

City of Asheville
BOARDS & COMMISSIONS
Application Form

Applicants are strongly urged to attend several meetings of a board prior to applying

Name of board or commission: Public Arts and Cultural Commission

Your name: Jay Miller Home Phone #: 574-323-8629

Street address: 84 Forsythe St. City: Asheville Zip Code: 28801

Mailing address (if different): _____

Employer: Warren Wilson College

Your position: Professor of Philosophy Office Phone #: 828-771-3093

Resident of City Asheville County Buncombe Race White * Male Female* Age 36 *

Residence location (check one): Central North South East West

Are you aware of any potential conflicts of interest that may arise during your service on this board (i.e., property interest, business interest, etc.)? If so, please explain: No

_____. Potential conflicts of interest do not preclude appointments.

Please indicate the area(s) of expertise that you can bring to the above board(s), and then in detail list education, experience, reasons for your interest, and other factors that support your interest in serving **Applicants are encouraged to provide a cover letter and/or a brief resume. Please use additional sheets if necessary.**

My primary area of expertise is in explaining and defending the social significance of art in a community. This is the basis of my current philosophical research as well as a focal point of my teaching. I received my PhD in the philosophy of art from the University of Notre Dame in 2011, and I came to Asheville last year to teach philosophy at Warren Wilson College. The relevant courses I teach include: Philosophy of Art, Art and Politics, a First Year Seminar titled "Philosophy and Art at Black Mountain College," as well as a developing study abroad program, "Art, Politics, and Philosophy in 20th Century Germany." In collaboration with scholars and students, I examine both the broader questions of artistic meaning and interpretation and the public arts in particular. I believe that my academic and scholarly experience with the arts could play a particularly meaningful role in advocating for public art and culture in Asheville. And, as a citizen of Asheville and a patron of the arts, I regard my application to the Commission as both an exciting opportunity as well as a civic obligation.

Further, serving on the Public Art and Cultural Commission will facilitate a profitable collaboration between the City's public arts initiatives and Warren Wilson College. There is rich potential to develop specific and ongoing service projects, community engaged learning, and even possible student internships.

Finally, with a background and continued practice in the arts (mostly sculpture), I have a personal interest in seeing the arts flourish in my civic environment. I understand and appreciate the role contribution that artists and artisans make to the cultural and economic vitality of a city. Particularly in a city where I plan to stay and raise children, I want to do my part supporting the arts in Asheville. My expertise in articulating and advocating for the value of the arts in a community will I hope make a positive and important impact on the goals of the Commission.

Return to:

Maggie Burleson, City Clerk
Post Office Box 7148
Asheville, N.C. 28802-7148

E-Mail: mburleson@ashevillenc.gov
Telephone: 259-5601
Fax #: 259-5499

Signature: Jay Miller
Digitally signed by Jay Miller
DN: cn=Jay Miller, o=ou,
email=jaymm77@gmail.com, c=US
Date: 2014.05.04 16:07:26 -0400

Date: 6/4/2013

E-Mail: jaymmiller77@gmail.com

Fax #: _____

* This information is requested for the sole purpose of assuring that a cross section of the community is appointed.

Public Art & Cultural Commission
City of Asheville Boards and Commissions
Maggie Burleson, City Clerk
PO Box 7148
Asheville, NC 28802

Jay Miller
84 Forsythe St.
Asheville, NC 28801
Jaymmiller77@gmail.com

Dear Commission Members,

Thank you for considering my application to serve on the Public Art & Cultural Commission. Although I am a relative newcomer to Asheville, I am a long time friend of the arts, both personally and professionally.

When my wife and I learned last year that we would be coming to Asheville, we were thrilled. We'd been here before and loved it—one of our top cities to live if a career in academics didn't work out. Fortunately, it did. I accepted a position with the Philosophy Department at Warren Wilson College and moved here in June. Shortly after, my wife, Candace, took the position of Programs Director at the Asheville Art Museum. We are deeply involved in, and care very much about, the arts in Asheville.

You will see from my CV that I went from making art to *thinking* about art and then back to making some art when I can. I wanted to know: What is art? Do we need it? Why do we value it? These are the questions I explore in both my research and teaching. My professional academic training, whether in writing or in discussion with students, addresses these issues precisely. Of course, there have always been and always will be different ways of answering these questions. In philosophy, however, we especially value the dialogue in which these answers are explained and debated. My aim in applying to the Commission, then, is to put these skills to practical and public use.

Another thing I'd like to bring to the Commission is student involvement. You may know that Wilson supports a "triad" model of education: academics, work, and service. This means that we strive to integrate learning and community engagement as much as possible. There are numerous opportunities for student involvement with the various initiatives of the Commission, and I feel this would be a mutually beneficial partnership between the College and the community.

There is a great deal more I would like to say on each of these points. I hope for the opportunity to do so in the near future. I am very eager to do my part in furthering the Commission's goal of "promoting and maintaining" the arts in Asheville.

Please feel free to contact me at any point. You can reach me by email at jaymiller77@gmail.com or by phone at 574-323-8629.

Sincerely,

Jay Miller

City of Asheville
BOARDS AND COMMISSIONS
Application Form

APPLICANTS ARE STRONGLY URGED TO ATTEND SEVERAL MEETINGS OF A BOARD PRIOR TO APPLYING AND/OR APPOINTMENT TO A BOARD

Name of board or commission(s):

Your name: **Jaan Ferree**

Home Phone #: **828-252-8718**

Street address: **1333 Merrimon Ave**

City: **Asheville**

Zip Code: **28804**

Mailing address (if different): **same**

Employer: **self employed**

Your position: **Design Consultant**

Office Phone #: **828-252-8718**

Resident of City **Asheville** County **Buncombe** Race * **Caucas**: Sex * **Female** Age * **60**

Are you a United States Citizen (check one)? Yes No

Residence location (check one): Central North South East West

How did you become aware of the opening? Webpage Current Volunteer eNews
Government Channel Newspaper Radio Organization Agenda Other

Please indicate the area(s) of expertise that you can bring to the above board(s), and then in detail list education, experience, reasons for your interest, and other factors that support your interest in serving (use additional sheets if necessary). Expertise: Legal Technical Fundraising Community Contacts
Business Management (Financial) Business Management (Operational) Public Speaking

I have been a resident of Asheville for 10 years and a resident of western NC for 23. My fr

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Asheville, N.C. 28802-7148

E-Mail: mburleson@ashevillenc.gov
Telephone: 259-5601
Fax #: 259-5499

Signature: **Jaan Ferree**

Date: **2/15/2010**

E-Mail: jaan@intentionaldesigner.com

Fax #: **252-253-8768**

* This information is requested for the sole purpose of assuring that a cross section of the community is appointed.

February 15, 2010
Application for Public Art Board
Attachment to application

Jaan Ferree
1333 Merrimon Ave
Asheville, NC 28804
(828) 252-8718
jaan@intentionaldesigner.com

I have been a resident of Asheville for 10 years and a resident of western NC for 23. I am a graduate of East Carolina University (1973). My former career was in retail. I owned three different retail businesses over the course of 25 years. In all of my businesses I sold fine handcrafts and art. My last business was a gallery in Highlands, NC. Since moving to Asheville I have focused my attention on both interior design and the design of sacred spaces. Some of my recent projects include the renovation on The Laughing Seed Cafe, and the remodeling of the two chapels at Mission Hospitals, Inc in Asheville. The intention of the remodeling of the chapels was for them to be more inclusive to all cultures as interfaith chapels, with the one at St Joseph's including a dedicated Christian chapel as well. I am currently working on a concept plan for First Baptist Church of Asheville that will devote a portion of their outside area to a prayer garden that will include a labyrinth and several other features. My passion at this phase of my life is to create sacred space in public places. My background since 1975 has included connecting the public (my customers and clients) with art and fine handcrafts. My website is www.intentionaldesigner.com.

I am interested in serving on this board for several reasons, including the desire to give back to this wonderful community in a meaningful way, and a way in which I can bring my life experience and knowledge of art and working with the public together. A few of my strengths are the ability to listen to what is being said, organizational abilities (not necessarily administrative), good communication skills, a great team player, and an ability to communicate well with artist and the public. I would bring passion, a keen interest to learn, a love of working with artist, and a willingness to help further the agenda of the board.

Thank you for your consideration.

Respectfully,
Jaan Ferree

City of Asheville
BOARDS & COMMISSIONS
Application Form

Applicants are strongly urged to attend several meetings of a board prior to applying

Name of board or commission: PACC

Your name: Jay Fields Home Phone #: 828-251-1373

Street address: 71 Sherwood Road City: Asheville Zip Code: 28803Fields

Mailing address (if different): _____

Employer: Fields & Company (self-employed)

Your position: Head Office Phone #: 828-215-1091

Resident of City Asheville County Buncombe Race White * Male Female* Age 67 *

Residence location (check one): Central North South East West

Are you aware of any potential conflicts of interest that may arise during your service on this board (i.e., property interest, business interest, etc.)? If so, please explain: No

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Currently serve as a member of the Urban Trail Committee and I am working in team on the establishment of a new trail marker. I have a long-time personal interest and investment in the well-being of the arts, both regionally and in the city. I sincerely believe we can dramatically improve the city's public art offering both in terms of the pieces themselves and the quality of the viewing experience. I would be interested in teaming on a long-range plan. I am also keenly aware of how important it is to communicate what we have to offer in terms of public parks and art experiences for the benefit of both Asheville residents and city visitors.

I have authored three editions of The Craft Heritage Trails of Western North Carolina (a book about artists, studios and galleries selling over 80,000 copies), I served as the first agency creative director for BCTDA and for Biltmore Estate (for roughly a dozen years each). I have also served as marketing director of the Downtown Association, board chair of The Arts Journal (published in Asheville) and, recently, a member of the teaching staff at Reuters. I am a watercolorist and I've shown my work in regional shows and galleries, a journalist and photographer published in numerous Asheville publications and I have written three books in the past several years; the most recent being a history of the Christ School in Asheville.

I spent two years in Europe in the service visiting many parks and public art sites in major European art capitols, including Paris, Amsterdam and Barcelona. For a brief time, I lived in Florence, Italy.

My feeling would be: If we are truly "The Paris of the South," we have a long way to go in the strength and breadth of our public art.

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E-Mail: mburleson@ashevillenc.gov
Telephone: 259-5601
Fax #: 259-5499

Signature: Jay Fields

Date: May 26, 2014

E-Mail: jay_fields@att.net

Fax #: _____

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Name of board or commission(s):

Your name: Home Phone #:

Street Address: City: Zip Code:

Mailing Address (if different):

Employer:

Your position: Office Phone #:

Resident of City County Race * Sex * Age *

Are you a United States Citizen (check one)? Yes No

Residence location (check one): Central North South East West

Are you aware of any potential conflicts of interest that may arise during your service on this board (i.e., property interest, business interest, etc.)? If so, please explain:

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Expertise:

Legal Technical Fundraising Community Contacts Public Speaking
Business Management (Financial) Business Management (Operational)

Details:

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Gwynne Rukenbrod

5 Brook Terrace
Asheville, NC 28805

Education

- | | |
|---|-------------|
| The Ohio State University
Master in Business Administration classes | 1995 – 1996 |
| The Ohio State University
BS Health Education and Community Wellness | 1991 - 1994 |

Work Experience

- | | |
|--|----------------|
| <i>Executive Director</i> , HandMade in America
Directs the complete operation of a non-profit arts and community Development organization; Supports the development and strengthening of the Board including assisting with member recruitment, strategic planning, and program evaluation; Provides operational oversight and supervision of program, office, and professional paid staff; Supervises office operations and directs all administrative functions; Prepares annual organizational budget for approval by the Board and oversees the disbursement of funds; Provides supervision and direction related to HandMade in America program areas and activities; Oversees financial development of organization and its programs; Serves as primary spokesperson; Shares HandMade in America's vision through public appearances at regional and national functions. | 2011 – present |
| <i>Curator of Fine Craft</i> , Houston Center for Contemporary Craft
Provide curatorial leadership for the organization by researching and organizing original exhibition concepts; develop program and exhibition specific budgets, and monitor revenue and expenses according to financial guidelines; write and prepare publications of scholarly nature for catalogues, and articles for local, regional and national media to augment organizational communications and marketing efforts; represent HCCC to patrons, supporters, the general public and the artistic and curatorial communities; provide general gallery maintenance and preparation to include design, coordination and installation of exhibitions. | 2008 - 2010 |
| <i>Executive Director</i> , International Society of Glass Beadmakers (ISGB)
Directed the complete operation of non-profit arts organization; Worked directly with an active board; oversaw the fundraising, pr, marketing, education, budgets, and membership areas of the organization; Worked closely with board to create a strategic and long range planning; curated and installed international traveling art exhibits; maintained and created budgets; represented ISGB at various national arts events; created grant applications. | 2006 - 2008 |
| <i>Art Curator</i> , The Works – Ohio Center for History, Art and Technology
Designed themes for shows, organized call for entries, and maintained contracts; curated and installed all art exhibits; established and maintained ongoing collaborations with area galleries and arts organizations; assisted in planning and executing exhibition related art programs; assisted in the design of all marketing materials and promotions for the Art Works | 2004 - 2006 |

Gallery; collaborated on program efforts with the museum staff for school tours, home schooling, and scout programming; created and managed the Artist in Residence program, participated in fundraising efforts, actively solicited sponsors for the museum and gallery, conceived and executed arts awareness day; created mural arts program; oversaw a staff of gallery employees; and created art related grant applications.

Director, Days of Creation Arts for Kids 2002 - 2004
Directed the complete operation of non-profit arts organization; organized camps and art days for local Columbus schools; created grant applications; maintained accounting books using Sage MIP Accounting; authored press releases and marketed to the community; worked with numerous Columbus and Cleveland artists to secure exhibitions and installations.

Executive Director, Short North Neighborhood Foundation 2002 - 2003
Directed the complete operation of non-profit foundation located in the Arts District of Columbus, Ohio; created grant applications; oversaw marketing and public-relations; developed communication databases; solicited benefactors; worked with development committee to raise funds; managed all fundraising events; and maintained relations with board and funders.

Studio Director and Book Keeper, Glass Axis 1999 - 2002
Oversaw and directed the complete operation of a non-profit glass arts organization; maintained and balanced books using QuickBooks; created grant applications for funding; raised funds through various fundraising activities; organized all classes and demonstrations; marketed to the community through press releases, articles, and other PR activities; registered permanent glass collection using computer database; coordinated with international, national, and regional artists to coordinate demonstrations and workshops along with local exhibitions and installations.

Assistant Curator, National Heisey Glass Museum 1999
Assisted curator in the maintenance and registration of over 5,000 pieces of glass; coordinated the details of traveling exhibits and loans with outside organizations and artists; aided in the creation of budgets for incoming exhibits; oversaw the installation of various exhibitions and openings.

Interests

Serve as juror for local and regional art festivals,
Served on Ohio Decorative Arts Center Board of Directors,
Served on Glass Axis Board of Trustees,
Teach glass fusing, slumping, mosaics, and precious metal clay classes,
Teach professional development classes for artists,
Own and operate glass jewelry company.

Computer Skills

Access Database, Creative Suite 3, DreamWeaver MX, File Maker Pro, MS Office, QuickBooks, and Sage MIP Accounting.

Honors

Best in Show runner-up, Wayne Center for the Arts, Wooster, OH	2003
Best in Show, Firestone Arts Festival, Columbiana, OH	2001
Best Booth Display, Firestone Arts Festival, Columbiana, OH	2001

Publications

<i>Iron: Forged, Tempered, Quenched</i> exhibition catalog	January 2010
<i>Hot Glass, Cool Collections</i> exhibition catalog	December 2009
<i>CraftTexas 2008</i> exhibition catalog	September 2008
<i>Metamorphosis: The Lifecycle of a Glass Bead</i> exhibition catalog	June 2007

Participated Exhibits

<i>Restful Places - Cremation Urns and Objects</i> , AAW Gallery, St. Paul, MN	2009
<i>CornexTions</i> , American Association of Woodturners Gallery, St. Paul, MN	2007
<i>Glass Axis Group Show</i> , High Road Gallery, Worthington, OH	2002
<i>Glass Divus</i> , Ohio Designer Craftsman, Columbus, OH	2002

Curated and Installed Exhibits

<i>C3: Contemporary Craft Collaborations</i> , HCCC, Houston, Texas	2011
<i>CraftTexas 2010</i> , HCCC, Houston, Texas	2010
<i>Naked</i> , HCCC, Houston, Texas	2010
<i>Iron: Forged, Tempered, Quenched</i> , HCCC, Houston, Texas	2010
<i>Transmutations: Material Reborn</i> , HCCC, Houston, Texas	2010
<i>eXtreme Tea</i> , HCCC, Houston, Texas	2010
<i>Texas Master: Rachelle Thiewes</i> , HCCC, Houston, Texas	2009
<i>Literally Figurative</i> , HCCC, Houston, Texas	2009
<i>Environments + Form + Space</i> , HCCC, Houston, Texas	2008
<i>Hot Glass, Cool Collections</i> , HCCC, Houston, Texas	2008
<i>Inspired: Students of Warren MacKenzie</i> , HCCC, Houston, Texas	2008
<i>CraftTexas 2008</i> , HCCC, Houston, Texas	2008
<i>Out of The Box: Pushing The Boundaries of The Glass Bead</i> , Ohio Glas Museum, Lancaster, Ohio	2008
<i>Metamorphosis: The Life Cycle of a Glass Bead</i> , Heinz History Center, Pittsburgh, PA	2007
<i>John Stobart Solo Exhibit</i> , ArtWorks Gallery, Newark, Ohio	2006
<i>Celebrating the Life of Jim Arter</i> , ArtWorks Gallery, Newark, Ohio	2006
<i>Metal Works: Unique Contemporary Art in Metals</i> , ArtWorks Gallery, Newark, Ohio	2006
<i>Playing with Paper: Louise Captien</i> , ArtWorks Gallery, Newark, Ohio	2006
<i>Let It Flow Glass Show</i> , ArtWorks Gallery, Newark, Ohio	2006
<i>Around the Table</i> , ArtWorks Gallery, Newark, Ohio	2005
<i>A Celebration</i> , ArtWorks Gallery, Newark, Ohio	2005
<i>Whirligigs and Whimsies</i> , ArtWorks Gallery, Newark, Ohio	2005
<i>Portraits of Women</i> , ArtWorks Gallery, Newark, Ohio	2005
<i>Paper White</i> , ArtWorks Gallery, Newark, Ohio	2005
<i>Nicholas Hill Solo Show</i> , ArtWorks Gallery, Newark, Ohio	2004
<i>Looking at Licking</i> , ArtWorks Gallery, Newark, Ohio	2004
<i>Flora and Fauna</i> , ArtWorks Gallery, Newark, Ohio	2004
<i>Tactile Textiles</i> , ArtWorks Gallery, Newark, Ohio	2004
<i>Artful Gratitude</i> , ArtWorks Gallery, Newark, Ohio	2004
<i>Art of the Spirit</i> , ArtWorks Gallery, Newark, Ohio	2004

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Name of board or commission(s):

Your name: Home Phone #:

Street Address: City: Zip Code:

Mailing Address (if different):

Employer:

Your position: Office Phone #:

Resident of City County Race * Sex * Age *

Are you a United States Citizen (check one)? Yes No

Residence location (check one): Central North South East West

Are you aware of any potential conflicts of interest that may arise during your service on this board (i.e., property interest, business interest, etc.)? If so, please explain:

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City of Asheville
BOARDS & COMMISSIONS
Application Form

Applicants are strongly urged to attend several meetings of a board prior to applying

Name of board or commission: Public Art Commission

Your name: K. Johnson Bowles Home Phone #: 434-607-9123

Street address: 55 1/2 Haywood Street #3-C City: Asheville Zip Code: 28801

Mailing address (if different): _____

Employer: Warren Wilson College

Your position: Vice President for Advancement Office Phone #: _____

Resident of City Asheville County Buncombe Race White * Male Female* Age 51 *

Residence location (check one): Central North South East West

Are you aware of any potential conflicts of interest that may arise during your service on this board (i.e., property interest, business interest, etc.)? If so, please explain: No.

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Please see attached.

Return to:

Maggie Burleson, City Clerk
Post Office Box 7148
Asheville, N.C. 28802-7148

E-Mail: mburleson@ashevillenc.gov
Telephone: 259-5601
Fax #: 259-5499

Signature: _____

Date: _____

E-Mail: kjohnsonbowles@warren-wils

Fax #: _____

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STATEMENT OF INTEREST & EXPERIENCE
K. JOHNSON BOWLES
ASHEVILLE PUBLIC ARTS COMMISSION
MAY 2015

My interest in serving on the Asheville Public Art Commission is borne of a love of the arts, expertise in arts administration and public engagement, and belief that the arts play an essential role in every day life. For twenty-five years, I have served in leadership roles promoting education and the arts. I am a Durham, North Carolina native and hold a BFA from Boston University and MFA from Ohio University. Eager to make a difference by serving the people of Asheville and Buncombe County as well as engaging visitors in the cultural life of the region, I hope to assist in helping Asheville become an even greater ambassador for the arts.

I bring more than 25 years experience as a curator, arts advocate, educator, and fundraiser to the Public Arts Commission. Since 1989, I have led public art initiatives in Houston, South Bend (IN), Southwest Michigan, and in Central Virginia, which included several public sculpture programs. Most recently, I served as director and curator of Longwood University's AAM accredited art museum for twelve years. There, I led public art programs for a 7000 square mile region of Central Virginia that served more 12 counties, engaged 62 regional public, private and home school organizations, and visitors from across the state and country at large. The art in public places program I created showcased more than 1000 artworks on the Longwood University campus alone.

My commitment to the role art plays in everyday life has compelled me to develop numerous successful and award winning programs. To that end, I have curated more than 100 exhibitions and written dozens of exhibition catalogues and articles. As a museum director and panelist for the Virginia Commission for the Arts, I have worked to serve my community and state by articulating how lives are transformed through the power of art to inspire beauty, hope, and the power of human imagination. Most recently, I curated a major exhibition of works created by North Carolinians and artists who made the state their home. The exhibition was accompanied by a major catalogue and reviewed by the *Raleigh News and Observer*. I've also written about folk art, crafts, contemporary art, African art, and Chinese art.

As an artist, my work has been exhibited nationally in more than 70 exhibitions and reviewed in print and online media such as *Sculpture*, *Fiberarts*, *Afterimage*, and major newspapers. I am the recipient of the following awards and fellowships: National Endowment for the Arts Individual Fellowship, Houston Center for Photography, American Council on Education Fellowship, and the Harvard University MDP Fellowship.

K. (KATHY) JOHNSON BOWLES
kjohnsonbowles@gmail.com/434.607.9123

LEADERSHIP AND SCHOLARSHIP

- Twenty-six years in higher education with experience as a senior administrator and faculty member specializing in fundraising, strategic planning, community engagement, and management.
- American Council on Education Fellow, Harvard Management Institute Fellow, and the Grace B. Harris Leadership Institute Fellow (Virginia Commonwealth University).
- Expert on higher education leadership and national trends in planning and strategic initiatives.
- As a senior administrator, guided staff, advisory board, university administration, and governing boards in the creation, approval, and implementation of strategic plans, emergency plans, policies, university-wide policies and procedures, acquisitions (intellectual and physical property), and operational articulation agreements.
- Created student engagement opportunities with the community at large, developed student research opportunities, and led students in creating campus guidelines for corporate fundraising.
- As a scholar, curated more than 125 exhibitions of national and international significance (American, African, and Chinese art); published more than sixty catalogues, critical essays, and articles. Exhibitions, scholarship, and supporting materials received recognition from the AAM, IMLS, CASE, and NEA, among others.
- As a visual artist, exhibited artwork in more than seventy solo and group juried shows throughout the US; winner of NEA individual fellowship, and Houston Center for Photography fellowship.

FUNDRAISING AND CAPITAL DEVELOPMENT

- Secured numerous seven-figure and six-figure gifts. Expertise in individual, corporate, and foundation giving, including donor cultivation, proposal development, solicitation, negotiation, and binding gift agreements.
- Crafted successful comprehensive campaign strategies, case statements, award-winning stewardship print materials, and prospect identification and management strategies for endowments, annual giving, and capital initiatives.
- Built and grew annual giving programs to increase annual gifts from alumni, friends, corporations, foundations, and town and county governments. Achievement also includes a consistent 100% participation of board members who achieved the top giving spot for all boards, university wide.
- Oversaw numerous capital projects, including securing funds (cultivating prospects, crafting proposals and grants, and solicitation of gifts) for an academic building, a major renovation of a museum facility, the acquisition and renovation of two buildings, and the construction of four campus galleries and exhibition spaces throughout the University campus. Oversaw selection of architects and contractors, design development, and complex construction parameters.
- Developed and executed signature educational, cultivation, stewardship, and benefit events attracting tens of thousands of participants, saw record-breaking giving, and received awards for media and donor relations.

ENGAGEMENT AND COMMUNITY PARTNERSHIPS

- Seasoned communicator with internal and external audiences, including trustees, senior administrators, donors, corporate executives, scholars, civic leaders, and public officials.
- Cultivated and led boards comprised of alumni, business leaders, collectors, and academicians.
- Created and facilitated collaborations among businesses, community organizations, and University-wide departments and faculty coalitions to expand and create interdisciplinary programs and educational outreach to regional K-12 schools and major campus collaborations.
- Annually engaged more than 40,000 students, faculty, alumni, teachers, schoolchildren, and community members in arts programs.
- Mobilized volunteer corps of thousands of faculty, students, alumni, and community members.

K. (KATHY) JOHNSON BOWLES
kjohansonbowles@gmail.com/434.607.9123

EDUCATION

MFA, Ohio University, Athens, OH, 1989
BFA, Boston University, Boston, MA, 1986

ACADEMIC AND ADMINISTRATIVE EXPERIENCE

Warren Wilson College, Asheville, North Carolina 2014-current

Located in western North Carolina, Warren Wilson College has a distinctive history as one of the country's seven work colleges. From working on HVAC systems to overseeing the College's farm, all students are essential in operating the College. In exchange for work, students are compensated through tuition reduction. Warren Wilson is celebrated for its exceptional learning experience called "The Triad" whereby academics, service learning, and work are seamlessly combined. Accolades for the College include being named one of the top 200 liberal arts colleges in the nation, Carnegie Classification in Community Service (students contributed more than 52,000 hours last year), top five most LGBTQIA-friendly colleges, number one college farm, National Wildlife Federation Certified Habitat, and numerous awards for environmental sustainability. Warren Wilson, a private liberal arts college, is known for its undergraduate programs in environmental sciences and outdoor leadership, its graduate program in creative writing, and its traditional crafts initiative.

Vice President for Advancement

Responsibilities and Duties: Provide leadership, oversight, and direction for the advancement division including:

- Fundraising -- annual fund, major gifts, planned giving, corporate and foundation relations, athletics, and affiliated organizations. Yearly giving average over \$4 million.
- Advancement Services -- gift accounting, acknowledgement, stewardship as well as IRS compliance, data management and prospect research.
- Alumni affairs—Alumni Board, alumni communications and engagement (publications, nation-wide events, Homecoming)
- Community relations and events— donor recognition events, presidential events, parents' weekend
- Internal and External Communications— publications, public relations, social media, graphic design, photography and website
- Environmental Leadership Center—supervise interim director, fundraising, and the development of new beyond fossil fuel and sustainability initiatives.

Additional Responsibilities: Manage portfolio 25 plus major donors and oversee Board of Trustee giving. Member of the President's Cabinet and liaison to Board of Trustees' resources and trusteeship committees. Lead cabinet member in developing new revenue streams and in new trustee identification, research, and recruitment.

Longwood University, Virginia 2000-2014

Located in South Central Virginia (Prince Edward County), Longwood University has a long and distinguished history as a liberal arts institution devoted to the public good. In the 1950s and '60s, Prince Edward County was at the center of *Brown v. Board of Education* (*Davis v. Board of Education*). After the US Supreme

Court ruled in favor of integration, Prince Edward County defiantly closed all the public schools for five years (1959-1964). As a result, Longwood University has taken on a tremendous role in providing services to an underserved region still grappling with illiteracy, poverty, and the challenges of a rural environment. For more than a decade, Longwood has focused on the concept of "citizen leadership." Longwood University's mission is "to transform capable men and women into citizen leaders, fully engaged in the world around them." Established in 1839, Longwood has grown into a multifaceted, coeducational, public institution serving more than 4,800 students in three undergraduate colleges, a growing graduate program, and more than one hundred areas of study.

At Longwood University, I had a dual appointment as a faculty member and administrator with progressively greater leadership responsibility. There is no mechanism for tenure and promotion for these roles. However, the joint appointment has allowed for the development of a significant breadth and depth of skills. I have been a champion for student engagement as well as a bridge builder between faculty and administration, academic units and prospective donors, faculty and governing boards, and the University and the community at large. I am known for my ability to energize and activate large groups of people in pursuit of shared aspirational goals in a manner that is empowering and results oriented.

Associate Vice President for Corporate and Foundation Relations and Assistant Professor of Art Office of Commonwealth Relations
Longwood University, Virginia (2013-present)

Responsibilities and Duties:

Since my return to Longwood University after a year away as an American Council on Education Fellow (see below), I've been charged with establishing an office to oversee and coordinate university-wide corporate and foundation activities; to work with the faculty senate to create fundraising guidelines for the faculty manual; to activate the university community to develop collaborative, creative measures for defining types of resources, partnerships, and funding opportunities; to identify sources of corporate and foundation support and align sources with university needs and strategic priorities; to provide research, strategic guidance, and support for writing proposals and stewardship; to lead policy development on corporate and foundation gifts and grants; to rally university boards toward a greater philanthropic mindset; to create practices for improved data management in Raisers Edge (RE); and to build capacity to reach a sustainable fundraising level of \$3-5 million annually.

Leader of Major Initiatives:

- Energy self-sufficiency for Longwood University (since 1983, the University has operated a biomass plant that produces 80 percent of campus energy needs): Created framework for developing public-private partnership and positioning for collaboration with state and federal agencies includes land acquisition and management, environmental stewardship, and work force development.
- Acquisition of a nationally known educational not-for-profit organization: Initiated discussions, organized and led merger talks with boards for acquisition. The acquisition included an educational journal, historically significant archives and photographs, a national conference, financial resources, and membership of 650 persons. Crafted agreements (in collaboration with Longwood's representative from the Commonwealth of Virginia's Attorney General's Office) approved and finalized in 2014 by Board of Visitors.
- Regional cooperation for delivery of educational programs to improve quality of life and economic development: Lead position on developing a framework and strategy for an eight-figure proposal to the Tobacco Commission, which envisioned the University and regional education centers. Responsible for strategy development with University's academic and fiscal leadership and development of case statements.

- Academic coaching services and analytics-based advising system to improve graduation and retention rates: Created strategy and case statements, identified foundations for support, and serve as lead in developing relationships with potential funders.

Accomplishments 2013-14:

- Organized campaign to secure endowment funds for community outreach position. Amount secured \$325K.
- Secured six-figure gift for scholarships focused on improving graduation and retention rates.
- Established definitions and procedures for philanthropic giving approved unanimously by University's faculty senate.
- Secured funding for programs in environmental education, communication disorders, K-12 education, and art. Funders include the Lettie Pate Whitehead Foundation, Kyanite Mining Corporation, The June Guthrie Trust, Robins Foundation, The Jason Foundation Inc., and Wells Fargo, among others.
- Organized and held black-tie event netting \$125K to support position endowment.

American Council on Education Fellow/Associate Vice President Office of the President Longwood University and St. Mary's College of Maryland (2012- 2013)

The highly selective ACE Fellows program is the premier higher education leadership program preparing college and university leaders for senior administrative roles. Approximately fifty individuals are selected from US institutions each year. The yearlong program includes formal and self-directed study, mentorships with university and college presidents and cabinet members, professional development retreats and workshops, and case-based, problem-solving exercises.

Accomplishments:

- Conducted a national study of higher education strategic planning and institutional planning alignment (60 institutions, 30 site visits, more than 130 interviews with senior leaders, including 19 presidents). From this research, I wrote articles titled "Curating the Campus" and "The Artful Strategic Plan," published in NACUBO's *Business Officer*, December 2013.
- Completed a national study of place-based distinction; created a report for Longwood University's president on the University's ability and potential to leverage its geographic location, including its cultural, historical, and economic indicators).
- Observed yearlong institutional planning processes at Saint Mary's College of Maryland; wrote confidential summary chronicling planning process, outcomes, and alignment of the college's strategic, master, comprehensive campaign, branding, and budgeting plans.
- Studied the role of the president, including interviewing and observing more than 20 college and university presidents. Article published in *Inside Higher Ed*, "The President's Many Roles," July 1, 2013.

Director, Longwood Center for the Visual Arts (LCVA) and Assistant Professor of Art Longwood University, VA (2000-2012)

The Longwood Center for the Visual Arts is the University's AAM-accredited museum of art and is an academic unit. It is one of approximately fifty college and university art museums in the US to earn national accreditation (only five percent of all types of museums are accredited nationally). The museum serves twelve counties in South Central Virginia and is the only museum of its size and scope for 7,000 square miles. In addition to presenting scholarly exhibitions, lectures, and programs of national importance and possessing collections of art from around the world, the museum serves all of the public and private K-12 schools and the general population in the region. Many of the regional schools have few or no arts programs.

Adjunct Faculty

University of Houston-Downtown (Houston, TX), Kingwood College (Houston, TX), San Jacinto College (Houston, TX), and Indiana University-South Bend (South Bend, IN), 1990-1993

Responsibilities and Duties:

Taught introductory and advanced courses in studio art (drawing and photography), and art history (American art, art appreciation, survey of Western art I & II, and women artists).

SUMMARY OF SCHOLARSHIP

As a Curator

Since 1994, I have curated and designed more than 125 exhibitions of African, American, Chinese, and European art. Major scholarly exhibitions include *Scent of the Pine, You Know How I Feel: North Carolina Art from the Jonathan P. Alcott Collection* (77 works, 200-page catalogue), *Three-Ring Circus: The William and Ann Oppenheimer Collection of Folk Art* (268 works by 105 artists; 180-page catalogue) and *Reflecting on Centuries of Beauty: The Rowe Collection of Chinese Art* (160 works spanning the Neolithic period to the 20th century; 160-page catalogue). Over the years, I have collaborated with scholars from Longwood University, Virginia Museum of Fine Arts, the Smithsonian, and the Art Institute of Chicago in conducting research; with numerous major collectors and gallery owners in securing loans and gifts of art; and with nationally known artists, including Duane Michals, Mary Beth Edelson, Kojo Griffin, Lorie Novak, David Macaulay, Faith Ringgold, Andres Serrano, Jaune Quick-to-See Smith, Frances Whitehead, and others.

I have initiated and developed a major program for the display of art from the permanent collection throughout Longwood University's campus. The program was recognized for excellence and innovation in the museum's accreditation site visit report and is a point of pride for the University. More than 1,000 works are exhibited in formal gallery spaces and in hallways, offices, and conference rooms in academic buildings as well as on the grounds of the University. More than three-fourths of the works were new gifts to the University acquired since my tenure. The works in each building are selected based upon the use of the building (for example, art in the science building is related to science). Works are labeled with didactic text that I have authored.

Collections at the Longwood Center for the Visual Arts:

African art (traditional works from more than fifty-five cultures), American art (19th -21st century), Chinese art (Neolithic period to 20th century), Virginia artists, and study collections. More than 1,000 of the 3,800+ works are on exhibit throughout the University's campus in specially designed gallery and exhibition spaces.

Selected Exhibitions Presented at the Longwood Center for the Visual Arts:

Scent of the Pine, You Know How I Feel: North Carolina Art from the Jonathan P. Alcott Collection (curator, catalogue)
Three-Ring Circus: Highlights from The William and Ann Oppenheimer Collection of Folk Art (curator, catalogue)
Power and Beauty: The Davis, Watson, and Hughes Collections of African Art (curator)
Seeds of the Past: The Keith Kissee Collection of American Art from the 1930s and '40s (co-curator, catalogue)
A Critical Eye: Paintings from the Robert B. and Margaret T. Mayo Collection (curator, catalogue)
Extreme Personalities, Elegant Painting: Works from the Lester Blackiston Collection (curator)
Elegant Demeanor: Paintings by Lauren McIntosh (curator)
Paintings by Kojo Griffin (curator)
Cover to Cover: Photographs by Dean Kessmann (curator)
Pre-Columbian Art from the Mississippi Museum of Art
Reflecting Centuries of Beauty: The Rowe Collection of Chinese Art (curator, catalogue)

In 2000, the LCVA operated with three staff members and less than \$10,000 in contributions. In 2011-12, the museum consisted of three buildings totaling 33,000 square feet and four on-campus galleries, a staff of eleven professionals, eight student assistants, from two to four interns, and between 900 and 1,200 volunteers annually (mostly students), an annual participation of 40,000 people, \$1.1 million in annual contributions, and annual budget of \$750,000. The University's governing board passed a resolution of permanence in 2008.

Responsibilities and Duties:

Oversaw all operations including development, marketing, personnel, budget, facility (including design, lighting, security systems, and maintenance), events and lectures, curatorial, collections management (including complex data management system), and education. Engaged nationally and internationally known artists, critics, and collectors in museum operations. Oversaw advisory board of thirty-seven business professionals, artists, collectors, community leaders, academicians, and University administration, staff, and alumni. For the University at large, I participated in campus-wide planning for programming, facilities, and fundraising. In my role as assistant professor, I taught professional practices in art (senior seminar, arts management) and developed programs for student success and student research.

Major Accomplishments:

- Led museum to national accreditation from the American Alliance of Museums (formerly American Association of Museums) and received more than a dozen international, national, and regional awards for excellence in programs and publications (see "Honors Received," below).
- Guided staff, advisory board, and University leadership (senior administration, Board of Visitors, Foundation Board of Trustees) in the creation, approval, and implementation of strategic plans, emergency plans, policies, and operational articulation agreements.
- Tripled staff, supported by an annual volunteer corps of hundreds of student volunteers.
- Developed programs for student success, including paid internships as well as professional development programs for students in history, archaeology, art, art education, and communication studies.
- Tripled budget and strategically acquired property to support growth of program.
- Developed statewide network of donors, advocates, and partners to promote museum and its programs.
- Achieved successful fundraising experience in operating, endowment and capital campaigns as well as benefit events (see "Fundraising Highlights," below).
- Fundraising Highlights: Raised more than \$12 million. Increased annual operating gifts by 1,216 percent, increased art holdings from 1,300 to 3,400 objects (valuation grew from \$1.56 million to \$3.57 million), endowed two positions, and secured \$4.5 million in planned gifts. Notably, gifts increased in years following national economic decline.
- Developed interdisciplinary, campus-wide projects connecting art to other academic fields.
- Cultivated collaborations among community organizations and University-wide departments to expand and create programs, such as innovative educational outreach to regional K-12 schools and a major art-on-campus program that permanently exhibits more than 1,000 works of art.
- Planned and executed major facility renovations as well as the acquisition and renovation of two adjacent buildings. Developed formal on-campus galleries in University academic buildings—collaborating with faculty and staff, office of capital planning and construction, and project architects on design—and oversaw construction and exhibition installation.

Honors Received

- **American Alliance of Museums (formerly American Association of Museums):** First Place, Newsletters (2009-10); First Place, Special Event Invitation (2008-09); First Place, Excellence in Exhibition Label-Writing

Competition, Curators Committee (2008-09); Honorable Mention, Annual Report (2006-07); Honorable Mention, Special Event Invitation (2006-07); First Place, Exhibition Catalogue (2006-07); First Prize, Promotional Materials (2006-07); and Honorable Mention, Exhibition Catalogue (2002-03).

- **CASE (Council for the Advancement and Support of Education), International:** Gold Award, Books (2011-12)
- **CASE (Council for the Advancement and Support of Education), Division III:** Special Merit Award, Exhibition Catalogue (2006-07); Award of Merit, Newsletter (2006-07); and Award Best in Show, Newsletter (2001-02).
- **Longwood University:** *Resolution of Honor*, Longwood University Foundation, Inc. (2011); *Chi Commendation*, Chi Honorary Society (2011).
- **The Southeastern Museums Conference:** Award of Excellence, Exhibitions (2006-07); Honorable Mention, Catalogue (2006-07); and Honorable Mention, Newsletter (2002-03).
- **The Public Relations Society of America (Mid-Atlantic District):** Bronze Medallion, Newsletters (2008-09); and Bronze Certificate of Merit, Publications (2008-09).

Fundraising Highlights (Sponsored Agreements and Philanthropic Gifts):

- **Major Grants from Foundations (partial listing and multiple awards):** E. Rhodes and Leona B. Carpenter Foundation, Jessie Ball duPont Fund, Institute of Museum and Library Services (IMLS), Mary Morton Parsons Foundation, Walter Payne Foundation, Michigan Council for the Arts and Cultural Affairs, National Endowment for the Arts Challenge America Grant, Virginia Commission for the Arts, and Virginia Foundation for the Humanities.
- **Major Grants from Corporations (partial listing and multiple awards):** Altria, ARAMARK, Bank of America, Centra Southside Community Hospital, Citizens Bank and Trust, Creative Electrical Contractors, Davenport & Company, Dominion, Gemini, Kyanite Mining Corporation, Media General, Northwest Mutual Financial Network, Reynolds Consumer Products, Target, US Steel, Wachovia (now Wells Fargo), and Wal-Mart.
- **Fundraising Events:** Benefit Auctions 2011, 2009, 2007, 2005.

Director of the Moreau Galleries and Lecturer/Instructor, Saint Mary's College, Notre Dame, IN (1994-2000)

Responsibilities and Duties:

Oversaw 6-8 contemporary art exhibitions each year, including curatorial and educational objectives, fiscal management, personnel supervision (ten assistants), and facility operations. Directed the Redbud Fine Arts Workshop, a college-credit workshop taught off site. Duties included faculty recruiting, publicity, fiscal management, personnel supervision, facility operations, and student supervision. Courses taught include art history as well as introductory and advanced studio art (drawing and sculpture).

Major Accomplishments:

- Established campus-wide program that connected the visual arts to all disciplines and the thematic approach to the first-year experience.
- Facilitated grant with the development office and the office of special events for improvements to the galleries (including installation of high-tech capabilities). Oversaw design.
- Restructured budget for program self-sufficiency.
- Earned curriculum approval for workshop courses to satisfy general education requirements.

Improvisation: African American Quilts from the Collection of Michael David Whaley (curator, catalogue)
 Richard Jolley
Birds of Prey: Five Centuries of Illustration (curator, catalogue)
Vinyl! Record Cover Albums from 1950-1990 (curator)
The Design of Charles and Ray Eames (curator)
Photographs of Hampton and Tuskegee Institutes by Frances Benjamin Johnston 1864-1952 (curator)
 Lesley Dill: *Tongues on Fire*
Telling Objects: African Art from the LCV A Permanent Collection (curator, catalogue)
Digital Frontiers: The Future of Photography at Nash Editions
Working Illustration by David Macaulay (curator)
Hornet's Nest by Mara Adamitz Scrupe (curator)
Jaune Quick-to-See Smith: A Journey through Tribal Lands (curator, catalogue)
Shaped With a Passion: Japanese Ceramics from the Weyerhaeuser Collection
Mediations: Japanese Fiber Traditions Today (curator)

Selected Exhibitions Presented at the Moreau Galleries of St. Mary's College:

Generations of Women: Photographs by Mariana Cook (curator)
Letters from the Middle East Installation by Jonathan Sharlin (curator)
Lost Sense: Sculpture by Catherine Widery
presence: Installation by Kristin Schopp (curator)
A selection from Arguably Alive (the virus taxonomy): An installation by Frances Whitehead (curator)
Threatened/Threatening Landscapes: Works by Mary Beth Edelson, Peter Goin, David T. Hanson, Andres Serrano, Joel Sternfeld (curator)
Threads of Continuity—A Right to Passage: Installation by Margery Amdur (curator)
Collaborative Learning: A Selection of Prints from Anchor Graphics (curator)
River Wraith: An Installation by Shawn Skabelund (curator)
The Dispossessed: Living with Multiple Chemical Sensitivity Photographs by Rhonda Zwillinger (curator)
(Un)covers: Fiber Works by Susie Brandt (curator)
New Totems: Sculptures by Charles Johnson (curator)
Decisive Light: Paintings by Steve Perrault (curator)
The Sacred Snapshot: Works Incorporating Family Photographs (curator)
Upon the Arrival of My Family/ A La Llegada de Mi Familia: Sculpture Installation by Elizabeth Mesa-Gaido (curator)
Whimsical Fractured History: One of a Kind Books by William Schade (curator)
Ordinary/Extraordinary: Sculpture by Jerry Bleem (curator)
Freckles: New Work by Anne Lindberg (curator)
Gatecrasher: Photographs by Diane Tani (curator)
Herstories of War: Prints by Barbara Milman (curator)
Out of Darkness: Photographs by Lorie Novak (curator)
Notions and Nostalgia: Photographs on Fabric by Amalia Amaki and Suzanne Williamson (curator)

As a Writer and Critic

Catalogues: Twelve exhibition catalogues written about African art, American art, and Chinese art. Most notable of these catalogues were *Three-Ring Circus: Highlights from the William and Ann Oppenheimer Collection of Folk Art* (2011), a 180-page, full-color catalogue of 270 works created since 1950, and *Reflecting Centuries of Beauty: The Rowe Collection of Chinese Art* (2006), a 160-page, full-color catalogue of 160 works spanning the Neolithic period to the 20th century.

Selected catalogues:

Scent of the Pine, You Know How I Feel: North Carolina Art from the Jonathan P. Alcott Collection (2014)

Three-Ring Circus: Highlights from the William and Ann Oppenheimer Collection (2011)
Seeds of the Past: The Keith Kisse Collection of American Art from the 1930s and 1940s (2010)
Reflecting Centuries of Beauty: The Rowe Collection of Chinese Art (2006)
Improvisation: African American Quilts from the Collection of Michael David Whaley (2005)
Birds of Prey: Five Centuries of Illustration (2003)
Telling Objects: African Art from the LCV A Permanent Collection (2002)
Jaune Quick-to-See Smith: A Journey Through Tribal Lands (2001)

Articles: More than twenty-eight articles written for *Inside Higher Ed*, *Business Officer* (NACUBO), *The New Encyclopedia of Southern Culture* (University Press of Mississippi, Jackson, MS), *Folk Art Messenger* (Richmond, VA), *Fiberarts* (Asheville, NC), *Afterimage* (Rochester, NY), *Surface Design Journal* (Oakland, CA), *South Bend Tribune* (South Bend, IN), *SPOT* (Houston Center for Photography, Houston, TX) and *The Exhibitionist* (New York, NY). More than a dozen articles written for university alumni magazines at Saint Mary's College (Notre Dame, IN) and Longwood University. Articles about higher education and administration written for *Inside Higher Ed* and NACUBO's *Business Officer*.

Selected articles:

"Curating the Campus: Strategic Planning in Higher Education Today," *Business Officer*, NACUBO, Washington, DC, December 2013 (print and online)
"The Artful Strategic Plan," *Business Officer*, NACUBO, Washington, DC, December 2013 (online)
"The President's Many Roles," *Inside Higher Ed*, July 1, 2013
"Marion Line," *The New Encyclopedia of Southern Culture*, vol. 15, University of Mississippi, Jackson, MS, 2013
"Constructions and Sculptural Fiber," *Fiberarts*, Asheville, NC, September/October 2000
"A Long Hard Look: Robert Heinecken at the Museum of Contemporary Art," *Afterimage*, Rochester, NY, March 2000
"The Practiced Hand," *Surface Design Journal*, Oakland, CA, Spring 2000
"Straw Into Gold—Artists Using Industrial Materials," *Fiberarts*, Asheville, NC, January/February 2000
"An Enchanted Garden—Installation by Margery Amdur," *Fiberarts*, Asheville, NC, September/October 1999
"A Polestar for Photography—Photography's Multiple Roles at Columbia College Museum of Photography," *Afterimage*, Rochester, NY, Summer 1999
"Desert Solitaire," *Afterimage*, Rochester, NY, September/October 1997
"Ivan Albright Retrospective at the Art Institute of Chicago," *The Exhibitionist*, New York, NY, September 1997
"Theater of the Absurd—Photo Works by Anna and Bernhard Blume," *Afterimage*, Rochester, NY, September/October 1996
"Imagined Nostalgia in Gothic Arcadia—The Photography of Martina Lopez," *SPOT*, Houston Center for Photography, Houston, TX, Spring 1996
"Infiltrated—The Work of Betty Hahn," *Afterimage*, Rochester, NY, January/February 1996
"Hidden Messages," *SPOT*, Houston Center for Photography, Houston, TX, Spring 1995
"The Adventurer—An Interview with Anne Noggle," *SPOT*, Houston Center for Photography, Houston, TX, Fall 1994
"An Engaging, Ethereal, Evocative Journey: Collected Visions by Lorie Novak," *SPOT*, Houston Center for Photography, Houston, TX, Fall 1993
"Recognitions: The Human and Animal Within—Atavistic Beasts by Aida Lelain," *SPOT*, Houston Center for Photography, Houston, TX, Summer 1993

Quoted:

_____, SUNY Presidential Search, "Questions and Themes from the Presidential Search World Café #1: February 7, 2014,"
Bionaz, Robert, "Wayne Watson, Failure: Why is He Such a Terrible President," CSU (Chicago State University) Faculty Voice, February 15, 2015
O'Hearn, John, "Discovering an Identity," *American Fine Art*, Scottsdale, AZ, March/April 2013

Rader, Dean, *Engaged Resistance: American Indian Art, Literature and Film from Alcatraz to the NMAI*, University of Texas Press, Austin, TX, 2011

Williams, Mara Rose, "MU's next chancellor will set the tone for years to come," *Kansas City Star*, Kansas City, MO, November 1, 2013

As an Artist

Drawings, photographs, and installation work shown in nineteen solo exhibitions and fifty-eight juried, invitational, and two-person exhibitions at university galleries (including Adams State University, Indiana University-Fort Wayne, Louisiana State University, Ohio University, Old Dominion University, Saint Mary's College—Notre Dame, IN; University of Houston; University of Illinois-Chicago; and the University of Virginia), nationally recognized not-for-profit spaces (such as the Artemisia Gallery, Chicago, IL; CEPA Gallery, Buffalo, NY; Houston Center for Photography, Houston, TX; Painted Bride Art Center of Philadelphia, PA; and Women & Their Work Gallery, Austin, TX), and commercial galleries (Denise Bibro, New York; and Wood Street Gallery, Chicago). My works can be found in public and private collections in Georgia, Indiana, Massachusetts, North Carolina, Ohio, Texas, and Virginia. More than forty critical reviews and feature articles as well as dozens of editorials have been written about my work.

Selected Solo Exhibitions:

- 2007 *For Better or For Worse and Other Mixed Messages*, Little Theater Gallery, Saint Mary's College, Notre Dame, IN
- 1996-9 *Wearing a Woman's Life* in university galleries, art centers, and museums in Indiana, Kentucky, North Carolina, and Ohio
- 1993 *Post Catholic Relics*; C.A.G.E., Cincinnati, OH
- 1991 *The Personal Maintenance Series*; Artemisia Gallery, Chicago, IL

Selected Group Exhibitions:

- 2014 *Faculty Invites*, Cloyde Snook Gallery, Adams State University, Alamosa, CO
- 2010 *Textural Patois*, Allen Priebe Art Gallery, University of Wisconsin-Oshkosh, Oshkosh, WI
- 2004 *To Have and to Hold*, Old Dominion University Gallery, Norfolk, VA
- 2003 *Collected Evidence*, Artspace, Richmond, VA
- 1999 *The Journey Home: The Artist's Personal History*, Artspace, University of Virginia, Charlottesville, VA
- Remembrance*, Art Galleries, Transylvania University, Lexington, KY
- 1998 *Alternatives 98*; Seigfred Gallery, Ohio University, Athens, OH
- 1997 *Wearable*; Denise Bibro Fine Art, New York, NY
- 1996 *Pandora's Dilemma*; Wood Street Gallery, Chicago, IL
- 1994 *Behavior*; New Works Gallery, University of Illinois-Chicago, Chicago, IL
- K. Johnson Bowles and Silvia Taccani*; Rosewood Art Center Gallery, Kettering, OH
- New Relics*; Kansas City Art Coalition, Kansas City, MO
- Re: Framing the Past—New Work by Texas Women Photographers*; Galveston Art Center, Galveston, TX (catalogue)
- 1993 *My Self: K. Johnson Bowles and Jeff Stevenson*; Art Gallery, Columbus, OH
- Valentine's Day '93: K. Johnson Bowles and Jeff Stevenson*; University Gallery, Ohio University, Lancaster, OH
- Re: Framing the Past—New Work by Texas Women Photographers*; Houston Center for Photography for Women & Their Work Gallery, Austin, TX (catalogue)
- 1992 *Altars, Divinations, and Icons*; The Painted Bride, Philadelphia, PA
- Point and Shoot*; CEPA, Buffalo, NY (catalogue)
- Location Dis Location*; Mother Dog Museum of Modern Art, Houston, TX
- The Other Eye*; Maude Kerns Art Center, Eugene, OR

- Houston Area Exhibition*; Blaffer Gallery, University of Houston, Houston, TX (catalogue)
- 1991 *Reflections*; WomanKraft Gallery, Tucson, AZ
- 1990 *ALTERNATIVES 90*; Seigfred Gallery, Ohio University, Athens, OH
- Paper in Particular*; Columbia College, Columbia, MO
- Works on Paper*; Minot State College, Minot, ND
- Valdosta Paper Works*; Valdosta State College, Valdosta, GA
- 1989 *Valdosta Paper Works*; Valdosta State College, Valdosta, GA
- 1988 *The Shanghai Exchange*; Shanghai Teachers' University, Shanghai, People's Republic of China

Articles, Reviews, and Other Published Works About My Art

- 2004 Annas, Teresa, "Remnants of an unknown life," *The Virginian-Pilot*, Norfolk, VA, July 26 (feature)
- Dorsey, Catherine, "Finding the Extraordinary in the Commonplace at ODU Gallery," *Port Folio Weekly*, Norfolk, VA, August 10 (review)
- St. John Erickson, Mark, "Death Adds Meaning to Poignant Sculptures," *Daily Press*, Newport News, VA, August 22 (review)
- Ward, Fran, "To Have and to Hold: A Dangerous Balance," *9Volt Magazine*, Norfolk, VA, August (review)
- 2003 Jones, Steven L., "Pack Rats," *StyleWeekly*, Richmond, VA, January 5 (review)
- 2002 Scrupe, Mara, "Leftovers," *Sculpture*, New York, NY, December (review)
- Frost, Patty, "A Community Development Masterpiece," *Marketwise, A Community Development Magazine from the Federal Reserve Bank of Richmond*, Richmond, VA, Fall (feature)
- 2000 Dobbs Ariail, Kate, "Wearing a Woman's Life," *Fiberarts*, Asheville, NC, September/October
- 1999 Minton, David, "Remembrance can be stirring," *Lexington Herald-Leader*, Lexington, KY, March 7 (review)
- McKelvey, Charles, "Fashioning the Unfashionable into Fine Art," *The Other Side of the Lake*, Three Oaks, MI, March (feature)
- 1998 Long, Brian, "Exhibit depicts women's experiences," *IUPUFW Post*, Fort Wayne, IN, October (review)
- 1996 Bornstein, Lisa, "Bowles wears life well," *South Bend Tribune*, South Bend, IN, August (review)
- 1995 Bornstein, Lisa, "Threads of Past at Krasl," *South Bend Tribune*, South Bend, IN, September (review)
- Numerous editorials, *Herald Palladium*, St. Joseph, MI, September-December
- 1994 Chadwick, Susan, "4 awfully good fellows—Center showcases award winners' photographs," *Houston Post*, Houston, TX, July (review)
- Schwarze, Richard F., "Too often modern art remains on the surface of things," *VIVA*, Dayton, OH, June (review)
- Simmons, Carol, "Building a Theme—Assemblages, constructions fill Rosewood with shared ideas," *Dayton Daily News*, Dayton, OH, May 29 (review)
- Winfrey, Valerie, "New Relics: Works by K. Johnson Bowles, Teresa Harris and Shelley Shrock," *Forum Magazine*, Kansas City, MO, May (review)
- Visser, Mary, "The Work of Women," *SPOT*, Houston Center for Photography, Houston, TX, Spring (review)
- _____, *Artistic Freedom Under Attack*, People for the American Way, Washington, DC, Volume 2
- 1993 Klander, Sharon, "On Seeing a Collage by K. Johnson Bowles on Ash Wednesday," *Western Humanities Review*, University of Utah, Salt Lake City, UT, Fall (poem)
- _____, "Censorship Update," *National Campaign for Freedom of Expression Bulletin*, Washington, DC, Spring (news)
- Macintosh, Chris, "Art draws crowd to OU-L debate," *Lancaster Eagle Gazette*, Lancaster, OH February 24 (news)
- Macintosh, Chris, "OU-L art exhibit still drawing attention," *Lancaster Eagle Gazette*, Lancaster, OH, March 10 (news)

- Howe, Jeff, "Art show causes controversy," *Athens Post*, Athens, OH, February 25 (news)
 Numerous editorials, *Athens Post*, Athens, OH, February 17- March 10
 Numerous editorials, *Lancaster Eagle Gazette*, Lancaster, OH, February 17-March 10
 Mandel, Alyssa, "Art abounds downtown now," *The News-Record of the University of Cincinnati*,
 Cincinnati, OH, January 13 (review)
 1992 _____, "Exhibitions," *CEPA Newsletter*, Buffalo, NY, November (news)
 Rice, Robin, "Altar States: Shrines both spiritual and personal at the Painted Bride," *City Paper*,
 Philadelphia, PA, September (review)
 Kahil, Suzie, "New Eyes for the '90.s," *The Houston Press*, Houston, TX, January (review)

SUMMARY OF PROFESSIONAL CONTRIBUTIONS

Board Participation

Board Member, Folk Art Society of America, Richmond, VA (2005-present)
 Board Member, Cub Creek Foundation (Ceramic Arts Residency), Appomattox, VA (2001-2004)
 Women's Caucus for Art, Board of Directors, Houston, TX (1992-93), Advisory Board (1991-92)

Panelist

Virginia Commission for the Arts, Richmond, VA (2011, 2010, 2009, 2003, 2002, 2001)
Audience Development (panel moderator), Virginians for the Arts Annual Conference, Richmond, VA (2008)
 Virginia Museum of Fine Arts' Scholarship Program, Richmond, VA (2001)
 Michiana Arts and Science Council, South Bend, IN (1995, 1994, 1993)
Making a Living While Making Art (panel moderator), National Women in Photography Conference,
 Houston, TX (1994)

Guest Speaker

Professional Organizations:

American Council on Education Fellows, Opening retreat for class of 2013-14, Detroit, MI (2013); Virginia
 Art Education Association (VAEA)(2002); Virginia Museum of Fine Arts, Richmond, VA (2004); Folk Art
 Society of America, National Conference, Richmond, VA (2001).

Universities:

University of Mary Washington, Fredericksburg, VA (2009); Meredith College, Raleigh, NC (1999); Indiana
 University-Purdue University Fort Wayne, Fort Wayne, IN (1998); Art Department, Saint Mary's College,
 Notre Dame, IN (1998); Art History Department, Transylvania University, Lexington, KY (1998); Morehead
 State University, Morehead, KY (1997); South Bend Regional Museum of Art, South Bend, IN and English
 Department, Saint Mary's College, Notre Dame, IN (1996); Women's Studies Program, Saint Mary's College,
 Notre Dame, IN; The Krasl Art Center, St. Joseph, MI (1995).

Community Organizations:

Delivered lectures on a variety of topics to organizations in Virginia (2001-2011): Chamber of Commerce,
 Women's Club of Gloucester, RedBud Garden Club, Longwood Garden Club, Cumberland Woman's Club,
 Buckingham Woman's Club, the Rotary Club of Farmville, Farmville Lions Club, Cumberland Woman's Club,
 Exchange Club, Women's Club and Blackstone Arts Guild, Lions Club, Rotary Club, Prince Edward County
 Elementary School PTA, Junior Women's Club, and the Daughters of the American Revolution.

Awards and Recognition

Keynote Speaker, The Grace Harris Leadership Program, Higher Ground Leadership Program for Women, Virginia Commonwealth University, Richmond, VA, 2015
Award of Distinction, Folk Art Society of America, 24th Annual National Conference, Richmond, VA, 2011
Outstanding Community Leader, Phi Delta Kappa (Association of Professional Educators), Piedmont Chapter, VA, 2004
Faculty Research Grant, Center for Academic Innovation, Saint Mary's College, Notre Dame, IN, 1999
Travel Grant, National Multicultural Conference, Office of Multicultural Affairs, Saint Mary's College, Notre Dame, IN, 1995
Professional Development Grant, Indiana University at South Bend, South Bend, IN, 1994
Fellowship, Houston Center for Photography, Houston, TX, 1993
Arts Midwest/NEA Regional Fellowship, Arts Midwest, Minneapolis, MN, 1990-91

REFERENCES

Mr. Jack Blanton, retired Vice President of the Federal Reserve Bank of Richmond (Richmond, VA) and past President, Longwood Center for the Visual Arts (Longwood University) advisory board. Email: blanton.jack@gmail.com Cell Phone: 561-840-2080

Dr. Tom Botzman, President, Misericordia University, Dallas, PA
Email: botzmantj@misericordia.edu Cell Phone: 570-855-9668

Dr. Patricia Cormier, President Emeritus, Longwood University
Email: cormierpp@longwood.edu Cell Phone: 434-390-3465

Mr. Stephen L. Mobley, Director of Operations, Thomson Reuters, Inc. (Rockville, MD) and Executive Committee Member, Board of Visitors (Longwood University, 2009-present) and Executive Committee Member, Board of Directors for Longwood University Foundation, Inc. (Longwood University, 2000-2009)
Email: Stephen.Mobley@thomsonreuters.com Cell Phone: 703-853-8256

Ms. Stephanie Owens, Vice President for Administration and Finance, Warren Wilson College
Email: honolulu8535@aol.com Cell Phone: 706-331-9815

Dr. Kenneth Perkins, Provost, Longwood University
Email: perkinskb@longwood.edu Cell Phone: 434-390-3979

City of Asheville
BOARDS AND COMMISSIONS
Application Form

APPLICANTS ARE STRONGLY URGED TO ATTEND SEVERAL MEETINGS OF A BOARD PRIOR TO APPLYING AND/OR APPOINTMENT TO A BOARD

Name of board or commission(s):

Your name: Home Phone #:

Street Address: City: Zip Code:

Mailing Address (if different):

Employer:

Your position: Office Phone #:

Resident of City County Race * Sex * Age *

Are you a United States Citizen (check one)? Yes No

Residence location (check one): Central North South East West

Are you aware of any potential conflicts of interest that may arise during your service on this board (i.e., property interest, business interest, etc.)? If so, please explain:

Potential conflicts of interest do not preclude appointments.

Please indicate the area(s) of expertise that you can bring to the above board(s), and then, in detail, list education, experience, reasons for your interest, and other factors that support your interest in serving (use additional sheets if necessary).

Expertise:

Legal Technical Fundraising Community Contacts Public Speaking

Business Management (Financial) Business Management (Operational)

Details:

Expertise in arts writing, arts management, art sales, curating, art lectures, collecting, and research. I am a professional journalist and author, who has written about art for Time Magazine, Conde Nast Traveler, Moscow Times, Moscow Magazine, ArtNews, and the Asheville Citizen-Times and now run a large commercial art gallery. I assisted my late-husband with our/his gallery and the business aspect of his various commissions. I now caretake the collection and legacy and have mounted and curated two large university exhibitions of his work.

Return to:

Maggie Burleson, City Clerk
Post Office Box 7148
Asheville, NC 28802-7148

Email: mburleson@ashevillenc.gov
Telephone: 828-259-5601
Fax #: 828-259-5499

Signature:

Date:

E-Mail:

Fax #:

* This information is requested for the sole purpose of assuring that a cross section of the community is appointed.

City of Asheville
BOARDS AND COMMISSIONS
Application Form

APPLICANTS ARE STRONGLY URGED TO ATTEND SEVERAL MEETINGS OF A BOARD PRIOR TO APPLYING AND/OR APPOINTMENT TO A BOARD

Name of board or commission(s): RECREATION, GREENWAY, PUBLIC ART & CULTURE

Your name: Guillermo Carballo Rodríguez

Home Phone #: 828-301-5137

Street Address: 5 Lucky LN

City: Asheville

Zip Code: 28804-1511

Mailing Address (if different):

Employer: Self Employed

Your position: Owner

Office Phone #: 828-301-5137

Resident of City Asheville

County Buncombe

Race * W

Sex * M

Age * 65

Are you a United States Citizen (check one)?

Yes

No

Residence location (check one):

Central

North

South

East

West

Are you aware of any potential conflicts of interest that may arise during your service on this board (i.e., property interest, business interest, etc.)? If so, please explain:

I am not aware of any potential conflicts.

Potential conflicts of interest do not preclude appointments.

Please indicate the area(s) of expertise that you can bring to the above board(s), and then, in detail, list education, experience, reasons for your interest, and other factors that support your interest in serving (use additional sheets if necessary).

Expertise:

Legal Technical Fundraising Community Contacts Public Speaking

Business Management (Financial) Business Management (Operational)

Details:

Please refer to my resume.

Return to:

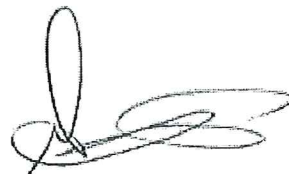
Maggie Burlison, City Clerk
Post Office Box 7148
Asheville, NC 28802-7148

Email: mburlison@ashevillenc.gov

Telephone: 828-259-5601

Fax #: 828-259-5499

Signature:



Date: June 18, 2012

E-Mail: guillorodriguez@me.com

Fax #:

* This information is requested for the sole purpose of assuring that a cross section of the community is appointed.

GUILLERMO CARBALLO RODRIGUEZ

5 Lucky LN; Asheville, NC 28804

phone: 828-301-5137

guillorodriguez@me.com**EDUCATION**

GRADUATE STUDIES, Forest Resource Management, September 1993 - May 1995
 Duke University, Nicholas School of the Environment
 Durham, North Carolina
 Concentration: Urban Forestry

BACHELOR OF LANDSCAPE ARCHITECTURE, December 1982
 Louisiana State University
 Baton Rouge, Louisiana
 Major: Landscape Architecture

PROFESSIONAL

Landscape Services Manager/ADA Coordinator, General Services Department, City of Durham; Durham, North Carolina

Managed, through subordinate supervisors, the Landscape Services Division with a 23 person staff and a \$2.6M budget. Responsible for a continuum of services that addressed the maintenance of all civic places, public spaces, urban plazas, parks, playgrounds, greenways, and trails. Administered landscape maintenance contracts with private contractors. Project Manager for the Facility Condition Assessment project: a structural, mechanical, and environmental review of over 1,349,000 square feet of City-owned buildings, support structures, parks, and real estate assets in preparation for a major capital improvement bond referendum that was approved by voters in November of 2005. Responsible for ADA compliance for City of Durham.
 May 2003 – December 2006; full-time.

Director, Moore Iacofano Goltsman (MIG) - North Carolina; Raleigh, North Carolina
 Director of North Carolina branch office of a multi-disciplinary consulting firm specializing in urban design, recreation planning, landscape architecture, communications and management. Responsible for overall operations for MIG's only East-coast office. Primary emphasis was business development and marketing.
 October 2001 – August 2002; full-time.

Landscape Architect, Parks and Recreation Department, City of Durham; Durham, North Carolina

Manager for \$20M capital improvement projects fund. Coordinated staff and consultants in master planning, design, and construction of recreation facilities, parks, playgrounds, greenways, and trails. Completed 26 park and playground renovations and 12 miles of trails and greenways. Successfully obtained over \$1.5M in grant funding from Parks and Recreation Trust Fund (PARTF) and NC Department of Transportation's Bicycle and Pedestrian Program. Provided technical assistance to City/County Planning Department on environmental planning issues. Primary Departmental liaison to City Council, community associations, and special-interest advocacy groups. Ex-officio member of Durham Open Space and Trails Commission, Adequate Public Facilities Task Force, and Durham Central Park Committee.
 1994 – 2001; full-time

Urban Forestry Intern, City of Durham, North Carolina, Department of Parks and Recreation;
Durham, North Carolina

Landscape Architect responsible for design, documentation, and implementation
supervision of tree planting projects. Assisted Urban Forester with project administration
and grant proposal preparation for Main Street Tree Planting.
1993 -1994; part-time.

Principal, Larson/Rodriguez, Ltd.; Planning and Landscape Architecture; New Orleans,
Louisiana

Managing Principal responsible for administration of overall operations, marketing, client
relations, and community liaison. Specialists in recreation planning and campus design.
1985 - 1993; full-time.

Assistant Director, Superdome YMCA; New Orleans, Louisiana

Facility administration including membership processing, invoicing and accounting, as
well as operations and maintenance. Also coordinated volunteer duties and schedules.
Provided exercise consultation and instruction.
December 1989 - December 1990; full-time

LICENSES, CERTIFICATIONS, AND SPECIALIZED TRAINING

Registered Landscape Architect; 1984 - 2010

Certified Parks and Recreation Professional; NRPA; 2005

Executive Leadership Institute; City of Durham; 2004

Certified Playground Safety Inspector, National Playground Safety Institute; 2000

Playground Accessibility Symposium, National Center on Accessibility; 1997

Universal Design, National Center on Accessibility; 1996

CIVIC AND COMMUNITY ACTIVITIES:

Bele Chere Festival; Asheville, North Carolina

Board of Directors/ Merchandise Chair: 2010 - current

Asheville Holiday Parade; Asheville, North Carolina

Volunteer: 2009 - current

Fairview Forest Homeowners' Association; Fairview, North Carolina

Secretary: 2007 - 2010

Durham Open Space and Trails Commission; Durham, North Carolina;

Ex-Officio Member: 1994 – 2001

County-appointed Commissioner: 2001 – 2002

Chairman: 2002 – 2003

NC Land and Water Conservation Fund Review Committee;

2001 - 2007

Triangle Rails-to-Trails; Durham, NC;

Board of Directors, 2003 – 2004

Durham County Fitness Leadership Council; Durham, NC; 2001 - 2006

Watts Hospital-Hillandale Neighborhood Association; Durham, North Carolina;

Director: 1998 - 2002

Vice-President: 2002 – 2003

President: 2003 - 2005

Mayor of New Orleans Hispanic/Latin American Advisory Board; New
Orleans, Louisiana;

Board of Directors: 1988 - 1992

New Orleans Hispanic Heritage Foundation; New Orleans, Louisiana;

Board of Directors: 1990 -1993

City of Asheville
BOARDS & COMMISSIONS
Application Form

Applicants are strongly urged to attend several meetings of a board prior to applying

Name of board or commission: Public Art & Cultural Committee

Your name: Jenny Bowen Home Phone #: 828 707 4205

Street address: 372 Depot St #203 City: Asheville Zip Code: 28801

Mailing address (if different): _____

Employer: Asheville Art Museum

Your position: Special Events Manager Office Phone #: _____

Resident of City Asheville County Buncombe Race Mixed-White * Male Female* Age 32 *

Residence location (check one): Central North South East West

Are you aware of any potential conflicts of interest that may arise during your service on this board (i.e., property interest, business interest, etc.)? If so, please explain: none that I know of

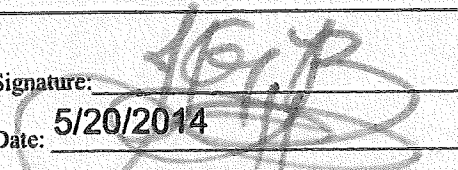
_____. Potential conflicts of interest do not preclude appointments.

Please indicate the area(s) of expertise that you can bring to the above board(s), and then in detail list education, experience, reasons for your interest, and other factors that support your interest in serving. Applicants are encouraged to provide a cover letter and/or a brief resume. Please use additional sheets if necessary.

I previously sat on the PACC when it was known as the Public Art Board for roughly six months before I was hired as staff for the City of Asheville's Parks, Recreation & Cultural Arts Department and had to recuse myself. I have extensive knowledge in different mediums of public art and the maintenance required. As a experienced arts administrator with connections throughout the region, state and nation I believe my knowledge in community engagement through use of creating space and cultural opportunities would make me a viable candidate for the position available on the board. I would strive to serve as a strong advocate and arts activator on the Public Art & Culutral Commission. Please see my attached resume.

Return to:
Maggie Burlison, City Clerk
Post Office Box 7148
Asheville, N.C. 28802-7148

E-Mail: mburlison@ashevillenc.gov
Telephone: 259-5601
Fax #: 259-5499

Signature: 
Date: 5/20/2014
E-Mail: docjen@gmail.com & jbowen@ashevillart.org
Fax #: _____

* This information is requested for the sole purpose of assuring that a cross section of the community is appointed.

JENNY RIELLE BOWEN

372 Depot Street #203 • Asheville, NC 28801

Phone: 828-707-4205 • Email: docjen@gmail.com

Accomplished Arts Administrator with extensive professional experience in arts leadership, arts education and instruction, arts advocacy, program management, marketing & sales, public policy, public speaking, building & maintaining organizational relationships, process improvements, revenue generation, digital communication & computer technology, social media, website & graphic design, new and emerging products, and a desire for implementing best practices in order to drive growth and success.

AREAS OF STRENGTH

- Program Management
- Team Collaboration
- Public Speaking
- Social Media Strategy
- Arts Advocacy
- Customer Service
- Special Events Management
- Sales and Marketing
- Volunteer Coordination
- Arts Education
- Training in Various Art Mediums
- Professional Photography

PROFESSIONAL EXPERIENCE

ASHEVILLE ART MUSEUM

2014-Present

Special Events Manager, Museum Store Management & Visitor Services

- Consigning with regional artists & craft makers featuring artists from the Southeast for the Asheville Art Museum Shop.
- Managing special events from opening receptions for exhibits to private event rentals.
- Engaging with guests and tourists from around the world, offering exemplary customer service and extensive knowledge about Asheville, the Art Museum, and the overall arts & culture scene.

WHOLESALECRAFTS.COM

2013-2014

Marketing and Service Consultant

- Consulting independent artists and craft makers from the US & Canada on how to market and sell their work wholesale with retail buyers worldwide through WholesaleCrafts.com online and at the American Retail Craft Expo (A.C.R.E.) shows held annually in Philadelphia, Las Vegas, and North-Eastern USA.
- Collaborating in marketing strategy and campaigns with a team of company personnel in order to reach earned income sales goals with a personal focus on ad-writing, social media and emerging forms of innovative outreach.

CITY OF ASHEVILLE, Asheville, NC

2009-2013

Cultural Arts Administrator for the City of Asheville, NC

- Spearheaded cultural arts programming for communities within Asheville, Program Manager and primary instructor of the city's Mobile Art Lab. Recruited and managed artist instructors and volunteers. Created catered programming.
- Identified artists, built and maintained organizational relationships within the greater creative community.
- Assisted in the management of the city's public art collection and co-coordinated the Public Arts 360 conference, engaging national and regional artists and arts administrators in best practices for public art.
- Advocate for the arts community, through local, regional, state & national organizations such as Public Art and Cultural Commission, Arts NC, North Carolina Arts Council and Americans for the Arts.
- Contributor to American for the Arts - Arts & Economic Prosperity Report, 2012.

POETRY ALIVE, INC., Asheville, NC

2006-2009

Finance & General Operations Manager

- Successfully oversaw organizational finances, expenses, payroll, 401K contributions, federal and state taxes.
- Reduced company debt by 75% in three years with strict budgeting and fiscal management.
- All office management with paperwork systems, utilizing skills for increased productivity.
- Delivered unwavering commitment in sales & customer service through building and maintaining relationships with schools, libraries and performance spaces across the country primarily through phone based sales and communications.
- Managed up to 14 actor employees throughout the country on theatrical tours.
- Served as company photographer, graphic designer, website designer and site maintenance.

NC STAGE COMPANY, Asheville, NC**2005-2006****Box Office Assistant**

- **Box office management, exemplary customer service.**
- **Integral role in the various grants application process, public relations and publicity strategy.**
- **Completed in-house graphic work: publicity layouts, ad design, and website maintenance.**

EARTHGUILD, Asheville, NC**2005-2006****Retail Associate and Handcraft Specialist**

- **Contributed expertise in craft techniques, offered regional craft history and general resource knowledge to customers.**

AMERICORPS VISTA, Reading, PA**2004-2005****Director of Community Tutoring Programs at Albright College**

- **Recruited and managed volunteers from the college undergraduate population to tutor students grades 5-12.**
- **Founded creative arts after school program for under-served youth.**

CAMP PISGAH GIRL SCOUTS OF AMERICA, Brevard, PA**2000-2004****Director of Arts & Crafts**

- **Designed and taught specialized and original arts & crafts projects for girls ages 4-18, worked with all mediums and skill sets, oversaw my own budget.**

OKLAHOMA SHAKESPEARE COMPANY, Durant, OK**1999****Marketing Communications Specialist**

- **Design, marketing, publicity and sponsorship - focused on playbills and poster design, marketing and publicizing shows, gaining local sponsorships, creating and maintaining website.**

INDEPENDENT ARTIST**2005-present****Photography & Assemblage Art**

- **Awarded the Asheville Area Arts Council Regional Artist Project Grant, 2007.**
- **Awarded 'Best Artist of Asheville' - 'Best Of' Mountain Xpress, 2009.**
- **Exhibited 'Faces of Asheville : A Portrait Documentary' - 2007-2009**
Shown at Satellite Gallery, Asheville-Buncombe Technical Community College, and in the River Arts District of Asheville.
- **Solo exhibits of found-object assemblage art - 2006, 2012**

COMMUNITY LEADERSHIP**FLOOD GALLERY, Asheville, NC****2012-2013****Board Member****CITY OF ASHEVILLE, Asheville, NC****2008-2009****Public Art & Cultural Commission****DOWNTOWN MASTER PLAN ADVISORY PLAN, Asheville, NC****2008-2009****Advisory Committee Member, with specific focus on the cultural needs of downtown.****INTERNSHIP - HONORABLE CHARLES H. TAYLOR, Washington, DC****2002**

Primary responsibilities included legislation research, planning and hosting fundraising events, answering constituent communications, and giving several in-depth historical tours of the capitol building on a daily basis.

STUDENT BODY PRESIDENT, University of North Carolina - Asheville, NC**2001-2003**

Standing member of the University Board of Trustees, Foundation Board, and several other standing and ad-hoc committees dedicated to engaging all aspects of the campus community with an effort to focus on the best for the student population.

EDUCATION & PROFESSIONAL DEVELOPMENT

DUKE UNIVERSITY, DURHAM, NC
Certification in Non-Profit Management (2013)

UNIVERSITY OF NORTH CAROLINA-ASHEVILLE, NC
Bachelor of Arts, New Media Arts;
Bachelor of Arts (ABT) History (2004)

REFERENCES

Given upon specialized request.
