Promotion Portfolio

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Assistant Professor of Art, 2014 - Present

Application for Promotion for Associate Professor of Art

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http://www.madmohre.com/promotion-portfolio

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A. STUDENT EVALUATIONS

Reflections on Course Evaluation Data

2015-2016

Fall 2015

ART115-AA Introduction to Painting: With a 100% response rate (11 of 11 students responding) 100% of responding students agreed or strongly agreed that this was a good course (81.8% strongly agreed, 18.2% agreed, 0% neutral) and 100% of responding students agreed or strongly agreed that I was a good teacher (81% strongly agreed, 18.2% agreed, 0% were neutral). The comments were extremely positive and supported a robust curriculum centered on color theory and its practical application with paint. Comments ranged from non-majors who "took the most away from this course out of every class I've taken so far" to students who remarked, "the atmosphere and the classroom environment positively influenced my learning. Mad's positive attitude, even during difficult assignments, helped me immensely." The constructive comments ranged from "you rock mad" to "non" to "The only thing I could think of would maybe do more demos on different painting styles before each assignment, but otherwise this class was great! It was by far my favorite course and Mad was by far my favorite professor." I wish I could have this combination of students in all my classes!

ART119-AA Introduction to Prints and Books: With a 100% response rate (12 of 12 students responding), 100% strongly agreed or agreed this was a good course (33.3% strongly agreed, 58.3% agreed, 8.3% were neutral) and 100% strongly agreed or agreed that I was a good teacher (33.3% strongly agreed, 66.7% agreed, 0% neutral). The written comments were overall positive and focused primarily on the value of having learned about "materials and processes" and on the "in depth ways on how to print and understanding the time and effort that goes into each process." One student, a non-art major who did not choose to fully participate in the life of the print and book class (as stated as a requirement in the syllabus) and who was incapable of putting a phone away commented that he believed "introductory art classes should be simpler, especially for the non-art majors like [himself] who don't have much in the way of artistic abilities and who struggle to find motivation to create pieces of art." This seemed to be an anomaly, however, as must students asked questions during or outside of class time and were able to go forward with, and complete their projects. For this intro course, I did eliminate one piece from the previous semester to lighten the work requirements and this seemed to help most students. The format for this course is set to change dramatically with the split of

Introduction to Prints and Books into two introductory classes: Introduction to Printmaking and Introduction to Book Arts.

ART256-AA Web Design: With a 91.6% response rate (11 of 12 students responding), 90.9% strongly agreed or agreed this was a good course (36.4% strongly agreed, 18.2% agreed, 36.4% were neutral) with 9.1% strongly disagreeing (1 student), and 90.9% strongly agreed or agreed that I was a good teacher (36.4% strongly agreed, 36.4% agreed, 18.2% neutral) with 9.1% disagreeing (1 student). In the course survey, students made it clear that they did learn about the "principles of UX/UI design" as it helped them towards different career goals like "video game designing." Additionally, they enjoyed in-class discussions, but would have liked to have seen more group projects. Some students felt the course expected them to perform to a level of work "like graduate students." As it was my first time developing and teaching this course, I tried to give students a comprehensive overview of what they would see in a workplace environment. It was ambitious for a 200-level course, so I have made corrections to the syllabus for the next year. I will incorporate more interactive, hands-on games (less of a lecture-format course), plan more group projects, and I have switched the course code to reflect the depth of the curriculum (300-level).

ART293-AC Independent Study in Print and Book Making: With a 100% response rate (1 of 1 student responding), this student agreed the course was a good course (100%) and agreed I was a good teacher (100%). This student agreed the course helped them work toward the successful accomplishment of the learning outcomes of the course. The comments for this course were constructive; The student noted that the equipment ordered did not arrive on time for the start of the class, to "keep pace with the student time and skills." This was in part an issue with having money in the budget at the end of the previous fiscal year, then having to secure new quotes, order, and wait a longer-than-expected time for shipping. The printmaking equipment was secured and ease of use with the machine was apparent in the Winter 2016 term both for intro classes and directed studies.

ART459-AB Advanced Prints and Books II: With a 0% response rate (0 of 1 student responding) this student did not provide any critique or evaluation.

Winter 2016

ART107-AA/AB Foundations II: Core Concepts (team taught with Peter Barr): With a 95.2% response rate between both sections (20 of 21 students responding), 78.6% of responding students in the AB section strongly agreed or agreed that it was a good course (21.4% strongly agreed, 50.0% agreed, 7.1% neutral) with 21.4% disagreeing (3 students). Additionally, the students agreed or strongly agreed that the instructors were good (35.7% strongly agreed, 42.9% agreed, 14.3% neutral) with 7.1% disagreeing (1 student). In the AA section, 85.7% of students responded (6 out of 7 students responded overall in this section) and 83.4% agreed that it was a good course (66.7 agreed, 16.7% neutral, 16.7% disagreed) with 100% of responding students strongly agreeing or agreeing the instructors were good teachers (100% agreed). Overall, the students appreciated experimental, hands-on projects relating to a broad historical understanding of artists, new artistic practices, and an exploration of time-based media. Students believed they were pushed to "think outside the box" and to "try new things" which they found valuable. Some students understood that the curriculum for this course had been entirely rewritten and were prepared for a distinct departure from what they knew about the process of making art. Three students total were disgruntled with the evaluation of their art, as they believed it is "meant as an outlet for emotions and as a way for people to express themselves." I think in future we can do a better job encouraging the development of their own kernel of an idea in lieu of imposing a project idea.

ART119-AA Introduction to Prints and Books: With a 100% response rate (11 of 11 students responding), 100% strongly agreed or agreed this was a good course (54.5% strongly agreed, 36.4% agreed, 9.1% neutral) and 90.9% strongly agreed or agreed that I was a good teacher (63.6% strongly agreed, 27.3% agreed) with 9.1% disagreeing (1 student). The written comments were overall positive and included some constructive suggestions. Several students were excited to have "so much creative freedom with the content of [their] work in this class. Just having it relate to us personally was really nice and I honestly think I made some of my best work in this class." Four students were excited about the ability to experiment with different print and book techniques. One student felt "limited by rules" and another thought the class itself was "structured well enough" which seemed to cancel each other out. It was a class with mixed personalities, which resulted in one student saying, "I think as long as students do work in and out of class it's not that much [work], they just have to stay on top of things and not come in the night before. The worst part of this class was the other students so I think you did fine, however, I feel like my peers have sucked at least 5 years out of my life expectancy with non stop talking...So good on you for having [the] patience of a saint." I think, as many students repeatedly said throughout the semester, it will be excellent to have two intro classes; one devoted to introducing Printmaking and another introducing Book Arts. This will allow for more time on projects and more time for critiques.

ART259-AA Relief and Intaglio Printing: With a 100% response rate (2 of 2 students responding), 100% strongly agreed or agreed the course was a good course (50% strongly agreed, 50% agreed) and 100% strongly agreed or agreed I was a good teacher (50% strongly agreed, 50% agreed). One student valued the "opportunity to continually incorporate mixed media throughout each piece as we composed" as well as "achievable guidelines." One student recommended cutting back on suggestions to change their work (critique) so that the work still felt as though it was their own. I will take this into consideration.

ART259-AB Relief and Intaglio Printing: With a 100% response rate (2 of 2 students responding), 100% strongly agreed this course was a good course and 100% strongly agreed I was a good teacher. There were no comments.

ART359-AA Intermediate Prints and Books: WIth a 100% response rate (2 of 2 students responding), 100% strongly agreed this course was a good course and 100% strongly agreed I was a good teacher. One student valued the "one on one time with a great instructor who only wanted to help."

ART359-AB Intermediate Prints and Books: With a 100% response rate (1 of 1 student responding), 100% agreed the course was a good course and 100% agreed I was a good teacher. They valued the "variety of projects and techniques used," but thought the course would be improved with "assignment sheets with specific requirements." They felt that verbal instructions, board notes, and a breakdown of projects on the syllabus were not clear enough instructions. I am debating changing these methods, but I do believe it is important for students to learn different methods of note-taking for their time beyond Siena. I am insistent that my classes serve as a springboard for that transition between academia and a working environment.

ART360-AA Advanced Prints and Books I: With a 100% response rate (1 of 1 student responding), 100% strongly agreed this course was a good course and 100% strongly agreed I was a good teacher. The constructive suggestion was "Keep doing you."

ART460-AA Advanced Prints and Books III: With a 100% response rate (1 of 1 student responding), 100% strongly agreed this course was a good course and 100% strongly agreed I was a good teacher. The students valued the ability "to make our projects our own and about what we value. Professor give[s] great input and ideas" and went on to include that I was supportive.

ART475-AB Advanced Prints and Books III: With a 100% response rate (1 of 1 student responding), 100% strongly agreed this course was a good course and 100% strongly agreed I was a good teacher. There were no additional comments.

2016-2017

Summer 2016

ART359-AA Intermediate Prints and Books: With a 100% response rate (1 of 1 student responding) 100% agreed this course was a good course and 100% agreed I was a good teacher. There were no comments.

Fall 2016

ARG330-AA User Experience/User Interface Design: With a 100% response rate (3 of 3 students responding), 100% of responding students strongly agreed or agreed that this was a good course (33.3% strongly agreed, 66.7% agreed, 0% were neutral). Due to the small class, it made group discussion or group activities particularly difficult if students did not do the assigned homework or did not attend class regularly. Two students believed individual projects should have been group projects, however this class was intended to prepare these individuals for a real-world UX/UI setting where they would be responsible for a vast majority of their own research, particularly if they are working for a small company or freelancing. Perhaps in the future I could incorporate more paired work instead of group work, and require each of the students to still turn in individual assignments. Valuable takeaways from the course included "web design," "designing the app," and helping the students become more organized.

ART119-AA Introduction to Printmaking: With a 90% response rate (10 of 11 students responding), 100% of responding students strongly agreed, agreed, or were neutral that this was a good course (60% strongly agreed, 20% agreed, 20% were neutral) and 100% of responding students strongly agreed, agreed, or were neutral that I was a good teacher (70% strongly agreed, 10% agreed, and 20% were neutral). This seems to reaffirm that the change to split this course from Introduction to Prints and Books into two courses (Introduction to Printmaking in the Fall and Introduction to Book Arts in the Winter) was a necessary one. The comments were overall positive and emphasized the appreciation for "being pushed outside [their] comfort zone" while still being allowed to experiment. Students were very clear that printmaking is a different medium than what they were accustomed to or used to, but that they appreciated feedback and critique and that I "created a positive learning environment." Four students said there were no suggestions, but one person believed their workload should have been lessened. This comment seemed to be an anomaly. I will re-evaluate the amount of work per section for each assignment next Fall, although due to the "new" nature of multiple printing techniques by hand, this course will always take more time than digital work.

ART259-AA Relief Printing and Screenprinting: With a 100% response rate (2 of 2 students responding) 100% strongly agreed or agreed the course was a good course (50% strongly agreed, 50% agreed) and 100% strongly agreed or agreed I was a good teacher (50% strongly agreed, 50% agreed). This course was revamped to include screenprinting as a core printing process throughout the semester instead of the previous focus of Intaglio printing. This change was made as students seemed to gravitate heavily towards screenprinting. One student reported "This class was by far my most challenging this semester, but also the most rewarding and worthwhile. Having such intricate and well thought out assignments really helps push me to come up with the best creative solutions possible. I think I got some pretty successful pieces this semester and I think it's due to the way you

structure your assignments." This student also enjoyed being in a blended class with more advanced students. One student suggested eliminating a few journal assignments, but simultaneously saw value in them. This was followed by "Other than that, this was a great class and you're a wonderful professor and human being." I appreciated that sentence.

ART359-AA Intermediate Prints and Books: With a 100% response rate (1 of 1 student responding), 100% strongly agreed this course was a good course and 100% strongly agreed I was a good teacher. One student valued being able to create artwork "that was intrinsic to [their] personal identity." Their only suggestion for improvement would be to have more open-ended projects. I do think this is important, but I will need to maintain some structure for evaluative purposes.

ART360-AA Advanced Prints and Books I: With a 100% response rate (3 of 3 students responding), 100% strongly agreed or agreed the course was a good course (66.7% strongly agreed, 33.3% agreed) and 100% strongly agreed or agreed I was a good teacher (66.7% strongly agreed, 33.3% agreed). There were no comments.

ART459-AA Advanced Prints and Books II: With a 100% response rate (3 of 3 students responding), 100% strongly agreed or agreed the course was a good course (66.7% strongly agreed, 33.3% agreed) and 100% agreed I was a good teacher. There were no comments.

Winter 2017

ART107-AA/AB Foundations II: Core Concepts: With a 90.5% response rate (19 of 21 students responding) 57.8% of responding students strongly agreed or agreed that this was a good course (36.8% strongly agreed, 21% agreed, 21% were neutral, 10.5% disagreed, and 10.5% strongly disagreed) and 68.4% of responding students strongly agreed or agreed that we were good teachers (42.1% strongly agreed, 26.3% agreed, 15.8% were neutral, 10.5% disagreed and 5.3% strongly disagreed). One student wrote "This course helped me understand what I am capable of doing," and another student found that "almost everything [they] are taught within each assignment" had value. One student added, "I really like the way that she made critiques not stressful and more relaxed with very motivational feedback." One student felt "pushed to become a better artist with more purpose in [their] work." One comment which seemed to be an anomaly requested more in-class projects that related to what was being studied (I believe in other classes), but seemed not to grasp that the course was structured around themes of Time and the Body as well as structured to use materials that did not necessitate a lab. It is my hope that eventually we can accommodate students with more lab space, and perhaps more digital work.

ART118-AA Introduction to Book Arts: With a 100% response rate (11 of 11 students responding), 100% strongly agreed or agreed this was a good course (45.5% strongly agreed, 45.5% agreed, 9.1% were neutral) and 100% strongly agreed or agreed that I was a good teacher (54.5% strongly agreed, 36.4% agreed, 9.1% neutral). The format for this course changed dramatically with the split of Introduction to Prints and Books into two introductory classes: Introduction to Printmaking and Introduction to Book Arts. As it was the first semester Introduction to Book Arts was taught separately from printmaking, it allowed for more in-depth demos and a broader range of book methods. There were no negative critiques. One student believed it to be "a very fun, hands on class that though fun, was very insightful and helpful on this history and relevance of bookmaking." Three students remarked that they were happy to have made work that was "well made" and "well crafted" as well as "meaningful works of art." One student was particularly pleased that they could "utilize the techniques learned in their future line of work." This was one of my favorite classes to teach!

ART259-AA Relief Printing and Screenprinting: With a 100% response rate (2 of 2 students responding), 100% strongly agreed or agreed the course was a good course (50% strongly agreed, 50% agreed), and 100% strongly agreed or agreed I was a good teacher (50% strongly agreed, 50% agreed). The most valuable aspects of this course for one student were "the use of the types of media" which they thought was "great." There were no negative critiques.

ART359-AA Intermediate Prints and Books: With a 100% response rate (1 of 1 student responding), 100% strongly agreed this course was a good course and 100% strongly agreed I was a good teacher. There were no comments.

ART360-AA Advanced Prints and Books I: With a 100% response rate (1 of 1 student responding), 100% strongly agreed this course was a good course and 100% strongly agreed I was a good teacher. There were no comments.

ART460-AA Advanced Prints and Books III: With a 100% response rate (3 of 3 students responding), 100% strongly agreed the course was a good course and 100% strongly agreed I was a good teacher. There were no comments.

ART475-AA Advanced Prints and Books IV: With a 100% response rate (3 of 3 students responding), 100% strongly agreed the course was a good course and 100% strongly agreed I was a good teacher. There were no comments.

2017-2018

Fall 2017

ART119-AA Introduction to Printmaking: With a 100% response rate (10 of 10 students responding), 100% of responding students strongly agreed, or agreed that this was a good course (50% strongly agreed, 50% agreed) and 100% of responding students strongly agreed, or agreed that I was a good teacher (60% strongly agreed, 40% agreed). I think it has been very productive to split this class into two introductory classes, as I mentioned in my review for Fall 2016. Students have more time to learn more deeply which they seem to like. Something happened to our system this semester, so there were no comments.

ART259-AA Relief Printing and Screenprinting: With a 100% response rate (3 of 3 students responding), 100% strongly agreed the course was a good course, and 100% strongly agreed I was a good teacher. I loved teaching this group of students and they were excited to be in the classroom. Something happened to our system this semester, so there were no comments.

ART360-AA Advanced Prints and Books I: With a 100% response rate (1 of 1 student responding), 100% strongly agreed this course was a good course and 100% strongly agreed I was a good teacher. Something happened to our system this semester, so there were no comments.

ARG330-AA User Experience/User Interface Design: With a 100% response rate (13 of 13 students responding), 77% of responding students strongly agreed or agreed that this was a good course (46.2% strongly agreed, 30.8% agreed, 7.7% were neutral), and 15.4% of responding students disagreed or strongly disagreed that this was a good course (7.7% disagreed, 7.7% strongly disagreed). Also, 76.9% of responding students strongly agreed or agreed that I was a good teacher (53.8% strongly agreed, 23.1% agreed, 15.4% were neutral) while 7.7% of responding students disagreed that I was a good teacher. This is a challenging class— the type of class where the material

might necessitate it becoming a 400-level course. I had to pair several students up who were on extreme ends of being able to handle the material. I wish our comments section had worked this semester because it would have given me better insight as to how I could improve the course. I do think that pairing people up for projects worked very well and held several students accountable to their peers. This is another course (much like my introductory printmaking classes) that would better serve the student's learning if it could be split into two classes: User Experience Design and User Interface Design.

Winter 2018

ART107-AA/AB Foundations II: Core Concepts: With a 100% response rate (25 of 25 students responding) 55.2% of responding students strongly agreed or agreed that this was a good course (23.75% strongly agreed, 31.45% agreed, 20.2% were neutral, 24.7% disagreed) and 67.3% of responding students strongly agreed or agreed that we were good teachers (16.05% strongly agreed, 51.25% agreed, 16.35% were neutral, 12.2% disagreed and 4.15% strongly disagreed). These numbers are relatively similar to the previous year's statistics. With an increase of six students, I felt a negative change in the one-on-one time we were able to devote to the students since the studio portion of this class requires a great deal of time and materials. Some students felt that it was a "great class," enjoyed the online quizzes and felt the course was "challenging, but in a good way." When students took umbrage with me or with the class at large, they were either expecting to receive an "A," or felt that the workload was too much. It is certainly a very different environment to the art courses they have taken in high school or at other institutions in that it requires a level of diligence to complete assignments. I have already talked to Peter and we will be dropping an assignment for next year. We will also grade the studio assignments jointly so as not to set up a "good cop, bad cop" dynamic. I feel confident we can continue to improve the way we teach this class.

ART118-AA Introduction to Book Arts: With a 100% response rate (12 of 12 students responding), 75% strongly agreed or agreed this was a good course (66.7% strongly agreed, 8.3% agreed, 16.7% were neutral) with 8.3% disagreeing that this was a good course. Also, 75% of responding students strongly agreed or agreed that I was a good teacher (58.3% strongly agreed, 16.7% agreed, 8.3% neutral) while 16.7 disagreed that I was a good teacher. One student had a wonderful suggestion to introduce the final project at the beginning of the semester to allow students to "think about detail." I plan on moving all my courses to Canvas next semester and this seems like the good time to change project sequencing. Another student wrote "like I told Mad, something clicked the second half for me and [I] really appreciated the assignments a lot more. That room became my go to when I worked on campus." The one long complaint came from a student who was self-declared as someone who was not taking more than one art class. Knowing this student, the complaint fit with their absenteeism. It becomes a challenge to have appropriate critiques or discuss solutions to parts of the course that are not working when students do not approach me in person. In the future I will take more time, regularly, to explain my availability and office hours. I hope to continue honest, thoughtful meetings and to better listen to the student's suggestions.

ART259-AA Relief Printing and Screenprinting: With a 100% response rate (4 of 4 students responding), 100% strongly agreed or agreed the course was a good course (50% strongly agreed, 50% agreed), and 100% strongly agreed or agreed I was a good teacher (50% strongly agreed, 50% agreed). The most valuable aspect of this course for one student was being able to "integrate design and the hand" which they stated was "important" to them. One student very helpfully suggested switching the order of the assignments. I will definitely do this in the future.

ART460-AA Advanced Prints and Books III: With a 100% response rate (1 of 1 student responding), 100% strongly agreed the course was a good course and 100% strongly agreed I was a good teacher.

The student remarked, "I always love being in your classes and I will do my best to be better next semester! :)."

B. TESTIMONIES

- Linda Easley
- Peter Barr
- Mark DiPietro
- Emily Cueto

C. EFFECTIVENESS EVIDENCE

1.   TEACHING EVIDENCE

INSTRUCTION

COURSES TAUGHT:

ART 107 (AA/AB): Foundations II: Core Concepts (co-taught with Peter Barr)

ART 115: Introduction to Painting

ARG 147: Introduction to Graphic Design (co-taught with Robert Conlon)

ART 256: Web Design

ARG 330: User Experience/ User Interface Design (formerly Web Design)

ART 118: Introduction to Book Arts

ART 119: Introduction to Prints and Books

ART 119: Introduction to Printmaking (formerly Introduction to Prints and Books)

ART 259: Relief and Intaglio Printing

ART 259: Relief Printing and Screenprinting (formerly Relief and Intaglio Printing)

ART 293: Independent Study in Print & Book Making

ART 359: Intermediate Prints and Books

ART 360: Advanced Prints and Books I

ART 388: Pop-Up and Moveable Books

ART 459: Advanced Prints and Books II

ART 460: Advanced Prints and Books III

ART 488: Book Arts (formerly Advanced Prints and Books I)

ART 475: Advanced Prints and Books IV

ART 499: Integrative Printmaking and Book Arts (formerly Advanced Prints and Books IV)

PEER EVALUATIONS

Beginning in the Fall of 2014, my teaching was observed annually for three consecutive years by the Art Department program Chair (Robert Conlon for year one, then Tim Van Beke for the following two years) and the Division Chair, Mark DiPietro. After having visited my studio to observe Introduction to Printmaking and Book Arts students, the Chairs would leave the classroom and discuss my teaching with students in the class. The following documents summarize those discussions between my peers and the students, and helped provide suggestions for improvement in the classroom. Any supplemental emails are also included as part of the appendix.

Using course evaluations, written feedback on tests, and verbal feedback from students, I have self-evaluated at the conclusion of each academic year (except for this last year 2017-2018). We are always asked by the Chair to submit these documents a week or two following finals and, in turn, receive a supporting letter responding to these goals and assessments. In May 2018, I found myself over-committed to co-leading an international study-abroad trip, scholarship, a month-long residency, and a University-sponsored exchange with a school in Shanghai, China, and I did not complete the expected self-evaluation. I do not have a letter from the Chair for that period of time, but I am including the letters from my first three years teaching at Siena and have self-evaluated and included those reflections in the "student evaluations" section above.

DESCRIPTION OF LEARNING ACTIVITIES

In the time I have spent teaching at Siena Heights University, I have continually striven to remain agile in the way I teach and in the way I bring new information to the students. I realize that change does not happen immediately, in large part due to available resources (time and energy), but it has also given me the opportunity to better anticipate student need. I have observed the flow of students in the classroom and arranged equipment to fit that need, discussed with them the material about which they are curious, and evaluated the experiences that would be most meaningful for them. I have collaborated with peers in and out of the art department, advocated for new technologies to aid learning, and experimented with unique printmaking and book arts processes that are collaborative across mediums and disciplines. I do my best to provide opportunities both in and out of the traditional studio setting that seem applicable to the work they would be making after their time at Siena Heights University.

Example 1: Introduction to Book Arts: Tunnel Books

Upon joining the faculty at Siena Heights University, I inherited an introductory class that combined Printmaking and Book Arts. In 2016-2017, heeding student's calls for deeper exploration into my program, I split the one introductory Printmaking and Book Arts class into two courses: Introduction to Printmaking and into Introduction to Book Arts. I radically modified the curriculum for both, and in the Introduction to Book Arts class I was able to incorporate new book processes: origami (3 variations), pamphlet (4 variations), simple case, flag, tunnel, exposed tapes with French links, side sewn (3 variations), Coptic, long stitch, and box construction. Students make 17 demo books and build a case for these small books over the course of the semester. They take these home or gift them once they have completed the course. Since students learn the basic components of a book in all of their demo books, they are then able to use relevant vocabulary (e.g., spine, cover, endpaper, concertina/accordion fold) and apply these terms to all five major independent assignments.

Many of the students taking my class have a concentration in Graphic Design and are all fond of seeing their work practically applied. Though books date back thousands of years, we all witness traditional publishers competing with the dissemination of electronic media and wonder how the "book" could be or stay relevant. I always enjoy teaching the tunnel book to show that an object can delight, surprise, and entice the viewer. As a tool that was originally used in funding the building of the Thames tunnel in the mid-19th century (exciting taxpayers and buoying their monetary contributions), it is an original example of successful early advertising. Students in this class select a theme that is of import to them (usually influenced by the school's theme for that year: justice, creativity, etc.), and use the book as a mini advertisement for these themes that extend beyond profit. As with most book arts, it is a fun challenge for the students to translate their work from a series of flat, two-dimensional illustrated planes to a three-dimensional theatre. They must consider perspective (where the viewer might be standing), light (how they can cut slits in the sides to illuminate the panels), and scale (the size of a book or the size of a production).

Example 2: Relief Printing and Screenprinting: Record Albums

Stacked Advanced Printmaking and Book Arts classes require a lot of juggling to deliver demos, give presentations, meet with students one-on-one, and conduct group critiques as class sizes grow. I adjusted for these changes in the Fall of 2016 by moving some of the basic demos into the introductory printmaking class. This shift allowed for more experimentation and focus on theme in the intermediate and advanced classes. Students began to incorporate more mixed media into their artwork as a result (collage, creating digital prints from their physical prints, experimental narratives, cross-disciplinary study that found its way into a printed form, etc.). I also kept hearing from students that when they took the Introduction to Printmaking class as a prerequisite, and had to learn the survey of printmaking techniques (monotypes/monoprinting, relief, drypoint, collagraph, lithography, and screenprinting), that their favorite printing methods by far were relief printing and screenprinting. Given this heightened interest, and with a real desire to attract students to a more contemporary practice—one where they could later translate that knowledge to work in a gallery, or an independent print shop, or as a studio assistant—I switched the content of the class from Relief and Intaglio Printing to Relief Printing and Screenprinting.

The Record Album Remix inspired by Ian Brown and Eduardo Paolozzi stems from a larger philosophy about taking two ideas, understanding the original context/style of the work, and rejoining them in a new composition to make a unique (and ethical) work of art. I have written about this concept of Remix and presented these findings at the Foundations in Art: Theory and Education (FATE) conference in Kansas City, Missouri in 2017. The printroom is a natural space for collaboration and a cross-pollination of ideas. Intermediate and advanced classes tend to reflect a Montessori approach where more advanced students aid intermediate students in their work and collaboration occurs naturally.

In the Record Album assignment, students begin by choosing an album I can readily purchase in vinyl form, and we spend time talking about the themes inherent in the lyrics, the copy that adjoins the album, and the visual intent beyond clichéd imagery. We spend a great deal of time discussing balance through the principles of unity and variety and mock up designs using collage—an expedient tool that allows for iterative design without overthinking the process. In collage, nothing is too precious. Finally, students learn the historical process of separating a print into four constituent colors: Cyan, Magenta, Yellow and Black (CMYK). With attention to registration (a process that requires an exactitude that is opposite that of collage), they print their four-color design and adhere this to a hand-folded and designed portfolio wrapper. The portfolio nudges them closer to considering packaging design, and students are confronted with an object that dialogues with a medium (sound) that already inherently engages with remix.

Example 3: User Experience/User Interface Design: Deliverables

In the Fall of 2016 the class formerly known at Siena as "Web Design" became a User Experience/User Interface Design class. Instead of devoting much of the curriculum to designing a website through HTML code (Dreamweaver), I shifted this class to focus on the psychology of design thinking and brought our curriculum in line with contemporary practices in the field of UX/UI Design. I believed it was important that students started to consider design as a way of listening to users, asking relevant questions and responding to real-life problems as opposed to simply learning software.

In the classroom, we now spend the vast majority of class time talking about different research methods (ethnographic, surveys, interviews, focus groups, card sorts, personas, mind maps) and the students are able to use people on and off campus to help them collect quantitative and qualitative data. Once armed with critical observation of that data, we spend time focusing on the User Interface through industry-standard tools.

Unless I have a odd number of students, I partner members of the class ahead of time and tailor assignments to form the arc of a semester-long project. The partnering especially encourages accountability to another member of the class, and generates richer discussion. One student who took the class as a CIS major was so inspired by my curriculum that he applied to and is now at University of Michigan's School of Information in the User Experience (UX) Research and Design / Human-Computer Interaction (HCI) / Social Computing Master's program.

ADVISING + MENTORING

SENIOR PROJECTS
Example 1: Senior Projects Overview

Nearly every year at Siena, I have mentored students through the senior exhibition experience. In this two-year long preparation, and through their Integrative coursework in the Printmaking and Book Arts program, I work closely with students on the development of their BFA show. We discuss design possibilities, the display and layout of their show, hold one-on-one critiques about artwork, discuss a synthesis of media (printmaking, drawing, illustration, sculpture, installation, graphic design, etc.), and I provide encouragement as they work towards a highly ambitious week-long exhibition.

For students not in my program who choose to work with me as their Exhibition Advisor, we meet once a week to discuss their artwork, branding, vision, layout, and exhibition statements.

<u>BFA Advisees:</u>

Mark Haukereid

Gianni Chesnik

Megan Foster

Caleb Nieto (Fra Angelico Purchase Award, 2017)

Jesse Bell

Nate Pupel (Division Award Recipient, 2017)

McNAIR MENTORSHIP
Example 2: Emily Cueto, McNair Scholar

I am currently in my second year mentoring Emily Cueto on her McNair Research project. In her first year she began collecting information and reading articles related to her topic, "Influence of Women on Punk and Zine Culture." Initially, this research had a narrower geographical focus (strictly looking at women in Berlin's punk scene), but in her second year it has become clear that her research would be more easily conducted if the topic were more expansive. Even prior to McNair, Emily and I discussed some interdisciplinary classes that could benefit her research and she eagerly took Gender, Sexuality & Literature in the Winter of 2017.

This Fall, 2018, Emily is enrolled in the Special Topics McNair Research Seminar II. Now, in her second year, we have accelerated the process of talking about graduate school requirements. I will continue to help guide her through writing a research paper, any related presentations, and applying for graduate school. I have shared with Emily examples of completed honors projects, articles on feminism, example letters to graduate art faculty, and example resumes). More recently, she and I received McNair funding to attend the Printed Matter's International Art Book Fair in New York City, New York in September, 2018. There she was able to see one of the largest international exhibitions of zines, and network with artists and graduate school professors. Additionally, Emily was

able to visit the Center for The Book Arts in downtown Manhattan, as well as a Risograph print shop.

Though Emily's McNair research is focused on Zine Culture, Third-wave Feminism, and Punk, she and I will keep working to clarify her BFA exhibition. Though these two pursuits will culminate in final projects that will be thematically linked, Emily's body of work for her gallery show in Klemm will incorporate a mixture of installation, books, prints and sound art, and will connect on a more personal level with a narrative about the relationship she had with her mother.

DEVELOPING LEARNING ACTIVITIES

REMIND
Example 1: Remind

Remind is one digital tool I use in conjunction with MySiena, emails, and verbal communication in the classroom. Students are far more likely to use their cellphone and check a text than they are to consult their email in the morning. Since we have a large student population that commutes, I needed to figure out a way to alert students via their phones if I was going to be unexpectedly absent (illness or funeral), or if we had inclement weather and it was dangerous for them to drive. Each semester I have organized the students into general categories: an Introductory class, an Advanced (stacked) class, and either my UX/UI Design class or the Foundations II: Core Concepts class (depending on the semester). I include a Remind printout from the Remind site that details how they can sign up for the free service, the privacy policies, and the way it works. With this app, I have the ability to send one text to all my students (who have agreed to use it), and will not receive any messages in return. I use Remind as a tool only for emergencies, but I know secondary educators who use it more robustly.

TECHNOLOGY ENHANCEMENTS
Example 1: Kerning game, time-lapse app, prototyping app, User Interface technology

Though I have not yet fully switched over to teaching using a module like Schoology or Canvas, I have enhanced my various classes with accessible technologies. In 2014 I incorporated a new, interactive kerning game (http://type.method.ac/) in Introduction to Typography, and in that same year introduced an app called iMotion for iPhones to generate images for a perfect-bound flip book project in Introduction to Prints and Books. Eventually I incorporated this app into the Foundations II class for a similar flip book project. This better fit the curriculum centered around 4D (time-based) learning. Using tools that students access frequently (their phones) helped foster greater interest in the assignment. For the Foundations II class, Peter Barr and I also introduced an assignment that referenced the work of Janet Cardiff and George Bures Miller and required students to shoot a film within a film using selfie sticks and duct tape (there is some analog included!). In my UX/UI Design course, I introduced a rapid prototyping app called Pop (redeveloped under the name Marvel), to assist students with sketching designs with a pen on paper, snapping a photo of those designs, and then quickly integrating the usability with their phones by digitally activating the original sketched buttons. Students were also introduced to InVision and Sketch (intuitive) instead of UXPin (less intuitive) as a way to create high fidelity wireframes that were then exported and used in their final

projects. While working within these programs, it was possible as an instructor to see all projects, click into them individually, and suggest changes in real time, computer-to-computer. Students genuinely get excited to attend class, discuss new technological discoveries with their peers, can see the relationship it provides to enhance the materials presented in classes, and make that material "stick."

TEACHING INNOVATIONS
Example 1: Studio Improvements

Non-Toxic Space
I have maintained the "green" classroom that Cristine Reising had instituted before her retirement from Siena Heights. We primarily use Akua ink—a soy-based ink without fillers or additives that utilizes naturally occuring binders like gum arabic—and vegetable oil, followed by soap and water, for cleanup. For transfer printmaking, I continue to use Citra Solv, a non-toxic, natural cleaner that smells like oranges in lieu of a former technique that used sheets of plastic (Daas transparencies). For transparencies our printmakers coat pieces of paper with oil and blot dry. When these have finished their lifecycle they go in the recycling bins. In Book Arts and Foundations classes, I introduced our artists to Polyvinyl Acetate Glue (PVA glue) as a non-toxic, archival, flexible glue that will maintain student artwork for decades and can be handled without gloves. I do provide nitrile gloves in the studio as they are three times more puncture resistant than vinyl or latex gloves and are powder free (they prevent students forming allergic reactions over time).

I created a tiered system for rags to reduce waste of cleaning products. All surfaces that come into contact with inks and vegetable oil are first cleaned with a tier 3 "dirtiest" rag, then a tier 2 "semi-dirty" rag, and finally fully buffed with a tier 1 "clean" rag. This reduces our need for paper towels, even though these are still sometimes required. I have emphasized the recycling of materials such as sponges, gloves, and scrap paper in an effort to cut down on waste. We rifle through the scrap paper drawer (with leftovers from introductory classes) at the end of the semester to find useable marbled and paste paper for journals. These journals are sewn and donated to the annual Printmakers and Pancakes event. All of these behaviours might seem small, but in an environment like the print studio where materials are communal and are cycled through quickly, it is important students understand the environmental cost and health repercussions if not used properly.

Studio 9 Additions and Changes
A printroom is a very busy, challenging space given all the materials that we use (and deplete) on a daily basis. It is also a space that can quickly become a tangle of bodies and accidents if not planned carefully. When I arrived at Siena in 2014, the printroom had been maintained but was in need of equipment updates and a new floorplan. I focused primarily on developing the studio to support screenprinting as a major part of my curriculum where it had formerly supported paper making. In the four years I have been at Siena, I have used my budget to buy photosensitive lights, emulsion scoops for coating screens, inks, clamps for screens, emulsion removers, aluminum screens, power washers for washing screens and more. The Art Department has supported the purchase of several larger items such as glass countertops, spray out booths, chairs, and my written proposal towards the purchase of a NUARC Screen Imaging MSP3140 machine (a large, powerful, exposure unit) was supported by the Vice President of Academic Affairs in Fall 2015. This particular piece of equipment allowed students to expose a screen in 30 seconds instead of the former 15 minutes it took to expose each screen with

a small, halogen work light. I have also tried to remain thrifty and have repainted old shelving, built an emulsion coating station, repurposed tables, built temporary wash out booths out of corrugated plastic, constructed a squeegee rack, assembled a pegboard wall for hanging basic tools, removed years' worth of staples from critique boards and painted white, built bench hooks for carving reductive prints, cut molding for and caulked glass tabletops, and labeled tool stations for ease of access. All of the students recognize the changes and are excited each Fall they return to see what has visibly improved.

Example 2: Printmaking and Book Arts Curriculum and Program Outcomes

I have not yet been privy to an accreditation review with our accrediting board, NASAD (National Association of Schools of Art and Design), but I have worked hard to align the curriculum to complement other programs within the Art Department while maintaining the standards of the Printmaking and Book Arts Program. I have re-named printmaking and book art courses at all levels to better help students navigate their own degree plans. Equally, if a student who is attempting a BFA in Graphic Design finds the sequence of the first five courses in the Printmaking and Book Arts to be seamless (and the classes fit in their schedule) then they are more likely to become a minor in my program. In its current form, the two introductory classes in my program provide the steepest learning curve in which students grapple with technical issues, new vocabulary and a history of printmaking and book arts. Following that, the intermediate courses plateau somewhat from a technical standpoint and provide a deeper conceptual exploration and examination of purpose. The program culminates in a self-driven course of study proposed by the student in anticipation of their senior BA/BFA exhibition. At this point I have the expectation the student has a technical mastery and is free to remix ideas.

Another exciting development of my program has been to Print BIG. In the Winter of 2015 I worked with a graduating printmaking and book arts student and the Siena Heights Maintenance staff to print using a forklift. In the Fall of 2019 I will be printing giant woodblocks with a steamroller to celebrate the University's 100th year.

Notable classes that I added to the Printmaking and Book Arts curriculum (following the two introductory courses) include:

ART 259: Relief Printing and Screenprinting

ART 388: Pop-Up and Moveable Books

ART 488: Book Arts

ART 499: Integrative Printmaking and Book Arts

Example 3: User Experience/User Interface Design Curriculum

The re-design of this class from Web Design to User Experience/User Interface Design has been incredibly important for the students at Siena Heights University, and has allowed them to engage in cross-disciplinary studies. When I inherited this class, I had just moved from New York City where I was an active designer and familiar with contemporary design practices. The former course title "Web Design," as well as the

former curriculum, spoke to an era where building websites and maintaining code for those sites was dependent on the artist or designer. We now understand this role to be more like that of a web developer. I was very interested in changing the curriculum to reflect that shift and to introduce our design students to programs that would allow them to rapidly prototype without getting bogged down by code. For those students who have taken the class as CIS majors, the new curriculum is particularly appealing because it helps those students better translate a designer's needs into an actionable object. Students spend the majority of the course learning about research methodologies specific to a user experience design field and practice it over the course of the semester. Students who have taken the UX/UI Design course have learned and used industry standard technology (Pop, Balsamic, OmniGraffle, InVision, Evernote), have engaged in Webinars through InVIsion ("Inclusive Design Research" with Xin Xin from One Medical, and "A Practical Approach to Research Practice" with Gregg Bernstein from Vox Media) and have put together portfolios that demonstrate their acumen with design.

Example 4: Foundations II: Core Concepts Curriculum

Beginning in the Winter of 2016, I worked with Peter Barr to change all studio and art history assignments for this course. We based lessons and assignments on the idea of "Remix" as a central tenant in order to create "new" works of art and used time and the body as themes. We incorporated a variety of artists (alive, dead, different genders, different races) and strove to develop assignments as iterations of the previous project. It was important to me that student assignments could have practical application as well as demonstrate that the student had learned basic principles and elements of design. For example, the students created a graphic timeline of events to help themselves and their peers understand how historical events and eras overlap in time. Through this exercise they also understood how the user must recognize shapes, images, and color choices to make a determination about progression of time. This was an example of designing an infographic that had application to the students and to those outside of the course. It was equally important that the works of art not necessarily be *perfect*, but could serve as a springboard for ways of incorporating mixed media between all their future art courses. We introduced projects that incorporated sound (Nick Cave's sound suits were one example of this) and game playing (Exquisite corpse cards that became a deck of cards). We concluded by introducing a project that required each student to write at length about their curiosities and passions (*me*search as opposed to research), and then produce as much of their proposed artwork as time allotted. This allowed students to see value in practicing lifelong art making and encouraged a new way of valuing and viewing 'mistakes.'

Example 5: Study Abroad: Berlin

Eager to give our students a study abroad experience, Natalie Lanese (Painting and Drawing) and I partnered with EF Tours in the Winter of 2017 to co-host a study abroad trip. We spent 2017 working with EF to discuss the most opportune experience for the Art Department students, knowing that cost and length of stay would be factors. Berlin, Germany is one of the best places to visit/live for working artists interested in contemporary art and it was economical to stay in one city as opposed to traveling to many different cities. For these reasons we selected Berlin as the city to which we traveled. Though we did not have a lot of students participate in the experience, those that did had the opportunity to leave the country for the first time, engage with a different culture, and broaden their understanding of fine art. Students experienced a historical

and detailed tour of many of the city's monuments, including: Unter den Linden (Berlin's most elegant boulevard), Holocaust Memorial, Checkpoint Charlie Museum, and the Reichstag Dome. Several students explored Museum Island, where many of the city's famous museums are located and at night ventured to cultural hotspots using their newly acquired understand of the Berlin subway. Because I had lived in Berlin for a summer, I was also able to point out a few additional opportunities that were not part of the EF Tour (Stasi Museum and visiting Karsten Fodinger's studio).

2. PROFESSIONAL EVIDENCE

SCHOLARSHIP

Example 1: Foundations in Art: Theory and Education

With the redevelopment of the Foundations II: Core Concepts course in the Winter of 2016, Peter Barr and I noticed a tendency of the students to immediately turn to "Googling" an image when they felt stuck for an artistic idea. It seemed that this generation of students was utilizing a tool that they had grown up with, but with the strong potential to be reprimanded at least, or punished by law at most, for copyright infringement. The following paragraph is a highlight from the research conducted and presented at the FATE (Foundations in Art: Theory and Education) 16th Biennial Conference: *Beyond The Core* in Winter 2017:

"In his 2008 book, "Remix," Harvard law professor and creator of the Creative Commons Lawrence Lessig presented the idea of remix as a desirable strategy for creative people in the digital age. Since then, media historians and theorists have underscored the pervasive role that reuse and remix has played in the production of art and popular culture. Then, in February 2015, the College Art Association, after discovering that one in five artists had abandoned an art project because of concern about copyright, published a "Code of Best Practices in Fair Use for the Visual Arts" that was designed to provide a clear framework in which artists and art historians "can apply fair use with confidence.

This session seeks presentations that address the following questions: How have these developments impacted the way that we teach Foundations? How can Foundations programs encourage students to produce innovative, ethical and purposeful artworks in the age of Remix?"

CREATIVITY

Example 2: TUTTI Festival, Denison University

As the Denison website states, "Every two years, because it takes that long to organize something this fabulous, Denison University's Department of Music collaborates with musicians, composers, fine artists, dance artists, theatre, and creative people across genres to present the TUTTI Original Works Festival, a days-long celebration of original works. "TUTTI" is a musical term, taken from the Italian for all together, an apt expression representative of the unusual depth and breadth of the artistic offerings of this event. As an alumni of Denison University, and professional artist, I was invited back to work exclusively with [ETHEL](), Denison's ensemble-in-residence. I was able to give an artist's talk, meet one-on-one with Denison students for individual critiques, install my piece, [In & Around C](), in their renovated Bryant Arts Center and see it performed by ETHEL.

Following ETHEL's performance, I worked with student bluegrass groups to perform new compositions using the same In & Around C framework.

COMPLETE LIST OF PROFESSIONAL ACTIVITY:

Solo Exhibitions

2017   *In (Be)Wilderness*, invitational solo show, Flatlanders Art Galleries, Blissfield, MI

2015   *In & Around C*, invitational solo show with ETHEL quartet, Denison University, Granville, OH

IN/EXPLICABLE SITU: In & Out of Place, invitational solo show, Siena Heights University, Adrian, MI

2012   *In & Around C*, solo show, Gallery One Twenty Eight, New York City, NY

Selected Group Exhibitions

2018   *3/edition: Toronto International Art Book Fair*, group fair, Toronto, Ontario, Canada

Agency, group show, River House Arts Gallery, Toledo, OH

2016   *Flux: The Edge of Yesterday and Tomorrow*, members' group portfolio exchange, Southern Graphics Council International, Portland, OR

Terra Incognita, Mad Mohre and Hannah P. Mode, two-person show, Admiral Dot Gallery in The Compound Gallery, Oakland, CA

2010   *4x6 ART*, group show, Landis House, Perry Council of the Arts, Newport, PA

NEM: Networked & Electronic Media Summit Art Contest, Mad Mohre and Will J. Robinson, group show, Barcelona, Spain

Out of Place, group show, Kulturprojekte, Berlin, Germany

MFA Thesis Exhibition, group show, Mildred Lane Kemper Museum, St. Louis, MO

2009   *St. Louis Art!Revolution*, group show curated by Ann Hamilton, Des Lee Gallery, St. Louis, MO

Way Out Of Line, group show, Des Lee Gallery, St. Louis, MO

Signs of the Times: Wayfinding, group show, IMPACT VI Print Conference, Bristol, UK

Team Art, group show, Des Lee Gallery, St. Louis, MO

2008   *D.O.A. (Dead/Drinking/Dancing On Arrival)*, group show, Fort Gondo Compound for the Arts, St. Louis, MO

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2018   Brommel, J. "Mad Mohre: Artist in Residence." Interview. The Wassaic Project. https://www.wassaicproject.org/artists/artist-profiles/list/mad-mohre. July. 2018. Web. 8 Aug. 2018.

Mohre, Mad. "Google Problems: Using Wu Xing to Guide Remix." *FATE in Review, 2017-2018*, 2018: 36-41. Print.

2015   Morrison, R. "Tutti = all together." Interview 3:45. *TheDen Blog*. www.news.denison.edu. 3 Mar. 2015. Web. 5 Apr. 2016.

2012   Mancuso, A. and Gerecitano, L. "Spare Times for Aug. 24-30." Review. *The New York Times*. www.nytimes.com. 23 Aug. 2012. Web. 24 Aug. 2012

Mancuso, Anne. "In & Around C: A Participatory Music and Art Installation." *The New York Times,* 24 Aug. 2012: 1. Print.

Deneuville, T. "5 questions to Mad Mohre (artist)." Interview. I CARE IF YOU LISTEN. www.icareifyoulisten.com. 6 Aug. 2012. Web. 13 Aug. 2012.

Grants, Awards, Honors

2012   Lower Manhattan Cultural Council Grant in conjunction with The Nouveau Classical Project,New York City, NY

Puffin Foundation Grant in conjunction with The Nouveau Classical Project, Teaneck, NJ

Open Meadows Foundation Grant in conjunction with The Nouveau Classical Project, Online

2010   NEMart Award, Networked & Electronic Media Summit, Barcelona, Spain

The Bell Cramer Award in Printmaking, Washington University in St. Louis, St. Louis, MO

2009   Nancy Spirtas Kranzberg Illustrated Book Award Honorable Mention, Washington University in St. Louis, St. Louis, MO

2008   Danforth Scholar, two-year, full tuition graduate award, Washington University in St. Louis, St. Louis, MO

President's Medalist, Denison University, Granville, OH

People's Choice Award, Association of Independent Colleges and Universities in Ohio (AICUO), Columbus, OH

2007   Alumnae Endowed Scholarship, Denison University, Granville, OH

Arcadia University Scholarship, Arcadia University, Glenside, PA

Jeanne Vail Scholarship, two-time recipient 06-07, Denison University, Granville, OH

2004-2008   Mary E. Carr Scholarship, full tuition undergraduate award, Denison University, Granville, OH

Residencies

2018   The Wassaic Project, Wassaic, NY

Visiting Artist Lectures

2015   Denison University, Granville, OH

Professional Print Portfolios

2016   Member's Group Portfolio Exchange, Southern Graphics Council International (SGCI) Conference to be included in SGCI International Archives, Portland State University, and Pacific Northwest College of Art

2009   Sign of the Times—Wayfinding (curated by Stefanie Dykes, University of Utah) Salt Lake City, UT

An Eater's Manifesto in honor of Michael Pollan (curated by Ken Botnick and Jana Harper, Washington University in St. Louis, MO)

Professional Affiliations

Foundations in Art: Theory and Education

Southern Graphics Council International

Mid America Print Council

The Moveable Book Society

Professional Experience

2016-Present   Founder and Owner, Millimetre.us, Adrian, MI

2015   UI Consultant for COINCUBE.IO, Automated Bitcoin Trading, Brooklyn, NY

2014   Senior Graphic Designer, Uproot Wines, New York City, NY

2012-2013   Production Designer, Fab.com, New York City, NY

2011-2013   Freelance Sculptor, Karl Jensen Studio, Brooklyn, NY

2011   Graphic Designer, Crossing Brooklyn Ferry materials (at Brooklyn Academy

of Music), Brooklyn, NY
Artist, Bryce Dessner (of The National) paper sculptures, web
2010-2011   Freelance Graphic Designer, EMEHT Creative Agency, New York City, NY

Galleries and Museums Attended
2017   Toledo Museum of Art, OH — May
Nelson-Atkins Museum of Art, MO — April
American Museum of Natural History, NY — January
Whitney Museum of American Art, NY — January
2016   Eli and Edythe Broad Art Museum, MI — December
Flint Institute of Arts, MI — September
Eli and Edythe Broad Art Museum, MI — May
Lincoln Center, NY — March
Center for the Book Arts, NY — March
American Museum of Natural History, NY — March
Pacific Northwest College of Art, OR — March
2015   Toledo Museum of Art, OH — September
Detroit Institute of Art, MI — August
Whitney Museum, NY — June
David Zwirner Gallery, NY — June
Gagosian Gallery, NY — June
Brooklyn Museum of Art, NY — June
2014   MoMa PS1, NY — September

3. SERVICE EVIDENCE

UNIVERSITY

Example 1: Printmakers and Pancakes

Printmakers and Pancakes began as a way to promote the Printmaking and Book Arts program at Siena Heights University in the Spring of 2015. In conjunction with Jedd Novatt's sculpture, *Chaos Getaria* that sits in the middle of the newly added quad outside of the Performing Arts Center, I thought it would be fitting to celebrate with food, printmaking, and visibility. The first year my Advanced Print and Book students set up griddles, plates, pancakes, syrup and all the extra pancake-making equipment outside. Due to cold weather, we relocated the second and third year into the basement of Ledwidge Hall. The visibility was limited, and in my fourth year I moved the event to the lounge of the University Center. The students do a lot for this event! We meet the week before to start preparing; this involves designing the logos for each pancake, assembling all the materials, making printed flags, displaying semester-long work in the space, and designing flyers. It is an opportunity for them to talk to people about the process of printmaking, engage other students with their work, and all the proceeds earned go back into the bucket to buy the next year's supplies (batter, syrup, cups, drinks, plates, etc.).

Example 2: Partnership with Aurora College in Shanghai, China

In the Fall of 2017 the Art Department at Siena Heights University was approached by Fatmy Abed Pinero from the International Studies Office and our Dean of the College of Arts and Sciences, Matthew Draud, to begin coordinating efforts with representatives from Aurora College towards a student exchange. As part of this initial outreach on Siena's campus, I met with Aurora representatives to understand their interest in sending students from Shanghai to finish their studies at a University in the United States in a design-related or art-related field. Specifically, they were interested in meeting faculty who could teach User Experience Design, Graphic Design, Game Design, or a version of Publication Design. As talks progressed, I was invited to Shanghai, China for a week in the Summer of 20218 with three other Siena representatives to tour Aurora College's facilities, talk with interested students, negotiate curriculum that could be taught on their premises in the years before students would complete their programming stateside, and offer other supporting documentation for consideration by the Chinese Ministry of Education.

COMMUNITY

Example 3: Zine and Heat Transfer Workshop

In the Fall of 2016 the Art Department at Siena Heights University welcomed visiting Artist, Christopher Kardambikis, to campus to accompany the installation of his show, *Inconclusive Endings* in the Klemm Gallery. He spent his days on campus working with students in my Printmaking and Book Arts classes, as well as several students from Erin Zerbe's class and Robert Conlon's class. In the course of the workshop, Christopher introduced several students to the process of putting a book together (specifically a zine) and lectured on the history of zines. This was exciting for the students since they were very quickly making a book as a group, paginating it, and collating the result from the photocopier. If my projects tend to take the length of the semester, this was accomplished in a day. Students were also re-introduced to using InDesign as a professional tool for setting up book spreads.

COMPLETE LIST OF SERVICE EXAMPLES:

University Service

Curatorial Experience, Visiting Artists (virtually and in-person)
2018   Meghan Lyons MPS, ART-BC, Art Therapist at Valley Collaborative
        David Campbell, Web Developer, Dave Campbell Design & Development
        Matt Pearson & Jake Buhler, Printmakers for Stephen Powers, Deli & Grocery
        Tyler Kerr, Printmaker at The Printing Office at Edes & Gill
2017   Chris and Shane Houghton, co-creators of *Big City Greens* on Disney
2016   Christopher Kardambikis, Director of Navigation Press at George Mason University

Committees
2015-2018   Academic Standards (Chair 2016-2018)
             Campus Art Committee
             John Wittersheim Memorial Sculpture Park Committee
2017-2018   Honors Program Committee
             FYE Common Read Committee
             Murals Selection Committee
2014-2015   New Faculty Committee

Search Committees

2018	Assistant Professor, Painting & Drawing Search Committee
	Assistant Professor, Klemm Gallery Director Search Committee
2016-2017	Assistant Professor, Computer Information Systems Search Committee

Campus Events

2014-2018	Printmakers & Pancakes; Organizer
	Ceramics Tailgate at Homecoming
	Sculpture Park Material Design, Receptions, Fundraisers
	Klemm Gallery Openings
	Attended all TFA meetings
	Attended Theatre Siena events *(The Addams Family, Young Frankenstein, Art, Fiddler on the Roof)*
2014-2017	Installed student work at Wacker Chemical Corporation
2016	Presented *Purposeful and Ethical Innovations in the Remix Era* at Faculty Fall Workshop

Recruitment

2014-2018	SHO and SOAR Registration Days
	Academic Scholarship Competition Days
	Studio Art Portfolio Reviews
	High School Visits
2014-2017	Siena Heights University tent, Artalicious

Internal Publications

| 2017 | *Life Scouts of America* images published in *Eclipse* |

Community Service

Social Activities

| 2018 | John D. Wittersheim Annual Pig Roast, Silent Auction Art Donor & Printmaking |
| 2015-2016 | Millimetre books exhibitor, Artalicious |

Volunteer and Service Work

2014-2018	Visionary Award plaque designer for the Nouveau Classical Project, NY
2017	Women's March participant, Adrian, MI
2016	Violin playing for seniors, Brooklyn Living Centre, MI
	Zine and Heat Transfer Workshop leader with visiting artist, Christopher Kardambikis
	Studio visit with artist, Christopher Kardambikis, NY
2015	FOCUS show juror, Bowling Green High School, OH

D. PHILOSOPHY OF TEACHING

My aim as an educator is to accommodate new, broad frameworks of intellectual investigation brought forth by students, then guide their curiosity through a development of their technical skills and critical thinking. In doing so, I want to help students find and sink deeply into subject matter they love and will be able to persist with, no matter the roadblock or artistic impasse.

In the Summer of 2017 I needed a art-educator-brain reboot. I was already reflecting on what I had learned in my short time teaching at the collegiate level. I felt decidedly itchy and wanted to invigorate my teaching, my classroom, and my outlook on Academia. I also felt the students were changing, they were disengaged, they looked at their phones too much, and they seemed dispirited. That was how I *felt.* My observations were reflexive instead of contemplative and I realized, in thinking the observation through, that perhaps I was guilty of some of those same qualities. What could I do to inspire the students in my class as well as myself? What were some (play)ground rules that would allow a person or persons to safely engage in behavior that resulted in delight? How would this play simultaneously facilitate growth? These were all pressing questions, and just like one of my artistic heroes, I needed to follow Tom Sachs' *Ten Bullets* method and write down thoughts to these pressing questions on my favorite material: paper.

Thinking deeply on my brief ethnographic observation of student behavior in the studio, I realized that the space I considered 'comfortable' and 'accessible' was made more so by the fact that I have practically lived in it as I changed it and reorganized the space. For someone not half a semester in to working in the studio, the printroom could still seem like a foreign space just as I might seem like an inaccessible professor. Knowing this, I thought it would be important to frame the answers to questions in such a way that provided insight into my educational path, explained how the studio worked, and alleviated a building stress that accompanies the average college student through their four years as they grow into an adult.

The first chapter in the Madifesto is titled "I'm Still Learning." In it, I confess to also being a Millennial like the students, but hovering on the very cusp of that timeline. I inform the reader that I have a base of knowledge in my given field, but that I am in this state of learning for the long haul. It is duration based, but also situationally based, considering I believe this to be true for any capacity in which I might find myself. I remind students that though I'm still learning and researching, I'm leaning as far as I can into that learning, and that the best way to accomplish the long lean is to be spiritually present. This means being attentive in the classroom, this means communicating to peers through non verbal cues during group critiques that you are in fact listening, and this means getting in the car and driving to a museum because it has a collection of artworks new to you, the viewer. Presence is about soaking in, and finding value in, the exercises that might not seem relevant in that moment, or that give us permission to be outside of normal, rushed time.

The second chapter in the Madifesto begins with the declaration "Jobs Change." I am a very strong subscriber to the idea that the practice of design thinking can fix a problem or bring about positive social change, but I also see this general approach fitting with the practice of making fine art. An artist's practice should not be mutually exclusive from that of the designer's, where the latter will practice ideating several proposed projects, iterating one of those projects, and then implementing that approach to end with a work that employs the elements and principles of design. In essence, the ability to be nimble and timely with your experimentation can lead you to all kinds of beginnings in or out of the workforce and with art or design.

As an educator, I have found it is critical to ask and listen as much as it is to deliver information in the classroom. My approach to teaching has been incubating over time, and this slow hatching has allowed me to become more thoughtful in my responses. I find myself now, when a student asks "Mad what do you think?" turning the question around to in turn ask the student how *they* might feel and why. Even when I find myself mentally developing a pre-formulated answer, the talking-through of their thoughts is exceptionally rich. By giving myself the space to listen, it forces me to veer off of my assumed information path and we can we begin a better exchange. Remembering that "Curiosity and Persistence" are two key ingredients in any successful person's lived experience helps to remind me to keep asking critical questions about non-art when I am outside the studio. Eventually that supplemental information will resurface and contribute to the depth of the art being made, directly or indirectly.

"Fear of Failure" is the next title in the Madifesto. I wrote this chapter for myself with the strong rejoinder that "true failure is not even trying." It is a daily reminder to myself that there is no harm in asking the Maintenance staff if you can use their heavy machinery as a litho press, or performing a demo in the newly formed Pop-Up and Moveable Books class that may go awry, or stepping headfirst into Chairing the Academic Standards Committee in one's second year working at a new institution. This was also my opportunity to alleviate some fear on the student's behalf since they carry so much of it around. Through the Madifesto and in talking with them in person, I strongly encourage students to try. If ink gets on the blankets of the press, or if a screen is punctured with a palette knife, then these issues can be addressed as they arise through open, face-to-face communication. As a way to further open those channels of communication, I also encourage collaborating with other less-familiar peers in their classes.

The "Repetition and Focus" section needs some attention on my, the writer's, part. I advocate for the simple act of repeating an action and to do so, it is helpful if it is not done with the use of technology. But here I have incorrectly argued as though the technology was being utilized in spurts, or without attempting a purposeful activity. I genuinely admit that, for example, screens can help students cast group PowerPoint presentations, smart phones can operate as workhorses for editing down wireframes in a UX/UI Design class, and can even keep us captivated long enough through the use of a game to teach us the art of kerning. If I re-examine my own assumptions, then I can advocate for focus on many acceptable ways of behaving with these technologies. In the classroom, I find it's helpful for reinforcing my own learning if I repeat historical information of printmaking or book arts processes to students several times. If I am issuing a test at Midterms, I issue the same content at Finals with the questions scrambled. This allows me to demonstrate improved performance over time in my introductory classes. As with Curiosity and Persistence, this portion of the Madifesto urges the reader to enjoy the process of doing something more than once. This is true of walking, of developing speech, and of refining any basic motor skill, so why then might it not be applied to cross-hatching, or working on a collage using the same cut pieces, or re-sewing a newly-invented experimental stitch?

As a child I always had unusual pets (lizards, tarantulas, etc.) that were maintained (and kept alive) by everyone in my immediate family. When I think of the studio, I anthropomorphize the space into that of a living pet that needs care, needs watering, needs its bark changed out and to be picked up after. It is a metaphor that works for me and works for the students. That care becomes pervasive and the students begin to develop reliable, communal, habits that assist them in becoming more ethical citizens of the space since no one individual can take care of the "Family Pet" alone.

Though these sections verge on a self-help Manifesto, the Madifesto was a useful tool to be able to talk about students' meaningful design interactions, material choice, dedication to or boredom with projects, and was absolutely a device that assisted me in seeing the positive growth my students were exhibiting as they moved throughout my various classes. Some have kept it with them and pull it out

as a means to relate. Others have not, but this encourages me to solicit their input as to why and make the next version of the Madifesto. My only desire is that these many points may translate beyond the practice of making art and will permeate life practices for our artists and designers.

E. APPENDIX

The appendix can be found at the private site http://www.madmohre.com/promotion-portfolio, and includes the following, linked to evidence in each area.

TEACHING EVIDENCE:
    1) INSTRUCTION
          Peer Evaluations Evidence
          Sample Syllabi
              ART 118: Introduction to Book Arts
              ART 259: Relief Printing and Screenprinting
              ARG 330: User Experience/User Interface Design
          Learning Activities Examples
              Tunnel Books (ART 118)
              Record Albums (ART 259)
              Deliverables (ARG 330)
    2) ADVISING & MENTORING
          Senior Projects
              Nate Pupel: BFA Exhibition
              Meghan Foster: BFA Exhibition
              Mark Haukereid: BFA Exhibition
          McNair Mentorship
              Emily Cueto
    3) DEVELOPING LEARNING ACTIVITIES
          Remind
          Technology Enhancements
              Time-lapse App
              Pop Prototyping App
          Teaching Innovations
              Studio Improvements
              Printmaking and Book Arts
              User Experience/User Interface Design
              Foundations II: Core Concepts
              Study Abroad: Berlin

PROFESSIONAL EVIDENCE:
    1) SCHOLARSHIP
          The Wassaic Project: Artist-in-Residence Interview
          Foundations in Art: Theory and Education
              FATE 16th Biennial Conference: *Beyond the Core* (Session, Pg.16)
              FATE in Review (Website)
              FATE in Review (Print)
          Visiting Artist Lecture: Denison University
          The New York Times: In & Around C (Website)

The New York Times: In & Around C (Print)
I CARE IF YOU LISTEN: In & Around C
Artist Website
Millimetre Website

2) CREATIVITY

Solo Exhibitions
TUTTI Festival, Denison University, Granville, OH
In (BeWilderness), Flatlanders Art Gallery, Blissfield, MI
In & Around C with ETHEL, Denison University, Granville, OH
IN/EXPLICABLE SITU: In & Out of Place, Siena Heights University, Adrian, MI
In & Around C, Gallery One Twenty Eight, New York City, NY

Selected Group Exhibitions
Agency, River House Arts Gallery, Toledo, OH
Flux: The Edge of Yesterday and Tomorrow, Southern Graphics Council International, Portland, OR
Terra Incognita, Mad Mohre and Hannah P. Mode, Admiral Dot
Gallery in The Compound Gallery, Oakland, CA
NEM: Networked & Electronic Media Summit Art Contest, Mad Mohre and Will J. Robinson, Barcelona, Spain
Out of Place, Kulturprojekte, Berlin, Germany

SERVICE EVIDENCE:
1) UNIVERSITY
Committees
John D. Wittersheim Memorial Sculpture Park + Campus Art Committee
Printmakers & Pancakes
Fall Workshop Presentation
Partnership with Aurora College, Shanghai, China

2) COMMUNITY
John D. Wittersheim Annual Pig Roast, Silent Auction Donor & Printmaking
Zine and Heat Transfer Workshop led with visiting artist, Christopher Kardambikis

STUDENT EVALUATION EVIDENCE:

- 2017-2018
- 2016-2017
- 2015-2016
- 2014-2015