Free and Open Learning?” sponsored by the New England Board of Higher Education. October 2012.
 - “Emotional Designer,” webinar sponsored by AIGA, September 2012.
 - “Living in Motion,” webinar sponsored by AIGA, February 2006.
 - Attended the AIGA National Design Conference, Boston, September 2005.