

# Phil Sanders

[phil@psmarlowe.com](mailto:phil@psmarlowe.com)

631-252-4270 /c\

## Education

---

### University of Florida

BFA in Studio Art, Printmaking *Summa Cum Laude*, 1999

BA in Art Education *Magna Cum Laude*, 1999

Art History Minor, 1999

### Tamarind Institute

Printer Training Program - Certificate, 2001

### Penland School of Crafts

Summer Study 1998- Wood, 1999- Collaboration / Public Art

## Leadership Experience

---

### PS Marlowe Inc

#### Founder | Director

Asheville, NC

March 2009 – Present

[www.psmarlowe.com](http://www.psmarlowe.com)

PS Marlowe is a creative services industry consultancy firm specializing in guiding businesses and non-profits through difficult transitions, founder's syndrome, incorporation, vision & strategic planning, performance audits, public/private real estate development projects, and business education for artists and designers. Clients include: Arts & Social Service Non-Profits; Schools & Academic Institutions, Real Estate Developers, Creative Capital Corporations; Municipal Governments & Agencies, Manufactures & Designers; Art Galleries & Museums, Foundations, Collectors, and Artists. A portion of profits is invested in the arts through publication of fine art projects. Project collaborators include: Glen Baldrige, Chakaia Booker, Will Cotton, Joseph Hart, Kreh Mellick, Eddie Martinez, Raymond Pettibon, and Chuck Webster. Select publications have been acquired by The Metropolitan Museum of Art, The New York Public Library, and The Library of Congress.

**Responsibilities:** Manage all aspects of corporate activity including: client solicitation and retention, subcontractors, accounting, legal, marketing, strategic planning, primary provider of client services, primary instructor and developer of proprietary educational materials, manage and select artists' publishing projects, art sales, and collections management.

## **The Elizabeth Foundation for the Arts**

### **Chief Operating Officer**

New York, NY

May 2008 – March 2014

[www.efanyc.org](http://www.efanyc.org)

EFA is a 501 (c)3 not-for-profit public charity in Midtown Manhattan servicing the NYC arts community through the Robert Blackburn Printmaking Workshop, EFA Project Space, and EFA Studio Program. EFA's annual operating budget is approximately \$2.5 million with 14 paid staff and 35- 60 volunteers.

**COO Responsibilities:** Advise and assist Executive Director on all fundraising, budget, legal, accounting, personnel, and strategic matters; Devise strategic plan following the financial crisis of 2008/09; Manage cross program collaboration; Oversee all program activities and assist program directors with strategy, fundraising, grant writing, and management/staffing issues; Recruit board members, solicit donors, and develop the brand; Work with board to create long term organizational plan; Write grants and locate funds to fill funding shortfalls; Assist Business Manager with annual audit as needed; Represent EFA at industry events; Develop and expand partnerships with arts organizations and governmental agencies; Maintain organizational morale.

**Specific Achievements:** In eight years at EFA I established the Robert Blackburn Printmaking Workshop Program and brought it to international prominence, created and funded an artist residency program, developed a fine art publishing program, opened an exhibition space, and provided economically disadvantaged and minority artists with facilities and support to create their work. I built relationships with local and state granting agencies and created new funding streams raising more than \$2.5 million in grants and earned revenue. I ushered EFA through the economic collapse of 2008/09 and increased public service numbers from 5,500 individuals to more than 18,000 annually. I evolved EFA's studio and project space program's organizationally and was responsible for selecting their directors.

## **The Elizabeth Foundation for the Arts**

### **Robert Blackburn Printmaking Workshop Program, (RBPMW)**

#### **Founding Program Director | Master Printer**

January 2006 - March 2014

RBPMW, a program of EFA, was created to continue Robert Blackburn's vision for a community based, cooperative printmaking space that promotes the medium of fine art printmaking in an open, welcoming, and diverse community. Blackburn passed in 2004 and the new workshop opened in late 2005 with his vision as the guide to future activity. Located in EFA's W39th St building, RBPMW serves more than 8,500 individuals annually with its programing and is staffed primarily with volunteers and work exchange artists and interns. RBPMW is a ground up community organization that evolves with community needs and exists solely to provide opportunities to artists regardless of race, gender, religion, or socioeconomic status.

**RBPMW Program Director Responsibilities:** Create and develop all program activities, operational philosophy, and long term goals; Responsible for all program activities, oversight, staffing, fundraising, and development; Create and maintain chart of accounts, develop revenue streams, write grants, solicit donations, generate budgets and revenue targets, evaluate and report on all fiscal matters to grantors and EFA board; Develop, manage, and evolve studio programing to service a diverse population of artists; Develop, manage, evaluate and evolve adult education program to service novices and professionals alike; Develop, manage, and evolve outreach program to increase visibility of the program, of EFA, printmaking, and the arts; Manage, task, and evaluate paid and unpaid staff, create and maintain steady groups of volunteers for studio monitor work exchanges and internships; Develop print publishing program, produce editions and unique works, sell works to benefit programing, exhibit works to promote the program, EFA, artists, and the medium; Create, manage, and evolve artist in residence program (Studio Immersion Project); Represent, build, and promote the legacy of Robert Blackburn and The Printmaking Workshop; Provide opportunities for artists in need to create their work in an open, inclusive, and

supportive environment; Represent the program and EFA at industry events; Position program as a leader in the field and build the reputation of EFA as an arts center; Work with other EFA Program Directors to provide opportunities to artists and community members; Work with and develop advisory board to review and develop activities and program direction; Maintain morale of the studio and build a community dedicated to art, artists, and art enthusiasts.

**RBPMW Master Printer Responsibilities:** Manage all aspects of artist selection, project planning, collaboration, and editioning; document projects in process and upon completion; maintain and develop relationships with artists and collectors; supervise and delegate projects to other printers to be editioned, conduct demonstrations for collectors and museum curators; advise and solicit artists for contract print projects; train printing staff and interns; set up equipment, and repair equipment to modernize the studio; trouble shoot and advise on all projects and art sales. Collaborated with 62 artists, including 35 published by RBPMW, and completed 136 editions and over 500 unique works in 8 years. Artists include: Glen Baldrige, Deborah Bell, Willie Birch, Chakaia Booker, Robert Buck, Enrique Chagoya, Shingo Francis, Joseph Hart, Karen Kunc, José Antonio Suárez Londoño, Eddie Martinez, John L. Moore, Robert Mueller, Otto Neals, Chun Woo Nam, Gregory Page, Martin Puryear, Aminah Robinson, Jenny Schmid, Tatiana Simonova, and Diane Victor with select publications included in the collections of: Metropolitan Museum of Art, New York Public Library, Whitney Museum of American Art, Yale University Art Gallery, RISD Museum, Davis Museum of Art, Newark Museum of Art, Montgomery Museum of Art, Art Institute of Chicago, Smith College Art Museum, Baltimore Museum of Art, Spencer Museum of Art, Pizzuti Collection, Hess Corporate Collection, Christie's Education Collection, and The Library of Congress.

## **The Elizabeth Foundation for the Arts**

### **Blackburn 20|20**

#### **Executive Director | Senior Curator**

September 2009 – March 2014

I developed Blackburn 20|20 to provide experimental opportunities for young curators to exhibit works that may not otherwise be seen in a for-profit setting, and to open a discourse about art, ideas, and printmaking, as well as showcase works produced in RBPMW's studio and by RBPMW members. Averaging 11 exhibitions annually, Blackburn 20|20 opened in September of 2009 with an exhibition of Robert Blackburn's work.

**Executive Director & Senior Curator Responsibilities:** Manage all aspects of the exhibition space's operation, budgeting, programming, and staffing; Create exhibition philosophy & program, create exhibitions calendar, curate exhibitions and manage guest curators; Mentor young curators: Train and supervise installation interns; Create marketing plan, manage marketing strategy, and develop marketing materials; Write, review, and edit exhibition statements, essays, and texts; Install and supervise installations; Manage all legal, contracts, consignments, shipping, and insurance; Conduct events, lectures, openings, and promote the space through traveling exhibitions and outreach.

**Select Exhibitions:** *Abstract Innovation*, Robert Blackburn, 2009; *Man Down*, Wafaa Bilal, Tim Klimowicz, Freya Powell, 2010; *Zig-Zag: Works on Paper*, Glen Baldrige, 2010; *Silhouette*, Donald Baechler, Mark Dion, William Kentridge, Sharon Loudon, Nathan Olivera, Philip Taaffe, Kara Walker, 2013; *There Can Be Only One: RBPMW Monotypes*, Chakaia Booker, Eddie Martinez, Chuck Webster, 2014; *Talking*, Benny Andrews, Patrice Renee Washington, 2014

## Universal Limited Art Editions (ULAE)

### Studio Director | Master Printer

Bay Shore, NY

June 2004 – January 2006

[www.ulae.com](http://www.ulae.com)

ULAE is a storied fine art publishing press working with world renowned artists: founded in 1957 by Tatyana Grosman. Robert Blackburn was the first Master Printer and ULAE is considered one of the organizations to have started *The Printmaking Renaissance* of the 1960's & 1970's. Annual budget of \$2 million, with 8 full-time employees and 4 interns.

**Management Responsibilities:** Responsible for all activities in the workshop including budgeting, production, production schedules, training, and supervising 3 full-time staff and 4 interns. Direct liaison with owner on all projects, corporate goals, production strategy, profit targets, and artist recruitment & retention. Conduct meet and greets with clients, provide support to dealers and curators for sales and exhibitions in addition to conducting sales.

**Printing Responsibilities:** Manage all aspects of project planning, collaboration, and editing; document projects in process and upon completion; collaborate with all artists to obtain BAT's, maintain and develop relationships with artists and collectors; conduct demonstrations for collectors and museum curators; train printing staff and interns; supervise and delegate projects to other printers to be edited, set up and repair equipment to modernize the studio; trouble shoot and advise on all projects; develop new processes and techniques for individual artists. Artist collaborations: Amy Cutler, Carroll Dunham, Helen Frankenthaler, Jasper Johns, Suzanne McClelland, Elizabeth Murray, Kiki Smith, James Siena, Richard Tuttle, Terry Winters, and Lisa Yuskavage with select edition included in the collections of: Museum of Modern Art, Metropolitan Museum of Art, New York Public Library, Whitney Museum of American Art, Yale University Art Gallery, and Spencer Museum of Art.

**Specific Achievements:** ULAE had experienced an employee loss prior to my recruitment. I was tasked with retraining the remaining staff, creating a positive working environment that would bring artists back to the studio, clearing a backlog of projects, reestablishing the brand, and returning the business to profitability. In under two years I brought the roster of artists back to its original standing, added three new artists, and created highly saleable editions that generated over \$10 million in sales. I presided over a complete corporate turn around, reputation reestablishment, and set the organization up with five years of additional work and revenue before my departure.

## Trillium Press

### Studio Manager | Master Printer

San Francisco, CA

September 2001 – June 2004

[www.trillium-graphics.com](http://www.trillium-graphics.com)

Trillium Press was a fine art print publishing and contract printing house specializing in lithography, monotype, and digital print processes. It pioneered Iris printing and the combining of digital and traditional print technologies. Their focus was primarily supporting Bay Area artists' printing and digital photography needs. Annual budget of \$1+ million with 8 full-time and 4 part-time staff members and 3-4 interns. The company split in 2005 into Trillium Graphics and Electric Works.

**Management Responsibilities:** Responsible for all activities in the traditional printing side of the business and working to find ways to incorporate the digital printing side into the traditional; Supervising staff -2 full-time, 2 part-time, and 1-2 interns; Primary contact for artists providing: studio visits, generating and developing project ideas and completion plans, project management, and creating opportunities to increase visibility of their work; Supervise all aspects of project production including: writing contracts for published and contract print projects, training of staff, delegation of tasks, project performance reviews, cost of production analysis, budgeting, supply ordering and inventory; Solicit new contract and publishing projects; Speak in public forums to promote artists and generate new clients; Generate additional

revenue sources; Solicit, develop, and maintain relationships with regional galleries; Devise new techniques for combining digital media and traditional printmaking techniques and train staff; Meet with collectors about purchasing works; Set up art fairs.

**Printing Responsibilities:** Manage collaboration, and editioning of traditionally printed published and contract projects; document projects in process and upon completion; maintain and develop relationships with artists and collectors; conduct demonstrations for collectors and museum curators; set up and repair equipment to modernize studio; trouble shoot and advise on all projects; Solicit contract printing work; Locate and manage outside contractors for project materials production. Projects with artists: David Best, Sandow Birk, Adelle Bischoff, Enrique Chagoya, Timothy Cummings, Kim Froshin, Doze Green, Jason Jägel, Tom Lieber, Hung Liu, Kara Maria, Holly Roberts, Inez Storer, Wayne Thiebaud, William Wiley, and Heather Willcoxon among others with select publications included in the collections of Whitney Museum of American Art, De Jung Museum, SF Museum of Modern Art, and Art Institute of Chicago.

**Specific Achievements:** Increased revenue in traditional printing and publishing divisions two-fold over two and a half ½ years while decreasing production costs by 25%; Brought in new artists elevating the public position of the studio; Developed contract monotype program, monotype workshop program, and intaglio facilities; Developed new techniques for combining digital and traditional print processes including mica coated paper for printing digital photographs; Developed new methods of use for offset equipment to print drypoints, woodcuts, and editioned monoprints; Established a book binding program.

## Additional Professional Experience

---

### Flying Horse Editions- University of Central Florida

#### Guest Master Printer | Project Management | Educator

January 2020, April, July, September, November 2019, Feb & May 2018, Jan, Feb, June & Nov 2017, Jan & Nov 2016, Jan & March 2015, Jan 2013, Orlando, FL [www.flyinghorse.cah.ucf.edu](http://www.flyinghorse.cah.ucf.edu)

**Responsibilities:** Manage all aspects of project planning, collaboration, and editioning preparation; document projects in process and upon completion; maintain and develop relationships with artists and collectors; conduct evening demonstrations for collectors and museum curators; advise and solicit artists for projects; train printing staff and interns; trouble shoot and advise on additional projects and art sales. Projects with artists Glen Baldrige, Chakaia Booker, Will Cotton, Eddie Martinez, James Siena.

### David Krut Workshop

#### Guest Master Printer | Project Management | Educator

Sept & March 2017, Jan & Aug 2014, July & Aug 2008  
Johannesburg, SA [www.davidkrut.com](http://www.davidkrut.com)

**Responsibilities:** Manage all aspects of project planning, collaboration, and editioning preparation; document projects in process and upon completion; repurpose studio, set up and repair equipment to modernize the studio; maintain and develop relationships with artists and collectors; conduct demonstrations for collectors and visiting curators; train printing and gallery staff; trouble shoot and advise on additional projects, art sales, studio visits, and mentoring of local artists. Projects with artists Ryan Arenson, Deborah Bell, Stephen Hobbs, Maja Maljevic, Colbert Mashile, Senzo Shabangu, Mikhael Subotzky, and Diane Victor.

## **Tamarind Institute**

### **Collaborating Printer & Press Assistant**

University of New Mexico - Albuquerque, NM

August 2000 – May 2001

[www.tamarind.unm.edu](http://www.tamarind.unm.edu)

**Responsibilities:** Assist Master Printer Bill Lagattuta in training on collaborations and editions, manage and conduct print collaborations with University of New Mexico graduate students as part of the printer training program, conduct monotype workshops. Assisted artists Enrique Chagoya, Jim Dine, Hung Liu, and Sean Mellyn on editioned works.

## **Alagarto Press**

### **Printer & Press Assistant**

University of Florida - Gainesville, FL

February 1997 – June 2000

**Responsibilities:** Assist Master Printer Robert Mueller on collaborations and editions, edition published works, train and supervise assistants. Worked with artists Brooke Cameron, Kenneth Kerlake, Philip Smith, and Roy Wood.

## **Guest Lectures | Panels | Demonstrations**

---

More than 70 lectures in as many institutions in the past 15 years on topics ranging from craft and contemporary printmaking, the legacy of Robert Blackburn, the importance of diversity in the arts, art and business, business practices for artists, founding and operating non-profits, collecting and patronage, to the roles of art and artists in the evolution of culture.

- 2020 Guest Lecture, Toledo Museum of Art, Toledo, OH
- Guest Lecture, National Gallery of Art, Print Room, Washington D.C.
- Guest Lecture & Demonstration, Michigan State University- RCAH, Lansing, MI
- 2019 IFPDA- Panel Discussion Moderator, & Guest Lecture, New York, NY
- Guest Lecture, UNC- Asheville Continuing Education, Asheville, NC
- 2018 Guest Lecture, IFPDA Fair, New York, NY
- Guest Lecture, Asheville Bookworks, Asheville, NC
- 2017 Demonstration with James Siena, Flying Horse Editions- UCF, Orlando, FL
- Guest Lecture, IFPDA Fair, New York, NY
- Guest Lecture, Baltimore Museum of Art Patrons Group @ IFPDA Fair, New York, NY
- Guest Lecture, GreenHill, Greensboro, NC
- Demonstration with Will Cotton, Flying Horse Editions- UCF, Orlando, FL
- 2016 Guest Lecture, International Fine Print Dealers Association Print Fair, New York, NY
- Guest Lecture, Art Money, New York, NY
- Guest Lecture with Eddie Martinez, Flying Horse Editions- UCF, Orlando, FL
- Guest Lecture, George Patterson University, NJ
- Guest Lecture / Web Cast, Library of Congress, Washington DC
- Guest Lecture, Professional Practices, University of North Carolina- Asheville

- Guest Lecture & Panel, International Print Center of New York, NY, NY  
 Demonstration with Chakaia Booker, Flying Horse Editions- UCF, Orlando, FL
- 2015 Guest Lecture, International Fine Print Dealers Association Print Fair, New York, NY  
 Guest Lecture, Friends of the Met, Metropolitan Museum of Art, New York, NY  
 Demonstration with Will Cotton, Flying Horse Editions- UCF, Orlando, FL
- 2014 Guest Lecture, International Fine Print Dealers Association Print Fair, New York, NY  
 Guest Lecture, East London Printmakers, London, UK  
 Guest Lecture, Johannesburg Art Fair, Johannesburg, SA  
 Guest Lecture & Panel, Driskell Center, University of Maryland, College Park, MD  
 Guest Lecture & Demonstration, Skidmore College, Saratoga Springs, NY  
 Guest Lecture & Guest Master Printer, University of Hawaii, Hilo
- 2013 Guest Lecture, International Fine Print Dealers Association Print Fair, New York, NY  
 Guest Lecture, Royal College of Art, London, UK  
 Guest Lecture, Christie's Multiplied Art Fair, London, UK  
 Guest Lecture & Course, Dundee Contemporary Arts, Dundee, Scotland  
 Guest Lecture, Drawing Department, College of Charleston, South Carolina  
 Guest Lecture, Professional Practices, Pratt Institute, Brooklyn, NY  
 Guest Master Printer, Flying Horse Editions, UCF Center For Emerging Media, Orlando, FL  
 Printing Demonstration, Affordable Art Fair Spring Edition, New York, NY
- 2012 Guest Lecture, International Fine Print Dealers Association Print Fair, New York, NY  
 Guest Lecture, Frans Masereel Center, Antwerp, Belgium  
 Guest Lecture & Demonstration, State University of New York, New Paltz  
 Web Cast, 10 min talk, Museum of Modern Art, New York, NY  
 Printing Demonstration, Affordable Art Fair Spring Edition, New York, NY  
 Guest Lecture & Demonstration, Governor's Island Art Fair, Governor's Island, NY  
 Guest Lecture & Demonstration with James Siena, Museum of Modern Art, New York, NY  
 Guest Lecture, Professional Practices, Pratt Institute, Brooklyn, NY  
 Guest Lecture & Demonstration, Symposium- French and American Lithography, Wellesley College, MA
- 2011 Guest Lecture, Professional Practices, Pratt Institute, Brooklyn, NY  
 Guest Lecture with Chakaia Booker, Print Club of New York, New York, NY  
 Panel Participant, College Art Association, *Creative Catalyst*, New York, NY  
 Visiting Artist & Guest Lecture, Printmaking Department, Southern Illinois University, Edwardsville, IL
- 2010 Guest Lecture, Printmaking Department, Indiana University, Bloomington, IN  
 Guest Lecture, Printmaking Department Montclair State University, Montclair, NJ

- Visiting Artist & Guest Lecture, Printmaking Department, Cornell University, Ithaca, NY
- Guest Lecture, Print Club of New York, New York, NY
- Guest Lecture, Frans Masereel Center, Kasterlee, Belgium
- Guest Speaker, Penland School of Craft's Annual Board Meeting, Penland, NC
- Panel Participant, Southern Graphics Council Conference, University of the Arts, Philadelphia
- Guest Lecture, Professional Practices, Pratt Institute, Brooklyn, NY
- Guest Lecture, Sharon Arts Exhibition Gallery, Peterborough, NH
- 2009 Guest Lecture, Christie's Education, New York, NY
- Guest Lecture, LA Municipal Art Gallery, Los Angeles, CA
- Guest Lecture, California State University, Long Beach, CA
- Guest Lecture, Orange Coast College, Costa Mesa, CA
- Guest Lecture, California State University, Northridge, CA
- Guest Lecture, Otis College of Art and Design, Otis, CA
- Guest Lecture, Los Angeles Printmakers Society, Los Angeles, CA
- Guest Lecture, Dundee Printmakers, Dundee, Scotland
- Visiting Artist & Guest Lecture, Nova Scotia College of Art and Design, Halifax, Canada
- Panel Participant, Impact 6, Printmaking Conference, University of West England, Bristol
- Guest Master Printer, Southern Graphics Council Conference, Columbia College, Chicago
- Guest Lecture & Demonstration, State University of New York, New Paltz, NY
- 2008 Visiting Artist & Guest Lecture, Printmaking Department, School of the Museum of Fine Arts, Boston
- Guest Master Printer, Printmaking Department, University of Florida, Gainesville, FL
- 2007 Visiting Artist & Guest Lecture, Printmaking Department, Southern Illinois University, Edwardsville, IL
- Panel Participant, SGCI, Kansas City Art Institute, Kansas City, MO
- Guest Lecture with Tom Spleth, Gregg Museum of Art, Raleigh, NC
- Keynote Speaker at the Penland School of Craft's Annual Benefit Auction, Penland, NC
- Visiting Artist & Guest Lecture, Beacon Artist Union, Beacon, NY
- Panel Participant, Corridor Gallery, Brooklyn, NY
- 2004 Guest Lecture, Visual Aid, San Francisco, CA
- Guest Lecture, Michael Martin Gallery, San Francisco, CA
- 2003 Visiting Artist & Guest Lecture, Printmaking Department, San Francisco State University, San Francisco, CA
- Visiting Artist & Guest Lecture, Printmaking Department, City College of San Francisco, San Francisco, CA
- 2001 Panel Participant, Southern Graphics Council Conference, University of Texas, Austin, TX
- Guest Lecture & Demonstration, Printmaking Department, University of New Mexico, NM



## Guest Juror

- 2016 George Patterson University, NJ: *Ink, Press, Repeat*, Annual Juried Print Exhibition
- 2013 Dieu Donne Paper Mill, Resident Artist Program, NY, NY
- 2012 Scholastic Art and Writing Awards, New York, NY
- 2011 Art Students League, New York, NY
- 2009 Scholastic Art and Writing Awards, New York, NY
- 2007 International Print Center, New York, NY
- 2006 Illinois Council for the Arts, Chicago, IL

## Contributing Author

---

- 2020 *Prints and Their Makers*- Princeton Architectural Press (book publication, sole author)
- 2018 Deborah Bell- *Invocations to the Plate*, David Krut Publishing (book publication)
- 2014 *The Widow Bull*, Endless Editions (artist book publication, sole author)
- 2012 *Making Old Friends* – Printeresting  
<http://www.printeresting.org/2012/10/22/making-old-friends/>
- 2012 *Eddie Martinez- iPad Drawings*, PS Marlowe (artist book publication, sole author)
- 2012 *Print Me, Chakaia Booker*, David Krut Publishing (book publication, sole author)
- 2011 Edition Art Magazine, 2011 Volume 6, South Korea
- 2009 *From Process to Print: Graphic Works by Romare Bearden*, Pomegranate Press (book publication)

## Select Bibliography

---

- 2015 Art News, Summer 2015- Top 200 Collectors Issue
- 2014 Penland Sketchbook- *Where the Student is the Client*  
<http://penland.org/blog/2014/01/where-the-student-is-the-client-phil-sanders-at-penland/#sthash.686suz7u.dpbs>
- 2014 Carrier Pigeon Magazine, Guttenberg, NJ (Volume 2, Issue 4)
- 2013 Carrier Pigeon Magazine, Guttenberg, NJ (Volume 1, Issue 4)
- 2012 MoMA Multimedia *Phil Sanders | Printmaking and Collaboration*  
<http://www.moma.org/explore/multimedia/videos/195/1067>
- 2012 David Krut Publishing; *Chakaia Booker: Print Me*
- 2012 A & C Black, Bloomsbury Publishing, *Post Digital Printmaking- CNC, Traditional and Hybrid Techniques*

- 2011 MoMA Multimedia *Printmaking Techniques | Woodcut, Intaglio, & Lithography*  
<http://www.moma.org/explore/collection/ge/techniques/index>
- 2011 Art South Africa, Volume 9 Issue 4, *What You Look at Hard, Interview with Phil Sanders*  
<http://www.artsouthafrica.com/?article=878>
- 2010 David Krut Publishing; *Deborah Bell's Alchemy; Collaboration with Phil Sanders, Johannesburg & NY*
- 2009 NY 1 Television Station; *Park Avenue Armory Host International Print Fair, 11/6/2009*  
<http://www.ny1.com/content/108537/park-avenue-armory-hosts-international-print-fair>
- 2008 Yale University Press, *Carroll Dunham Prints, Catalogue Raisonné, 1984-2006*

## Select Exhibition Curating

---

- 2019 Art Money Booth at the Art on Paper Fair, NY, NY
- 2015 *Cathedrals- Chuck Webster*, David Krut Projects, New York, NY
- 2014 *A Fluid Space Protective Space*, David Krut Projects, New York, NY
- 2013 *Straight From the Hellbox*, David Krut Projects, New York, NY
- 2012 *Print Me, Chakaia Booker* David Krut Projects, New York, NY
- 2010 *New NY Print Publishers*, Frans Masereel Center, Kasterlee, Belgium  
*Man Down*, Blackburn 20|20, New York, NY
- 2009 *Robert Blackburn, Abstract Innovation*, LA Municipal Art Gallery, Los Angeles, CA  
*Robert Blackburn, Abstract Innovation*, Blackburn 20|20, New York, NY  
*With Hidden Noise*, David Krut Projects, New York, NY
- 2006 *Paper Trail*, EFA Project Space, New York, NY

## University Teaching Experience

---

### Stanford University

Palo Alto, CA, Fall Quarter 2003, Spring Quarter 2004

**Adjunct Faculty-** Undergraduate Level, 2 quarters

**Subject Area:** Lithography

**Responsibilities:** Repair, replace, and update equipment and outfit studio to revitalize a lithography program that lay dormant for 25 years; write 25+ page course manual for student purchase; work with administration to add course work to art department curriculum; teach all aspects of stone and plate lithography; supervise graduate assistant; order supplies and maintain workshop; grading and student evaluations; direct supervisor Enrique Chagoya- Printmaking Department Head

### San Francisco State University

San Francisco, CA, Fall Semester 2003, Spring Semester 2004

**Adjunct Faculty & Sabbatical Replacement-** Undergraduate Level

**Subject Areas:** Advanced Printmaking, Intaglio I, Intaglio II, Monotype

**Responsibilities:** Develop course curriculum, teach and evaluate students at all levels; order supplies and maintain workshop; hold office hours, participate in faculty meetings, and conduct portfolio reviews of graduating seniors; organize and direct advanced students' print exchange and portfolio construction; direct supervisors Barbara Foster- Printmaking Department Head & Sylvia Walters- Art Department Chair

## Non-Academic Teaching Experience

---

### Penland School of Crafts

Penland, NC

2016 Summer Session (2 weeks) - Team Taught with Steve Johnson

2015 Fall Concentration (8 weeks)

2015 Winter Class (1 week): Business Time

2014 Winter Class (1 week): Business Time

2013 Summer Session (1 week): Business Time

2012 Summer Session (2 weeks)

2010 Spring Concentration (8 weeks)

2006 -7 Summer Session (2 weeks)

**Instructor-** Adult Level

**Subject Areas:** Watercolor Monotype, Drawing (Ink Wash, Charcoal, Graphite, Silver Point), Color Theory & Composition, Stone, Plate, and Photo Lithography, Intaglio (Drypoint, Aquatint, Spitbite, Etching, Engraving, Mezzotint, Multiple Plate, Color Printing, Chine Collé, Sugar Lift, Boil Ground, Making Grounds and Mordants, Steel Facing), Screenprint, Woodcut, Linocut, Painting (Acrylic, Oil, Stretcher and Canvas Preparation), Business Education (Marketing, Business Plans, Incorporation, Accounting, Vision Planning, Artistic Intentions, Social Media)

**Responsibilities:** Develop curriculum and process handouts to teach to full age range of adults; create supply lists complete with vendor information; work with staff to equip studio and order supplies for one week class; work with staff to promote and register students; Specific to Business Time course: wrote and produced 60+ page course manual, developed and conducted course evaluation and survey, compiled survey results for Penland development department, met personally with donor to secure funding for the course.

## **Robert Blackburn Printmaking Workshop**

New York, NY, January 2006 – March 2015

**Director of Education Programing & Instructor-** Adult Education

**Subject Areas:** Arts Administration, Printmaking (Lithography, Intaglio, Watercolor Monotype, Chine Collé, Photo Lithography), Color Theory

**Responsibilities:** Director of Education Programing: Develop, administer, and evaluate education programming including: Setting Class / Workshop / Demonstration structures; soliciting instructors; negotiating pricing; produce and distribute advertising materials both digital and physical; prepare course content for web use; liaise with instructors on course development, materials, and procedures; order supplies for courses; develop safety procedures, conduct safety tours and train volunteers to conduct safety tours; train and supervise volunteer studio assistants and studio monitors; train part-time staff to assist in most aspects of educational programming; develop separate curriculum for artists in residence; develop curriculum for volunteer studio monitor education program; develop survey and evaluation forms for program improvements and annual reporting

Responsibilities – Instructor: Develop curriculum and process handouts to teach to full age range of adults; create supply lists complete with vendor information; promote and register students for weekend, multi-week, and single day classes and workshops

## **Dundee Contemporary Arts**

Dundee, Scotland, October 2013 & September 2009

**Instructor-** Adult Level

**Subject Areas:** Chine Collé, Watercolor Monotype

**Responsibilities:** Develop curriculum and process handouts to teach to full age range of adults; create supply lists complete with vendor information; work with staff to equip studio and order supplies for weekend workshops; work with staff to promote and register students

## **Frans Masereel Center**

Kasterlee, Belgium, July / August 2010

**Instructor-** Adult Level

**Subject Areas:** Lithography (Offset and Photo), Monotype, Screenprint, Relief

**Responsibilities:** Develop curriculum and process handouts to teach to full age range of adults; create supply lists complete with vendor information; work with staff for one week to repair and situate studio equipment and order supplies for two week workshop; work with staff to promote and register students

## **Manhattan Graphics Center**

New York, NY, October 2009, November 2010

**Instructor-** Adult Level

**Subject Area:** Color Theory w/ Oil Based Monotype

**Responsibilities:** Develop curriculum and process handouts to teach to full age range of adults; create supply lists complete with vendor information; work with staff to equip studio and order supplies for multi week workshop and weekend workshop; work with staff to promote and register students

---

## Personal Art Work

### Solo Exhibitions

---

- 2010 *Taste of Ashes*, Cornell University, Ithaca, NY
- 2001 *26 Hours 26 Paintings- A Painting Marathon*, Magnifico, Albuquerque, NM
- 1999 *The God in Exile*, Oak Hall Gallery, Gainesville, FL  
*Wash*, Arizona State University, Neeb Hall, SGC Conference, Tempe, AZ

### Public | Private Collections

---

Metropolitan Museum of Art, New York, NY  
Yale University Art Gallery  
RISD Museum  
Library of Congress  
Thomas J. Watson Library at the Metropolitan Museum of Art  
University of New Mexico Fine Art Museums  
Pizzuti Collection, Columbus, OH  
Canson Inc. Corporate Collection  
John Wayne Reitz Union, University of Florida  
Arizona State University  
Ohio University  
University of South Florida  
Southern Graphics Council- International (SGCI)

### Group and Two Person Exhibitions

---

- 2017 *NY Art Book Fair*, Endless Editions, PS1 –New York, NY
- 2016 *NY Art Book Fair*, Endless Editions, PS1 –New York, NY  
*LA Art Book Fair*, Endless Editions, MOCA- Los Angeles, CA
- 2015 *NY Art Book Fair*, Endless Editions, PS1 –New York, NY  
*LA Art Book Fair*, Endless Editions, MOCA- Los Angeles, CA  
*Select 2015*, Washington Project for the Arts, Washington, DC
- 2014 *NY Art Book Fair*, Endless Editions, PS1 –New York, NY  
*Multiplied Contemporary Editions Fair*, Forth Estate, Christie's, London, UK  
*The Masters Exhibition*, Mehu Gallery, New York, NY  
*Made in NY / Made in Seoul*, The Korea Society, New York, NY  
*Make/Shift*, Folioleaf, Brooklyn, NY
- 2013 *Multiplied Contemporary Editions Fair*, Forth Estate, Christie's, London, UK  
*Printmaking International Biannual*, ICPNA, Lima, Peru  
*Forth Estate/ Recent Editions*, The Print Center, Philadelphia, PA

- From Plate to Paper*, Monmouth Museum, Lincroft, NJ – Juried by Bruce Waldman
- Silhouette*, Blackburn 20|20, New York, NY – Curated by Bill Carroll
- E|AB Fair*, Forth Estate, New York, NY
- 2012 *CP8 Exhibition*, Blackburn 20|20, New York, NY
- Multiplied Contemporary Editions Fair*, Forth Estate, Christie's, London, UK
- Governor's Island Art Fair*, Carrier Pigeon, Governor's Island, NY
- Artist Driven 2*, Dalet Gallery, Philadelphia, PA
- Carrier Pigeon V- 2 Issue 3 Release Exhibition*, Eckhaus Gallery, Kutztown, PA
- Carrier Pigeon V-2 Issue 2 Release Exhibition*, Grit'n'Glory, New York, NY
- Faculty Show*, Penland Gallery, Penland, NC
- 2011 *Carrier Pigeon First Anniversary Exhibition*, Blackburn 20|20, New York, NY
- Forth Estate Editions*, Halsey McKay Gallery, East Hampton, NY
- Carrier Pigeon Issue IV Release Exhibition*, Sacred Gallery, New York, NY
- E|AB Fair*, Forth Estate, New York, NY
- Visions in Print*, Allegra LaViola Gallery, New York, NY
- Fugitive Vision*, David Krut Projects, New York, NY
- Works on Paper*, NY Coo Gallery, New York, NY
- Artist Driven*, Powerhouse Arena, Brooklyn, NY
- Domestic Goods*, Eric Firestone Gallery, East Hampton, NY
- Phil Sanders / Todd Anderson: Flatbed to Wall*, St. Louis University, St. Louis, MO
- Impressions Orlando*, Flying Horse Press/ UCF, Orlando, FL
- Forth Estate: New Editions*, Wild Project, New York, NY
- 2010 *Half Invisible*, Pioneers of Inspiration, Brooklyn, NY
- Carrier Pigeon*, Blackburn 20|20, New York, NY
- E|AB Fair*, Forth Estate, New York, NY
- New Editions- FE*, The Re:Institute, Millerton, NY
- Dark Visions in Print*, Sacred Gallery, New York, NY
- New New York Publishers*, Frans Masereel Center, Kasterlee Belgium
- Time Bandits 3*, Brooklyn, NY
- The Weight of Black*, Penland Gallery, Penland, NC
- Spring Faculty Show*, Penland Gallery, Penland, NC
- Recent Editions*, Sharon Arts Exhibition Gallery, Peterborough, NH
- Forth Estate Editions: Recent Works*, Frederieke Taylor Gallery, New York, NY
- Peaceable Kingdom*, University of the Philippines, Diliman, Philippines
- 2009 *Forth Estate*, FORTEEN30 Contemporary, Portland, OR

- Forth Estate Editions*, RISD Memorial Hall Gallery, Providence, RI  
*Creative Venues-Projection Show by Artists Unite*, Dyckman St, New York, NY  
*E|AB Fair*, Forth Estate, New York, NY  
*New Prints 2009/ Spring*, IPCNY, New York, NY  
*With Hidden Noise*, David Krut Projects, New York, NY
- 2008 *Forth Estate Editions*, Klaus Von Nichtssagend Gallery, New York, NY  
*E|AB Fair*, Forth Estate, New York, NY  
*Stones Throw*, LA Art Core, LA, CA
- 2007 *Summer Faculty Show*, Penland Gallery, Penland, NC  
*Daegu Print Biennial 2007*, Daegu Culture & Art Hall, Daegu, South Korea
- 2006 *Summer Faculty Show*, Penland Gallery, Penland, NC  
*NY Printmakers/ Daegu Printmakers*, Daegu Culture & Art Hall, Daegu, South Korea
- 2005 *The Elements: Creative Energy-Earth, Fire, Air, Water*, Hunterdon Museum of Art, Clinton, NJ
- 2003 *Summer Exhibition*, Royal Academy of Arts, London, England
- 2000 *Millennial Biennial: National Works on Paper*, National Juried Show, Juror: Ruth Fine, University of Richmond Museums, Richmond, VA
- 1999 *Works on Paper*, Arizona State University Gallery, Tempe, AZ

## **Personal Artworks Published By**

---

Forth Estate Editions, Brooklyn, NY  
Endless Editions, New York, NY