

Tenure and Promotion Dossier (Research only)

EDUCATION

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| 1997 | Master of Fine Arts in Sculpture. School of the Art Institute of Chicago, Illinois |
| 1993 | Bachelor of Fine Arts in Painting and Drawing, University of North Texas
Denton, Texas |

TEACHING EXPERIENCE

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| Aug 2009 – Present | Assistant Professor, Miami University
Head of Sculpture Area, Department of Art, School of Creative Arts
Courses: All Sculpture Curricula (Sculpture I –V) and graduate supervision |
| 2007 - 2009 | Visiting Assistant Professor, Rochester Institute of Technology,
Rochester, New York
Foundations Department |
| 2005 - 2006 | Instructor, School of the Art Institute of Chicago, Chicago, Illinois
Departments of Sculpture and Architecture, Interior Architecture, and Designed Objects |
| 2003 - 2006 | Instructor, DePaul University, Chicago, Illinois
Department of Art and Art History |
| 2003 - 2004 | Instructor, Columbia College, Chicago, Illinois
Department of Fine Art |
| 2000 - 2002 | Instructor, Wayne State University, Detroit, Michigan
Department of Art and Art History |
| 2000 - 2002 | Instructor, Oakland Community College, Auburn Hills, Michigan
Department of Art, Michigan Campus |
| 2001 | Instructor, Center (now College) for Creative Studies, Detroit, Michigan
Department of Fine Art |
| 1999- 2000 | Instructor, University of Texas at El Paso, Texas
Foundations Area, Department of Fine Art |

RELATIONSHIP OF RESEARCH, TEACHING, AND SERVICE

I am curious about human interactive dynamics, so I create art and participatory projects that involve people, and are about people. I strive to connect participants to social issues, their environment, and their own creativity through work that stems from community discussion, participation, and cross-disciplinary collaboration. Each work begins with creative engagement with community as I strive to interpret their desires for edification and change. The eventual products generated by these interactions are sculptures (with dimension and form), but they range in format from installation to video and from item to event. Because of this variety, I rarely rely on the materials and formats commonly found in traditional public sculpture, but instead use materials and methods best suited to communicate specific community issues for each project. Rather than making work for a distant art market, I often use my local community (a small, mid-west town) as an initial test-site, but I work to create versatile forms that can be eventually applied to global communities. Like any contemporary practice, there are as many terms for this it as there are theorists who write about it, and likely it will be codified with a single definition in the future. That said, my current sculpture is described as an embrace of relational aesthetics (Nicholas Bourriaud), as socially engaged art (Nato Thompson, Pablo Helguera), or as dialogical art (Grant Kester). All of these appropriately describe artistic practices that stem from social relationships and contexts, such as communities, rather than independent, private, or commodifying spaces such as galleries, but I prefer to use the term dialogical art to describe my work. The art that I create is informed by precedents in fields of study that lie outside of traditional art practice, fields that focus on connections between people and/or environment (such as biology, sociology, anthropology, ecology, and agriculture), and the generative mechanism depends on dialog. As an artist working in this way I have many roles: I am facilitator, participant, and craftsman.

Like my research, my inquiry-based teaching focuses on the creation and cultivation of pedagogical connections. My intent is to provide information and methodology that inspires, elucidates, and provokes curiosities. By exposing my interests without imposing my method on the students' creative process, I establish an open student/professor relationship while also setting an example for the development of creative skills. This straightforward approach elevates my classes from one-sided lectures to interactive discussions. For beginning classes, I facilitate learning, exploration, and the evolving definition of the expanded field of sculpture. With advanced students, I embrace the teacher/scholar model by inviting them to participate in my own community-based research while I facilitate interdisciplinary approaches and collaboration. I offer opportunities for all students to reach out to underserved communities—my beginning sculpture class is the only course in the department that is currently designated as a service-learning course. My curriculum encourages students' self-evaluation of one's history, preoccupations, learning style, and intellectual curiosities as student-makers participate in active and considered making. It is important that students feel comfortable taking risks, pushing envelopes, and exploring the boundaries of media, so my approach to feedback is one that never belittles exploratory process and always pushes for the quantum leap.

Service is both a privilege and an honor. I am open with my colleagues regarding my interests in community connection and I frequently volunteer to lend my advice, consultation, and muscle when I can see the possibility of a greater good in the department, university, and community. The jobs with which we are charged as faculty must perpetually keep the lights on for the institution—no job is too small. My primary charge is to help our students succeed, but this can never cleanly fit into class hours. I often meet with current and former students outside class giving guidance on tool use, advice on materials, and review of professional documents and applications. Solid and progressive concepts are only as strong as their manifestations, so I wholeheartedly support “learning through doing” to promote citizenship. I have been fortunate to serve on many committees, some of which promote environmental stewardship (the University sustainability committee) and explore the needs of and accommodation for students at our regional campuses (the Department of Art regional student sub-committee). This results in forays into the community surrounding of the institution and it allows best practices to be personally valued by the variety of students we serve as well as individuals outside of academia. It fosters connections among students, faculty, and community members, thus elevating all involved.

RESEARCH, CREATIVE AND OTHER SCHOLARLY ACTIVITIES

EXHIBITIONS

The Department of Art expects studio faculty to make and exhibit art and the products of artistic research. My creative work consists of collaborative participatory events, sculptures and drawings. This can be divided into two bodies: site-specific/collaborative work (dialogical art) and gallery exhibition (traditional sculpture). The first category includes outdoor sculptures, site-specific pieces, performances, and collaborations with other groups working on any of the above. The second category includes juried, invitational, and competitive exhibitions, all of which involve the careful fabrication of items in the studio and then installation on-site. My work always connects with an audience, however traditional art gallery and museum exhibitions are not always consistent with my goals so I use creative, non-traditional exhibition and presentation strategies. I am still a consummate “maker,” but you will see that my methodology has trended towards creating dialogical art events in recent years.

My creative work (both gallery exhibitions and dialogical art projects) has received professional recognition through my participation in solo and group exhibitions, regional and national exhibitions, and juried, invitational, and commissioned works, suggesting that it is contributing to the expanded field of sculpture. Invitational shows result from my professional reputation. I have received research and exhibition grants, awards for works in competitive shows, and competitive national and international residency opportunities. Many products of my research consist of designed and built objects with physical dimension—this type of work requires additional, special consideration and time/money spent on crating, shipping, customs inspections, and installation. I choose to carry out regional projects and local events, and also present projects in my community as models for broader community-based projects and have been invited to share this work at national and international conferences when discussing dialogical art.

COLLABORATIVE DIALOGICAL ART PROJECTS

Includes participatory events that connect citizens, facilitate dialog, and promote civic engagement. There are three main project initiatives: 1) MAKETANK, 2) Howdy/Hej-hva så?, and 3) Design-Build.

1) MAKETANK Inc. (MTI)

Co-founded (in 2012) and co-direct MTI with a three-part mission: 1) produce creative projects that connect community members who normally do not interact, 2) promote the sharing of skills, and 3) create individuals' confidence in their own creativity. MTI has three initiatives: the Oxford Kinetics Festival and MAKETANK year-round programming, and MAKETANK Projects. As of May 2014 MTI is a 501c3 Non-Profit Corporation.

The Oxford Kinetics Festival

This is an annual, day-long event showcasing the creativity of students, community members, and professional artists featuring exhibitions, film screenings, performance art, music, a kinetic sculpture race, food, kids activities, and skill sharing. This requires connecting and managing regional partnerships, connecting and managing university partnerships, grant writing, collaborating with other kinetic sculpture races/festivals, marketing, creating/maintaining web and social media identities, and fundraising. I host design/build workshops at the Miami sculpture studio in the month leading up to the OKF where students, community members, and faculty families receive design consultation and are assisted in the fabrication of a vehicle for the scramble (the kinetic sculpture race at the OKF). The OKF started in 2010 with a total attendance of 60, and in 2014 it had approximately 2200 participants. Multiple interviews and articles. www.oxfordkineticsfestival.org

MAKETANK Year-Round Programming

I facilitate and manage community programs that occur year-round but have an exposition/exhibition at the OKF. These cross-disciplinary connections feature collaborations between Miami University (students, professors, chairs, and deans), regional k-12 schools (administrators, teachers, students), local institutions (public libraries, museums, local businesses, civic leaders, arts organizations, youth centers, big brothers/big sisters), and professionals (artists and engineers). Outcomes include arts-based STEM (STEAM) enhancements for various levels of education including the MAKETANK First Grade Balance and Motion project, a MAKETANK Middle School Engineering Club, a MAKETANK Special Services experience, the MAKETANK 9th grade physical science initiative, and an after school MAKETANK Big Brothers/Big Sisters Shadow Puppet Theater Project. Projects that involve university students or faculty have created new service-learning opportunities. www.maketankinc.org

MAKETANK Projects (MTP)

These MTI projects use the MAKETANK Projects space in College Corner, Ohio (a multi-use community studio and exhibition space) as the conceptual and physical site for events including workshops, performances, exhibitions, design charrettes, and community art-interventions. These were presented in research presentations at the International Sculpture Conference and the Mid-America College Art Association, both in 2012 (see Research Presentations) and in an interview for the Design Recharge Show (see Exhibition Reviews, Interviews, and Works Cited in Publications). www.maketankprojects.com

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| 2014 | Exhibition: New Work by Jahni Ittel (3 week) |
| 2013 | Mr. Phukamakae. Performance and site-specific exhibition of work from five Ohio artists (Tracy Featherstone, Craig Clements, Roscoe Wilson, Andrew Au, and Jenn Purdum) who were locked inside MAKETANK Projects for 30 hours. Interview (Krause) |
| | Exhibition: Suspended Resources. Work by Alysia Fischer (3 week) |
| 2012 | Live Public Drawing. 35 professional artists, students, and community members gathered for a one-night marathon of drawing. Artists worked in shifts and drew onto overhead projectors, which projected their drawings onto the storefront of the exhibition space (viewable from the street) |
| | Exhibition: New Work by Loring Taoka (3 week) |
| | Exhibition: Spectacular Wanders. Work by Alycia Obermeyer (3 week) |
| 2011-Present | Pancake Dialogs. "Brainstorming meals" with artists and local citizens to generate engaging public art. (14 dialogs been held since 2011) |

2) Howdy/Hej-hva så?

During my leave in the Fall of 2013 I focused on the topic of alternative/intentional communities (those based on shared ideology) and crafted unique living/learning events to research their organization and social systems.

- In August I attended the Burning Man Project (an 8 day social experiment of 68,000 people in Nevada) and performed as a mobile repair-man (Mr. Fix It) on a custom bike workshop/studio.
- In September I lived with my wife and my (then 18-month old) son on a boat in an intentional, co-boating community called Skibbroen in Copenhagen, Denmark, where we interviewed residents and held pancake dialogs to gather personal accounts of their plight against impending development.
- In October I began a research residency and we moved into a flat in the self-proclaimed autonomous free-zone known as Christiania built on a derelict military base in downtown Copenhagen (see Artist Residencies). I interviewed the Christianites to gain insight about their battles with the Copenhagen government and police (because of the cannabis market that exists in Christiania as well the real-estate values of the land they occupy).

The complexity of all research events prompted us to create a performative project, during which we became characters in complex narrative performed daily for one week in October. We founded Howdy/Hej-hva så, a (fictitious) pioneering intentional community with a population of 3. www.rodnorthcutt.com

- We created bright yellow clothing from thrift store fabric, migrated from Christiania to a Værsele 101 (an exhibition space in downtown Copenhagen) by cargo bicycle, and established an intentional community based on the ideologies of social happiness, cultural generosity, and resourceful making.
- We created videos of our culture in action in Copenhagen in our cultural dress
- We held an open house (art opening) on Copenhagen's culture night
- We lived in the exhibition spaces, but when we were not there we screened our videos
- We went into the city to cook "American" pancakes on a borrowed mobile bike-kitchen. They were free for passers-by who were willing to discuss the dynamics of intentional living with us.
- We eventually conceded that our community would cease and that Howdy/Hej-hva så? would assimilate into the greater global society, so we ended the performance with a live drawing night public event (art closing).

All narratives were documented and exhibited through social media. Documents from this event were left in Værsele 101 as an exhibition (Howdy/Hej-hva Så?). This event was presented at the South Eastern College Art Conference in a performative presentation/community meal in 2013 (see Research Presentations).

3) Design-build

Coordination and management of collaborative, participatory fabrication of community architecture.

2013 *Everyone Needs a Home*. This event involved the creation of "rat-house kits," assembled by local high school students in Greensboro, North Carolina, during a workshop focused on access to shelter.

2012 – Present Antioch Organic Farm Public Tea Shelter. This connects Yellow Springs, OH citizens with architects, artists, and students to create an innovative public meeting place. Community planning prompted the creation of an international, public tea-house. Collaborators include artists Sara Black and Jillian Soto, and architect Charlie Vinz. Expected completion in 2014. Review (Szempruch)

COMMISSIONS

2011 *Skills, Shorelines, and Ships*, a three part wood sculpture, designed, created, and installed May through August, partially, publically fabricated on site. Commissioned by the Astor Neighborhood Association in conjunction with the City of Green Bay, WI for installation on the shore of the Fox River, the proposal was juried by community members. This was supported by a credit workshop (see Teaching and Academic Advising). Review (Morell), Television interview (WLUK and WBAY)

2010 Indigenous Animals of Hot Springs National Park. Illustrations for use in print materials commissioned by the National Parks Service at Hot Springs National Park, Arkansas.

SOLO EXHIBITIONS

NATIONAL

2011 Art League Houston, TX, *Indigenous Genius: The R.W. Northcutt Collection*, Juried, Review (Waggoner, Schultze), Radio Interview (KUHF)

2010 Parkland Art Gallery, Parkland College, Champaign, IL, *A Natural History of Fabrication: Recent Works by Rod Northcutt*, Juried, Television Interview (PCTV)

2009 Lee Gallery, Miami University, Oxford, OH, *Tunnelworks: Thirteen Ways of Looking at a Groundhog*, Invitational

1708 Gallery, Richmond, VA, *Indigenous Genius*, Juried, Review (Ryan)

Winner Gallery, Stone Quarry Hill Art Park, Cazenovia, NY, *Condida Bestia (Making Animals)*, Invitational, Review (Rushworth)

2008 Urban Institute for Contemporary Art, Grand Rapids, MI, *Rod Northcutt: Controlled Commensalism*, Juried

2002 Conduit Gallery, Dallas, Texas, *Rod Northcutt: M.U.D.T.*, Invitational, Review (Kutner)

REGIONAL

2014 Fitton Center for Creative Arts, Hamilton, OH, *Earth and Sky*, Juried, Review (Lynch)

GROUP EXHIBITIONS

INTERNATIONAL

2013 *Howdy/Hej-Hva Så?*, Værelse 101, Copenhagen, Denmark, Invitational

2007 *Environmental Resident Exhibition*, I-Park, East Haddam, CT, Juried

2006 *Golden Opportunity*, Ethical Metalsmiths, Chicago, IL (Society of North American Goldsmiths Conference at the Barbican Center) and London, England (Association of Contemporary Jewellery) and online (June 2006 to present): www.ethicalmetalsmiths.org, Juried

NATIONAL

2012-14 *Two Kinds of Funny (travelling exhibition)*, 1) Meyers Gallery, University of Cincinnati, Ohio, 2) University of Montevallo, Alabama 3) Shepherd University, West Virginia, and 4) Ball State University, Indiana, Invitational

2011 *Of House and Home*, Whole Gallery, Baltimore, MD, Invitational

2010 *Small Works: Art + Object*, Marty Walker Gallery, Dallas, TX, Invitational, Review (Simek)

2009 *Perfect Fit*, Fuller Craft Museum, Brockton, MA, Juried, Review (Brown)

2008 *Human intervention in the Industrial Landscape*, Carving Studio & Sculpture Center, West Rutland, VT, Juried

Art on Paper, Long Beach Island Foundation of Arts and Sciences, Loveladies, NJ, Juried

Relative Environment, Empire Fulton-Ferry Park, Brooklyn, NY, Juried, Review (Haber)

Composting Good and Evil, Ethical Metalsmiths, Society of North American Goldsmiths Conference, Savannah, GA and online (March 2008 to present) www.ethicalmetalsmiths.org, Juried

The Oath of the Horatii, Stone Quarry Hill Art Park, Cazenovia, NY, Invitational, Permanent installation

Political Craft, The Society for Arts and Crafts, Boston, MA, Invitational

Great Lakes Drawing Biennial, Eastern Michigan University Gallery, Ypsilanti, MI, Juried

Origins, Fox Art Gallery, Philadelphia, PA, Juried

Gestures of Resistance, Gray Matters Gallery, shown in conjunction with a College Art Association panel of the same name, Dallas, TX, Juried

2007 *Still Flying*, Empire Fulton-Ferry Park, Brooklyn, NY, Juried, Review (Taylor)

The Art of Tools, The Society for Arts and Crafts, Boston, MA, Invitational

Biennial 24, South Bend Regional Museum of Art, South Bend, IN, Juried

2006 *Drawing No Conclusions*, Urban Institute for Contemporary Art, Grand Rapids, MI, Juried

Connections, Ben Shahn Gallery, Wayne, NJ, Juried

Alameda National, Alameda Arts Center, Alameda, CA, Juried

2003 *Siting Sculpture*, Dallas Center for Contemporary Art, Dallas, TX, Invitational, Review (Heinkel-Wolf, Daniel), Radio Interview (KERA/NPR), Book citation (Bielstein)

2002 *Animals in Art*, Penelec-Bowman-Megahan Art Gallery, Allegheny College, Meadville, PA, Juried

Hijinx, Arlington Museum of Art, Arlington, TX and University of Texas Dallas Gallery, Dallas, TX (two venues), Invitational

1999 *Modern Stations: Haley Bates and Rod Northcutt*, Conduit Gallery Annex, Dallas, Texas (two-person), Invitational

REGIONAL

2013 *Artists as Activists*, Northern Kentucky University, Highland Heights, KY, Invitational

The Art of Paper, Miami Downtown Gallery, Hamilton, OH, Invitational, Review (Jones)

Artspace Invitational, Historic Mercantile Lofts, Hamilton, OH, Invitational

Miami University Faculty Exhibition, Miami University Museum, Oxford, OH, Associational

2011 *Encore*, Memorial Hall, Cincinnati, OH, Invitational

2010 *Craft Summer Faculty Exhibition*, Hiestand Galleries, Miami University, Oxford, OH, Invitational

2008 *Faculty Exhibition*, Bevier Gallery, Rochester Institute of Technology, Rochester, NY, Invitational

2007 *Faculty Exhibition*, Bevier Gallery Rochester Institute of Technology, Rochester, NY, Invitational

Material Exchange (putting) Green Design Competition, (viewers' choice award), Experimental Station, Chicago, IL, Juried, Television interview (WTTW)

- 2006 *Material Exchange: Biographical Extensions (collaboration)*, 12 x 12 Space, Museum of Contemporary Art, Chicago, IL, Invitational
- 2004 *Romance* (Ten by Ten), Chicago Theater, Chicago, IL, Invitational
For the Birds, Clarke House, Chicago, IL, Juried
- 1999 *CUT Show*, Charlie Uniform Tango, Dallas, TX, Invitational

EXHIBITION REVIEWS, INTERVIEWS, AND WORKS CITED OR INCLUDED IN PUBLICATIONS

- 2014 "Kids around Tri-State gearing up for 2014 Oxford Kinetics Festival." WLWT Cincinnati, OH. 30 Mar 2014 (TV interview)
 "Oxford Kinetics Festival." *Local 12 News*. WKRC Cincinnati, OH. 4 Apr 2014 (TV interview)
 "2014 Oxford Kinetics Festival kicks off Sunday." Fox 19 WXIX, Cincinnati, OH. 4 Apr 2014 (TV interview)
 Epple, Aaron, "Oxford Kinetics Festival celebrates energy in motion." *Oxford Press*, 2 April 2014, A3 (newspaper, image shown)
 Staff Writer, "Kinetics Festival returns to Oxford April 6." *Oxford Press*, 6 Mar 2014, A3 (newspaper, image shown)
- 2013 Northcutt, Rod: Pancake Dialog, Alternative Community. Interviewed by Dianne Gibbs. Design Recharge Show. Web. 17 Oct. 2013.
 Jones, Richard O., "Paper Sculpture Exhibit Recalls Hamilton's Past." *Journal-News*, 11 April 2013, A3 (newspaper, image shown)
 Lynch, Greg, "Installation of Earth and Sky Exhibition at Fitton Center." *Journal-News* 22 Dec 2013, A3 (newspaper, image shown)
 Szempruch, Suzanne, "BLOG- Tea Pavilion." Weblog entry. Yellow Springs News. May 6, 2013. January 5, 2014 (<http://ysnews.com/news/2013/05/blog-tea-pavilion>).
 Krause, Sean, "Installation at MAKETANK Project explores childhood stories, made-up animals and a mis-pronunciation of Snuffalufagus." Weblog entry. Oxford Townie. Feb 11, 2013. January 7, 2014 (<http://oxfordtownie.net/installation-at-MAKETANK-projects-explores-childhood-stories-made-up-animals-and-a-mis-pronunciation-of-snuffalufagus/>).
 "Oxford Kinetics Festival brings out participants' creative side." *MSN News*. WLWT Cincinnati, OH. 7 April 2013 (interview, story)
 "Oxford Kinetics Festival." *Local 12 News*. WKRC Cincinnati, OH. 1 Apr 2013 (TV interview)
 Ratterman, Bob, "Currie Honored as Oxford Citizen of the Year." *Journal-News*, 27 Dec 2013, A3 (newspaper)
 Leakas, Margeaux, "'Scramble' is on for upcoming Kinetics Festival." *Oxford Press*, 28 March 2013, A3 (newspaper)
- 2012 Paxson, Ken, "Kinetics Fest Puts Ideas in to Motion." *Oxford Press*, 30 March 2012, A3 (newspaper, images shown)
- 2011 Waggoner, Allison. "The Wooden Menagerie." *Houston Press*, 4 August 2011, A3. (newspaper, image shown)
 Schultze, Troy, 9 Aug 2011, "The Double Meaning of 'Woody': R.W. Northcutt's 'Indigenous Genius' Mixes Wooden Shoes, Sex Toys." *The Houston Press Art Attack Blog*, 28 Jan 2012, http://blogs.houstonpress.com/artattack/2011/08/the_double_meaning_of_woody_rw.php (web review, image shown)
 Morell, Alex. "Boats bring art to shore of Fox River in Green Bay's Astor neighborhood." *Green Bay Gazette*, 31 July 2011, A3. (newspaper)
 "Rod Northcutt: Indigenous Genius," For Arts Sake, *PCTV Parkland College* (Champaign-Normal, IL, Dec

- 2011). (video interview)
- Ghosn, Saad. "Challenging Problematic Systems to Improve Relationships: Rod Northcutt uses animals and nature to reference social concerns." *StreetVibes*, 1 April 2011, A3 (newspaper, multiple images shown)
- Ghosn, Saad. Ed. "For a Better World 2011: Poems and Drawings on Peace and Justice by Greater Cincinnati Artists." (Cincinnati, OH, Ghosn Publishing 2011).
- "Indigenous Genius: The R.W. Northcutt Collection." interviewed by Bob Stevenson. KUHF, 1 Aug 2009, 2011, <http://www.thefrontrow.org/articles/1312318405-Art-League-Houston---Indigenous-Genius-by-R.W.-Northcutt.html> (public radio station interview)
- "New Art on the Fox River Trail." *Fox News*. WLUK Green Bay, WI. 28 Jul 2011 (interview, story)
- "Green Bay Unveils Artwork Along Fox River." *ABC News*. WBAY Green Bay, WI, 28 Jul 2011. (interview, story).
- 2010** Simek, Lucia, "Small Work: Art + Object at Marty Walker Gallery," *Glasstire*, 2010, <http://glasstire.com/2010/12/11/small-works-art-object-at-marty-walker-gallery/> (23 Jan 2012) (web review).
- Bush, Carla, "One on One with Rod Northcutt: Multi-media Artist," *Buzz Magazine*, 18 Nov, 2010 (newspaper interview).
- 2009** Ryan, Paul. "Jeremy Drummond + Rod Northcutt," *Art Papers Magazine*, July/Aug 2009.(review, Image shown).
- Rushworth, Katherine. "Analogous Lives of Humans," *Syracuse Post Standard*, 19 July 2009, A3 (review, image shown).
- Brown, Joel. 5 June 2009, "At Fuller Craft in Brockton, it IS the shoes," Hubarts, 28 Jan 2012, <http://www.hubarts.com/weblog/2009/06/at-fuller-craft-in-brockton-it-is-the-shoes.html> (web review).
- 2008** Haber, John, 2008 "Jeff Koons, Chris Burden, and the Parks" *New York Art Crit*, 28 Jan 2012, <http://www.haberarts.com/summer08.htm> (web review)
- "Putt-putt." *ArtBeat Chicago with Phil Ponce*. WTTW Chicago Public Television, Chicago, Illinois, 28 Feb 2008. (television interview).
- 2007** Taylor, Kate. 29 Jun 2007, "Artists Stand Ground as Waterfront Changes," *The New York Sun*, 28 Jan 2012, <http://www.nysun.com/arts/artists-stand-ground-as-waterfront-changes/57573/> (web review, image shown).
- Bayne, Martha and Kenny, Heather, "The Nest Issue": Rod Northcutt and Erin Hogan," *The Chicago Reader*, 27 Apr 2007, A3 (feature article, multiple images shown).
- 2006** Bielstein, Susan. *Permissions, A Survival Guide: Blunt Talk about Art as Intellectual Property*. Chicago: University of Chicago Press, 2006. (book, image shown).
- 2003** Heinkel-Wolfe, Peggy. "Sitting (sic) Sculpture: The Dallas Center for Contemporary Art." *Art Lies Magazine*, Issue 41, Fall 2003 (review).
- Daniel, Mike. "Siting Sculpture at the Contemporary." *Dallas Morning News*, 31 Oct 2003, A3 (newspaper)
- "Site Specificity." Interviewed by Catharine Cuellar. KERA/NPR, 12 Oct 2003
- 2002** Kutner, Janet, "Bringing a Better Design to Dinner," *Dallas Morning News*, 13 Nov 2002, A3 (newspaper, image shown)

RESEARCH PRESENTATIONS

The communication that supports and disseminates my research occurs at multiple sites. While the work exhibited in galleries communicates through its form, the collaborative community projects often take a different route to viewership. The collaborative events I design are experienced by community members who reside primarily in Ohio and Indiana (near MAKETANK Projects), and are both applicable and applied elsewhere. The events and sculptures connect with a

national/global community. When I present these models and projects at professional conferences, academics are able to take this methodology back to their respective schools and communities.

- 2014 Active-active: MAKETANK's Oxford Kinetics Festival**, Mid-America College Art Conference (MACAA), San Antonio, TX (presented October 2014)
- 2013 Pandekagerdialogerne**, Southeastern College Art Conference, Greensboro, NC
- 2012 Bottom-up: Artist initiated methods for the ideation and creation of public sculpture**, International Sculpture Conference, Chicago, IL
- Lots of little papers pinned to the wall: Mapping dialogical art as it happens, not as it once was**, Southeastern College Art Conference, Durham, NC
- Bottom-up: Artist initiated dialogical methods for ideation and creation of public sculpture**, Mid-America College Art Conference, Detroit, MI
- Alternative Models for Public Art**, Wheaton College, Wheaton, IL
- 2011 From Need and For Protest: Motivations for Urban Gardening**, Society of Architectural Historians Conference, New Orleans, Louisiana (refereed)
- When is it worth it?** Southeastern College Art Conference, Savannah, Georgia (panel chair)
- Rod Northcutt: Recent Work**, Towson University, Baltimore, Maryland
- 2010 Rod Northcutt: Collaborative Sculpture**, Sculpture Department, Queensland College of Art, Griffith University, Queensland, Australia
- 2009 Patching the Rift: Cultural-creative Approaches to Making-based Education**, Southeastern College Art Conference, Mobile, Alabama
- 2008 Making and Faking: Gestures of Resistance**, College Art Association, Dallas, Texas
- Crossing Over: Synthetic Approaches to Teaching** Southeastern College Art Conference, New Orleans, Louisiana (panel chair)
- 2007 Making and Faking: Industrial Distillation of the Crafted Mark.** Southeastern College Art Conference, Charleston, West Virginia
- Molyneaux's Paradox**, FATE annual conference, Milwaukee, Wisconsin
- Visiting Artist: Recent Work**, Wayne State University, Detroit, Michigan
- Visiting Artist: Recent Sculpture**, South Bend Regional Museum of Art, South Bend, Indiana (in conjunction with exhibition)
- 2006 3-D Fundamentals: Making-based Teaching**, Tri-State Sculptors Annual Conference, Martinsville, Virginia

Inclusive Architectural Design: Success and Failure in Symbiosis,
(SE Chapter) Society for Architectural Historians Annual Conference, Auburn, Alabama

Form Follows Fabrication (In That Order), Mid-Atlantic College Art Association and
Southeastern College Art Conference, Nashville, Tennessee

2005 **“Critic’s Choice: Jacob Hashimoto”** (co-written with Erin Hogan). Chicago Reader, 9 Dec

EXTERNAL FUNDING

- 2014 Butler County Rural Electric Community Connections (co-written) Grant supporting Oxford Kinetics Festival, \$645
- 2013 Ohio Arts Council/National Endowment for the Arts (co-written) Project Grant supporting Oxford Kinetics Festival, Scope: State, \$ 3100
Oxford Community Foundation (co-written) Grant supporting Oxford Kinetics Festival, Scope: Regional, \$2000
Efroymsen Award (co-written) Grant supporting Oxford Kinetics Festival, Scope: Regional, \$5000
ArtsWave (co-written) Project Grant supporting Oxford Kinetics Festival, Scope: Regional, \$5000 awarded
Miami Tallawanda Partnership Stipend (co-written) supporting the Oxford Kinetics Festival, Scope: regional, \$1000
- 2012 Oxford Community Foundation (co-written) Grant supporting Oxford Kinetics Festival, Scope: Regional, \$1500 awarded
- 2011 ArtsWave (co-written) Grant supporting Oxford Kinetics Festival, Scope: Regional, \$3200 awarded
- 2007 I-Park Environmental Art Grant, Scope: international, \$3000 awarded
Illinois Arts Council Fellowship, Scope: Illinois residents, \$7000 awarded
- 2006 Hagley/Winterthur Research Grant, Scope: International, \$2400 awarded

INTERNAL FUNDING

- 2014 Family Fund (formerly Parents Fund) Grant supporting Oxford Kinetics Festival, \$2000
- 2013 SCA (now CCA) Scholarship and Teaching Grant, \$2175
Parents Fund Grant supporting Oxford Kinetics Festival, \$2000
- 2012 Sharply Focused Project Grant, Howe Center for Writing Excellence (Miami), \$2000
SFA (now CCA) Scholarship and Teaching Grant, (co-written with Helen Armstrong), \$5000

ARTIST RESIDENCIES

- 2013 **Christiania Researcher in Residence, Christiania, Copenhagen, Denmark** (four weeks awarded) Collaboratively developed *Howdy/Hej-hva så?*
Elsewhere, Greensboro, North Carolina (Two weeks awarded) Built and performed *Everyone Needs a Home*.
- 2009 **National Parks Service at Hot Springs National Park, Hot Springs, AR** (four weeks awarded) Developed *Tunnelworks* exhibition.

- Sculpture Center and Carving Studio, West Rutland, VT** (one week) Constructed a foot-powered sapling lathe and forged lathe tooling for the *Unplugged* series.
- 2008 Stone Quarry Hill Art Park, Cazenovia, NY** (one month) Constructed *The Oath of the Horatii* (site specific sculpture).
- 2007 I-Park Artists' Enclave, International Environmental Residency, East Haddam, CT** (three weeks) Constructed *Arborventions*.
- Oxbow, Saugatuck, MI** (one week) I was the visiting artist and researched "Making and Faking"
- Virginia Center for Creative Art, Amhearst, VA** (one month) Constructed sculptures for *Indigenous Genius*.
- 2006 Vermont Studio Center, Johnson, VT** (one month) Created drawings and sculpture for *Indigenous Genius*.

FUTURE RESEARCH

My recent research has spoken to, and even generated, alternative and progressive social connections and interactions by using art processes to make work that is publically exhibited or to create events that involve public participation—in all cases, the public is critical in my work. I consider some of my recent initiatives (such as the local community engagement of MAKETANK Projects) to be test cases for larger, more impacting dialogical projects. My plan is to continue the successful research that I have begun, but to advance it to a level that will engender connections with an ever-increasing, national and international community of participants. So, while I will continue to develop innovative community programming at a regional level, I will exhibit my own sculpture, and plan to present professionally on its content and outcomes. My overarching goal is to increase the scope and impact my work by connecting with isolated communities and engaging new audiences with whom I am less familiar and comfortable.

MAKETANK Inc. will continue to grow as I develop its three initiatives: The Oxford Kinetics Festival, MAKETANK Year-round Programming, and MAKETANK Projects. I will continue to co-direct the Oxford Kinetics Festival, and in 2015 year we expect to double attendance and programs and will move to a two-day event to include a day of skill-sharing. Regarding the Year-Round Programming, I will continue to create collaborations and will therefore facilitate and manage the creative, educational projects that help STEM evolve to STEAM with the addition of an A for art. By May of 2015 we plan to launch MAKETANK Mobile, a reconfigured airstream trailer that will take artistic and need-based programming to isolated areas (both rural and urban). MAKETANK Projects will also see growth. Three exhibitions are scheduled for 2014 as well as multiple workshops, film screenings, and pancake dialogs.

For my work to have the greatest impact, I cannot simply work regionally—mobility and outreach will prove to be critical to my projects' success and my personal advancement in the field. For the international sphere, I am collaborating with two other artists in Hamburg, Germany in preparation for a group exhibition in 2014. Nationally, I will continue to promote community skill-sharing by teaching my "unplugged woodworking" courses, but in addition to the course that I will teach at Yestermorrow Design/Build School, I will also teach one in Baltimore as part of a multifaceted, dialogical skill-sharing event hosted by the Station North Tool Library in July, 2014. Regionally, my team of collaborators and I will complete the Antioch Organic Farm Public Tea Shelter in Yellow Springs, Ohio by August 2014.