

Amy Ellingson

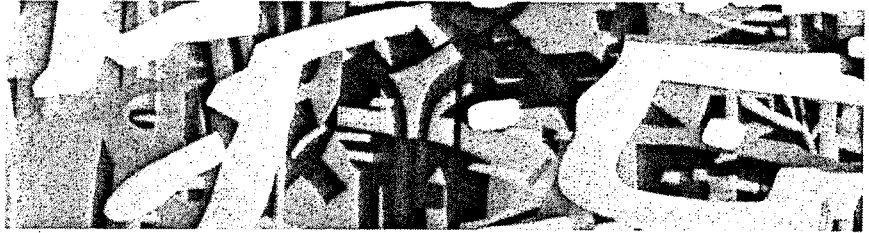
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About the Artist



Amy Ellingson's paintings have been exhibited nationally. She is the recipient of the 2009 Fleishhacker Foundation Eureka Fellowship and the 1999 Artadia Grant to Individual Artists and has been awarded fellowships at the MacDowell Colony, the Ucross Foundation, and the Civitella Ranieri Foundation. Notable group exhibitions include *Bay Area Now 3* at Yerba Buena Center for the Arts; *Neo Mod: Recent Northern California Abstraction* at the Crocker Art Museum; and *Nineteen Going on Twenty: Recent Acquisitions from the Collection* at The Contemporary Museum, Honolulu. Her work is held in various public and corporate collections, including the Oakland Museum of California, the U.S. Embassies in Tunisia and Algeria, and the Contemporary Museum in Hawaii. Ellingson's paintings have been reviewed in numerous publications, including the *New York Times*, *Chicago Tribune*, *San Francisco Chronicle*, *NYArts Magazine*, *Art issues*, and *Kunstbeeld*. She received a B.A. in Studio Art from Scripps College and an M.F.A. from CalArts. She lives and works in San Francisco and has taught at the San Francisco Art Institute since 2000.

SOUTHERN
EXPOSURE

COURTNEY FINK

Executive Director, Southern Exposure

Courtney Fink, Executive Director of Southern Exposure (SoEx) since 2003, has 16 years of experience developing the capacity of visual artists and the systems that support them. Ms. Fink is responsible for guiding SoEx's vision and the organization's commitment to support artists and youth in a dynamic environment, in which they are encouraged to develop and present new work and ideas. She has led the organization through tremendous transitions over the past three years including several relocations and has developed major new program initiatives. Prior to joining Southern Exposure, Ms. Fink held positions at California College of the Arts and Capp Street Project in San Francisco, as well as Franklin Furnace in New York.

In her SoEx leadership role, Ms. Fink recently developed with SoEx's Curatorial Committee, SoEx Off-Site, a major yearlong series of public art projects, and the acclaimed exhibition Practice Makes Perfect: Bay Area Conceptual Craft. She curated The Way We Work, which was selected by Artforum as one of the best exhibitions in 2004 and developed SoEx's grant program Alternative Exposure. Ms. Fink is currently involved in several national arts field-building projects, in an effort to develop new networks connecting visual arts organizations locally and nationally, in partnership with the National Alliance of Media Arts and Culture, and the Warhol Foundation.

Ms. Fink has served as a juror for Creative Capital, Headlands Center for the Arts, San Francisco Arts Commission, and the San Francisco International Film Festival among many others institutions nationwide, and has lectured locally and nationally, including Portland State University, Stanford University, Capital City Arts Initiative in Nevada, the 2007 NAMAC conference in Austin, Texas, and InFest, an international convening of artist-run culture in Vancouver, Canada. Ms. Fink also publishes books under the small press she founded, Art Workers Press. Originally from Los Angeles, California, she holds a B.A. in art history and fine arts from Skidmore College in Saratoga Springs, NY. Courtney also serves on the Board of Directors of the Andy Warhol Foundation for the Visual Arts.

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Rupert Garcia

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Rupert Garcia

Biography

Garcia was born in French Camp, California, in 1941 to a Mexican-American family. His earliest introduction to art came through relatives: one grandmother made tissue paper dolls and another designed costumes for a local Mexican dance troupe. Garcia served in the Security Service of the U.S. Air Force from 1962 to 1966. After his military release, Garcia enrolled in San Francisco State College, where he received a B.A. in Painting and Drawing (1968) and an M.A. in Printmaking (1970). In 1981 he was awarded an M.A. in the History of art at UC Berkeley. Garcia has taught at UC Berkeley in the Chicano Studies Program and in the School of Environmental Design. He is Professor Emeritus at the San Jose State University, School of Art and Design.

The work of Rupert Garcia has been exhibited in museums and galleries throughout the United States, Europe and Latin America. In 2011 the M.H. deYoung Memorial Museum in San Francisco exhibited works created by Garcia at Magnolia Editions in "Rupert Garcia: The Magnolia Editions Projects 1991-2011"; Magnolia Editions also published a catalog for the exhibition with an essay by John Yau. Other recent exhibitions include retrospectives at the Corcoran Gallery of Art, Washington, DC, and The Alternative Museum, New York, NY (traveled to the San Jose Museum of Art, San Jose, CA). He is represented by the Rena Bransten Gallery in San Francisco, CA, and his work is held in collections including the Metropolitan Museum of New York; the Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco, San Francisco, CA; the Corcoran Gallery, Washington DC; El Museo del Barrio, New York, NY; the Mexican Museum, San Francisco, CA; the M.H. deYoung Memorial Museum, San Francisco, CA; the National Museum of American Art, the Smithsonian-Institute, Washington DC; and the San Francisco Museum of Modern Art, San Francisco, CA.

MILITARY SERVICE: Air Force-U.S. 1962-1965; Indochina, 1965-1966.

EDUCATION:

1959-62 Stockton College, Stockton, CA. A.A., Painting.
1966-68 San Francisco State College, San Francisco, CA. B.A., Painting, 1968; M.A., Painting-Printmaking, 1970.
1973-75 University of California, Berkeley, CA. Doctoral studies in art education.
1979-81 University of California, Berkeley, CA. M.A., the History of Art.
1993 San Francisco Art Institute, San Francisco, CA. Honorary Doctorate of Fine Arts.

TEACHING:

1969-81 San Francisco State College, San Francisco, CA. La Raza Studies Program; Art Department.
1973-80 San Francisco Art Institute, San Francisco, CA.
1979-85 University of California, Berkeley, CA. Chicano Studies Program; Department of Architecture.
1987 University of California, Berkeley, CA. Chicano Studies Program.
1988- San Jose State University, San Jose, CA. Professor of Art, School of Art and Design.

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1999 The Trout Gallery, Weiss Center for the Arts, Dickinson College, Carlisle, PA. Resistance and Affirmation: Prints and Posters of Rupert Garcia, November 5, 1999-January 15, 2000. Catalog.
2000 Rena Bransten Gallery, San Francisco, CA. Works on Fabric and Paper, June 8-July 14, 2000. In-gallery limited edition catalogue.
2001 Corcoran Gallery of Art, Washington, D.C. Politics and Provocation: The Posters of Rupert Garcia, March 3-23, 2001.
2002 Craft and Cultural Arts Gallery, State of California Office Building Atrium, Oakland, Ca. Oakland Icons: Paintings, Posters and Prints by Rupert Garcia and Mel Ramos, September 16-November 1, 2002.
2003 Rena Bransten Gallery, San Francisco, CA. Rupert Garcia: Another Look, the 1960s and 1970s, February 20-March 22, 2003. Special Edition Commemorative limited edition catalogue.
b. sakata garo, Sacramento, CA. Rupert Garcia: Selections, 3 May-4 June, 2005.
Rena Bransten Gallery, San Francisco, CA. Rupert Garcia: Los Perros, July 13-August 19, 2006.

SELECTED RECENT GROUP EXHIBITIONS:

1998 National Museum of American Art, Washington, D.C. Posters American Style, March 27-August 9, 1998. Travel to U.S. museums through August 1999. Catalog.
Arkansas Art Center, Little Rock, AK. National Drawing Invitational, May 2-June 6, 1998. Catalog.
1999 El Museo del Barrio, New York, N. Y. Pressing the Point: Parallel Expressions in Chicano and Borricua Art, September 23, 1999-January 9, 2000. Catalog.
2000 Achim Moeller Fine Arts, New York, NY. Cross-Currents in Modern Art, A Tribute to Peter Selz, February 2-March 3, 2000. Catalogue.
Los Angeles Museum of Art, Los Angeles, CA. Made in California, 1900-2000, October 10, 2000-February 2001. Catalogue.
2001 Jack S. Blanton Museum, The University of Texas, Austin, TX. Rembrandt to Rauschenberg, Building the Collection, January 19-March 4, 2001. Catalogue and brochure.
Los Angeles County Museum of Art, Los Angeles, CA. The Road to Aztlan: Art From A Mythic Homeland, May 13-August 26, 2001; The Austin Museum of Art, October 12-December 30; The Albuquerque Museum, February 10-April 28, 2001. Catalogue.
2003 Track 16 Gallery, Santa Monica, CA. The Anti-War Show: The Price of Intervention From Korea To Iraq, January 11-February 15, 2003.
Mission Cultural Center for Latino Arts, San Francisco, CA. 25 Years of Heart and Struggle, June 28-August 15, 2003.
Sonoma Valley Museum of Art, Sonoma, CA. August 28-October 19, 2003.
California Historical Society, San Francisco, CA. At Work: The Art of California Labor, September 1-December 20, 2003. Catalogue.
Berkeley Art Center, Berkeley, CA. One Struggle, Two Communities: Late 20th Century Political Posters of Havana, Cuba and the San Francisco Bay Area, September 28-December 13, 2003.
Musée des Beaux-Arts de Montreal, Montreal, Quebec.
Global Village, The 1960s, October 2, 2003-March 7, 2004. Catalogue.
64 North Moore Street, NY. The Magnolia Tapestry Project, New Textile Art of the 21st Century, September 18-19, 2003.
2004 El Museo del Barrio, NY. Voces y Visiones, Highlights From El Museo del Barrio's Permanent Collection, November 14, 2003-February 8, 2004; The Parrish Art Museum, Southampton, NY, March 20-May 16, 2004. Catalogue.
Pier 9, Embarcadero, San Francisco, Ca. Display of commissioned decorated heart for the San Francisco General Hospital Foundation, June 2004.
Paula Brown Gallery, Toledo, OH. Magnolia Editions, Fine Art Prints and Tapestry, June 15-July 15, 2004.
San Jose Institute of Contemporary Art, San Jose, CA. Weaving Weft and Warp: Tapestries from Magnolia Editions, July 23-September 17, 2004.
Oakland Museum of California, Oakland, CA. What's Going On--California and the Vietnam Era, August 28, 2004-February 27, 2005.
Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis, MN. Chicano Visions: American Painters on the Verge, October, 2, 2004-January, 2, 2005.
2005 Corcoran Gallery of Art, Washington, DC. The Corcoran 2005 Print Portfolio: Drawn to Representation, 31 March-20 June, 2005. Catalogue.
Mexican Fine Arts Center Museum, Chicago, IL. Chicano Visions: American Painters on the Verge, 18 June-4 September 4, 2004. Catalogue.
2006 UCLA Fowler Museum of Cultural History, Los Angeles, CA. The Missing Peace, June 22-September 10, 2006. Catalogue.
De Young Museum, San Francisco, CA. Chicano Visions: American Painters on the Verge, July 20-October 22, 2006. Catalogue.
Fresno Art Museum, Fresno, CA. Magnolia Editions: Woven Transcriptions, The Belgium Tapestries, December 15-February, 2006.
2007 American University Museum at the Katzen, American University, Washington, D.C. High Fiber, April 24-March 13, 2007.
Eastside Cultural Center, Oakland, CA. Posters from the Inkworks Archive, July and August, 2007.
2007 The Corcoran Gallery of Art, Washington, D. C. Looking for the "There There", California Art from the Collection, 1950-2000, November 21, 2007-April, 13, 2008.
Laband Art Gallery, Loyola Marymount University, Los Angeles, CA. dissent! 1968 and now, February 10-March 9, 2007.
2008 The Corcoran Gallery of Art, Washington, D. C. The American Evolution, A History Through Art, March 1-July 27, 2008. Pamphlet.
Mission Cultural Center for Latino Arts, San Francisco, CA. The Question is Known: (W)here is Latin American/Latino Art?, April 18-May, 24, 2008.

SELECTED RECENT AWARDS, HONORS, COMMISSIONS & OTHER PROJECTS

1999 San Francisco International Air Terminal, San Francisco, CA. Gate Room #5. "Bird Technology," tile mural (17'X 25') completed September 16, 1999. S.F. Art Commission Project.
2000 University of California Regents Lecturer, University of California, Santa Barbara, CA. Spring, 2000.
2001 Oakland Chamber Award 2001, Individual Artist Category, the Oakland Metropolitan Chamber of Commerce, Oakland, CA.

Dealer Price List

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CONTACT US

Barbara Goldstein

Public Art Director at City of San Jose
San Francisco Bay Area Arts and Crafts

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Barbara Goldstein's Overview

Current Public Art Director at City of San Jose
Public Art Director at City of San Jose Office of Cultural Affairs

Past Public Art Director at City of Seattle
Public Art Director at City of Seattle Arts Commission
Director of Design Review and Cultural Planning at City of Los Angeles Department of Cultural Affairs
[see all](#)

Education Rhode Island School of Design

Recommendations 1 person has recommended Barbara

Connections 273 connections

Barbara Goldstein's Experience

Public Art Director

City of San Jose

Government Agency; 5001-10,000 employees; Government Administration industry
2004 – Present (8 years)

Public Art Director

City of San Jose Office of Cultural Affairs

Government Agency; 5001-10,000 employees; Government Administration industry
October 2004 – Present (7 years 5 months)

Public Art Director

City of Seattle

Government Agency; 10,001+ employees; Government Administration industry
October 1993 – October 2004 (11 years 1 month)

Public Art Director

City of Seattle Arts Commission

1993 – 2004 (11 years)

Director of Design Review and Cultural Planning

City of Los Angeles Department of Cultural Affairs

Government Agency; 10,001+ employees; Government Administration industry
January 1989 – September 1993 (4 years 9 months)

Tutor

Architectural Association

1971 – 1974 (3 years)

Barbara Goldstein's Education

Rhode Island School of Design

1966 – 1971

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Contributors

Constance Lewallen

Bio

Constance Lewallen was born and raised in New York City. She received her BA from Mount Holyoke College and her MA from California State University, San Diego. Lewallen was Matrix curator at the University Art Museum, Berkeley (now the University of California Berkeley Art Museum and Pacific Film Archive) from 1980 to 88, Senior Curator there from 1998 to 2007, and currently the BAM's Adjunct Curator. As Senior Curator, she curated many major exhibitions, among them: *Joe Brainard, A Retrospective* (2001), *Dream of the Audience: Theresa Hak Kyung Cha (1951-1982)* (2001), *Everything Matters: Paul Kos, a Retrospective* (2003), *Ant Farm (1968-1978)* (2004), and *A Rose Has No Teeth: Bruce Nauman in the 1960s* (2007). All of these exhibitions toured nationally and internationally and were accompanied by catalogues. Her exhibition, *Allen Ruppersberg: You and Me or the Art of Give and Take* was presented at the Santa Monica Museum of Art in fall 2009. She is currently West Coast Field Editor for caa.reviews (College Art Association's online review site).

Features

A Larger Stage

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SOUTHERN
EXPOSURE

MAYSOUN WAZWAZ

Exhibitions Program Manager, Southern Exposure

Maysoun Wazwaz is the Exhibitions Program Manager at Southern Exposure and is the only staff member, outside of the executive director, who has worked in each of Southern Exposure's locations since moving from their original space in 2006. In her capacity as program manager over the past 2.5 years Maysoun has worked with over 200 artists through solo, group and juried exhibitions as well as through artist residencies and public art projects. Maysoun co-produced SoEx Off-Site (2006-2007), a yearlong series of public art projects which used new techniques for exploring and mapping public space. She also helped produce groundbreaking exhibitions such as Free Enterprise (2007), Vapor (2008) and Hopeless and Otherwise (2008).

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In addition to her work at Southern Exposure Maysoun serves as a member of Visual Aid's exhibitions committee. Visual Aid is a non-profit arts organization supporting artists living with life threatening illnesses. In April of 2008, Maysoun was invited to participate in the San Francisco Art Institute's MFA Studio Visits as an outside curator. This program gives MFA candidates the opportunity to receive feedback from professional curators from the local arts community.

Maysoun has a long history as a dancer and is most inspired when dancing or watching other people dance. Although most of her college classmates would not know this due to the amount of time spent performing in dance concerts and taking dance classes, Maysoun received a BA in Art History from Bard College.

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About Constance White

Name: Constance

Web Site: <http://www.san.org/>



Bio: Constance Y. White is Art Program Manager for the San Diego International Airport. Since her appointment in July 2006, she has successfully completed the Airport Art Master Plan, which includes a framework and guidelines for the three components of the Airport Art Program: Temporary and Rotating Exhibits, Performing Arts and Public Art. In her previous position as Public Art Program Coordinator for the City of Dallas, Office of Cultural Affairs (1997-2006), Ms. White managed projects with budget ranging from \$3,000 - over \$1 million, many of which were design team collaborations resulting in integration of public art into the city's infrastructure. Arts-based community development and community partnerships were important to the success of the many projects she has managed. Constance Y. White has served as a panel member for Mid-America Arts Alliance/FORECAST among others. She holds a BFA in Art History from Southern Methodist University and is an exhibiting artist.

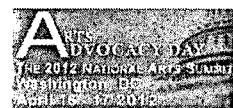
Posts by Constance White:

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- [Are public art administrators curators?](#) (Apr 19 2010)
- [Green Paper: Public Art](#) (Feb 16 2010)

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Jumper	The Blurring/Vanishing/Missing Line Between Commercial & Nonprofit (21)	Backyard Diplomacy: International Cultural Engagement & Local Arts Agencies (from Arts Watch)	Robbie Bennett: Hi everyone! This is my first
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Public Art Network Blog	Why Continue a Career in the Arts? (Part 2) (16)	Connecting the Past with the Future	
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The Artful Manager	You Can Go Home Again – The Arts in Oklahoma City (15)	The Art of Combat	
	Greetings from Asheville, NC (14)	Stop the Patchwork (from Arts Watch)	
	Dance Education (14)		

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SHELLY WILLIS

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swillis@cityofsacramento.org

P R O F E S S I O N A L E X P E R I E N C E

November 2007 - present

Director - Art in Public Places Program, Sacramento Metropolitan Arts Commission

Director of the City and County of Sacramento's 2% for public art program including: policy and procedure; budget and accounting; education programs; management of a \$20 million dollar public art collection; and the Selection, design, fabrication and installation of permanent and temporary public artworks. Current budget - 8 million dollars.

June 2005 - November 2007

Art Director - Sonoma Community Center

Managed 25 faculty and 2 full-time staff. Developed the Center's art education programming including a ceramic, print making, and painting studio. Managed the development of the City's public art policy and ordinance. Developed a temporary public art program.

October 1999 - June 2005

Director - Public Art on Campus Program, University of Minnesota, Weisman Art Museum

Managed the selection, design development, installation, and maintenance of temporary and permanent public artworks (with budgets up to \$395,000) on the University of Minnesota Twin Cities campus. Developed and implemented public art education programs and public art policy, coordinated the maintenance and conservation of the campus public art collection. Developed and proposed curriculum for a public art minor. Directed public art projects on campuses within the University of Minnesota system.

July 1989 - October 1999

Visual Art Director, City of Fairfield

Managed visual art programming for the City of Fairfield. Founded and directed the first City gallery and curated more than 100 exhibitions. Managed the City public art program including the production of major works of temporary public art and a public art collection of 300 artworks. Also served as artistic director for the City of Fairfield's annual art festival. Wrote and implemented City of Fairfield's public art policy. Recipient of two City Manager Awards.

June 1986 - July 1989

Program Assistant, California Arts Council

Developed and refined program guidelines and application forms, analyzed and evaluated proposals. Devised, managed, and streamlined application intake process. Planned and Coordinated annual regional contractor conferences. Provided technical assistance to artists. Developed national individual artist survey. Developed peer panel review processes. Selected, restored, and installed temporary exhibits in state buildings. Coordinated the first phase of the Los Angeles State Office Building art competition.

March 1986- April 1989

Director - Institute for Design and Experimental Art, Sacramento

Worked with a 17-member Board. Prepared budgets. Developed long- and short-term goals and all institution programming including exhibitions, education programs, and special events. Negotiated a 10-year lease with a local developer, the City of Sacramento and the Oak Park Project Area Committee for the Institute's new space (8,000 square-foot fire station).

T E A C H I N G A N D R E S E A R C H

- **Fall 2004** - University of Minnesota, Urban Studies Department, undergraduate colloquium, *Public Art in the Urban Landscape*
- **Spring 2004** - University of Minnesota, Landscape Architecture Department, graduate seminar, *Issues and Ideas in Contemporary Public Art*
- **Spring 2003** - University of Minnesota, Urban Studies Department, undergraduate colloquium, *Public Art in the Urban Landscape*
- **1998-1999** - Solano Community College, Art Department, *Gallery Management*: Directed the campus gallery, including the production of three exhibitions each semester. Instruction included installation design, marketing, lighting design, budget management and other issues related to the management of nonprofit galleries, alternative spaces, museums and commercial galleries.
- **Spring 1993 - fall 1997** - Napa Valley College, Art Department, *Gallery Management*

S E L E C T E D P U B L I C A T I O N S

- The Practice of Public Art, Edited by Shelly Willis and Cameron Cartiere, published by Routledge, May 6, 2008
- Art Case Study: *The Museum of the School of Social Work*, for Public Art and the Land Grant Institution, published by the Kellogg Foundation
- *Public Art on Campus, This is Public Art by the Book*, published by Americans for the Arts
- Case Study: *Suburban Public Artworks* for FORECAST Public Artworks, published by the McKnight Foundation

S E L E C T E D P U B L I C P R E S E N T A T I O N S , P A N E L S , L E C T U R E S

- *Art and the Environment*, Panel moderator, Crocker Art Museum, April 28, 2011.
- *Workshop: So You Want to be a Public Artist?, "Where's the Money?" a Symposium produced by the Sacramento Regional Foundation and the Sacramento Metropolitan Arts Commission, May 22, 2011*
- *Public Art and Community Engagement*, Higher Consortium for Urban Affairs, Services-Learning in the Arts conference, Minneapolis, October 30, 2004.
- *Interplay Between Art and Aesthetics*, Mid-America College Art Association Conference, October 7, 2004
- *Public Art in the Twin Cities*, Walker Art Center, panelist

- *The Place In-Between Public and Art*, Minneapolis College of Art and Design, lecture
- *Landscape Design, Implementation and Management University of Minnesota*, Horticulture Department, lecture
- *Public Art Programs and the Public University*, North Dakota State University, lecture
- *Cabinet of Curiosities*, Mark Dion, Weisman Art Museum, panel moderator
- *Public Art and Campus*, Higher Education Consortium for Urban Affairs, St. Paul, Minnesota, lecture
- *Public Art in Minnesota*, National Association of Art Colleges and Universities, Annual Conference, panelist
- *Artists in Communities*, California Parks and Recreation Conference, Sacramento, California, panelist
- *Who Controls Public Space?*, South of Market Cultural Center, San Francisco, California, panelist

S E R V I C E & O T H E R R E L A T E D E X P E R I E N C E

- Advisory Board, Public Art Review, 2005 - present
- Advisory Board, Verge Center or the Arts, 2010 - present
- Senior project review committee, University, California, Davis - 2011
- Public Art Consultant, Sonoma Community Center, 2008 - present
- Project Manager, "If You Lived Here You'd be Home" by Janet Zweig, St. Louis Lightrail, 2007
- Board Chair, FORECAST Public Artworks, St. Paul, 2004
- Advisory Board, No Name Gallery, the Soap Factory, Minneapolis, 2004
- Advisory Board, Public Art/Environmental Poetry, Minneapolis, 2004
- Graduate Review Committee, Minneapolis College of Art and Design, 2004
- Public art consultant, Clare Housing, St. Paul, 2004
- Board Vice Chair, FORECAST Public Artworks. St. Paul, 2003
- Artist Advisory, Sue Kosmalki, Funded by the Jerome Foundation, 2003
- Public art consultant, University of Texas, San Antonio, 2002
- Advisor, "Replacing Public Art: The Emerging Significance of Place-Specificity in New Genre Public Art", Chelsea School of Art and Design, London, England, 2002
- Vice President, Public Art Advisory Committee, City of Richmond, 1998-99
- Artistic Director, California Parks and Recreation Conference - attended by over 1,500 people - Sacramento, California
- Assistant Director, Turner Gallery, Chico, California, 1981-1984
- Curator/Administrative Director, In Lak'Esh, an exhibition involved 60 artists in Sacramento, Calif., exhibiting work in a 10,000 square-foot warehouse, October, 1991

S E L E C T E D F E A T U R E S & R E V I E W S

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