

Curriculum Vitae

Amy DiGennaro
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Education

- 2014 **Adler Graduate School of Counseling Psychology, Richfield, Minnesota**
MA earned in Counseling Psychology with specializations in Art Therapy and Marriage and Family Therapy. My practice will combine Adlerian, Narrative and Buddhist and Feminist therapies in addition to Art Therapy approaches. I plan to work with both individuals and groups. I completed 700 clinical field hours as an Art Therapy Intern with the University of Minnesota Amplatz Children's Hospital in the Children's Day Therapy Program.
- 2014 **Evanston Family Therapy Center, *Advanced Yearlong Narrative Course, Evanston, IL,***
Currently part of an eight-person cohort certificate program in Narrative theory and practice taught by international teachers and narrative practitioners Jill Freedman, MSW and Gene Combs, MD, authors of numerous publications including *Narrative Therapy: The Social Construction of Preferred Realities*.
- 2013 **Evanston Family Therapy Center, *Yearlong Narrative Course, Evanston, IL,*** Eight-person cohort certificate program in Narrative theory and practice taught by Jill Freedman, MSW and Gene Combs, MD.
- 2013 **Evanston Family Therapy Center, *The Craft and Art of Narrative Therapy Enquiry with David Epston Evanston, IL,*** Two-day intensive training with narrative therapy co-founder, David Epston.
- 2011 **Kenwood Therapy Center, *Narrative Therapy Spring Intensive: Addressing Trauma with Individuals, Families and Communities,*** with David Denborough, Director of Dulwich Center, Adelaide, Australia and Walter Bera PhD, Kenwood Center
- 1998 **Rutgers University, *Mason Gross School of the Arts: New Brunswick, New Jersey***
MFA earned, Summa cum Laude, in an interdisciplinary graduate program in Studio Fine Art, focusing on Painting, and Drawing with a concentration in critical/theoretical discourses and Performance. Produced written thesis and exhibition, participated in Sophomore Student Review, Admissions Portfolio Review, and Faculty Hiring Committee.
- 1992 **Sotheby's Educational Studies, *American Arts Course: New York City, New York***
Accredited nine-month graduate course focusing on Fine and Decorative Arts from Pilgrim portraits to Post-Modernism with an emphasis on scholarship and connoisseurship. Included: internship in Sotheby's Latin American Paintings Department, researching and writing catalog essays for Metropolitan Museum of Art and Leigh Keno Gallery, direct study of artworks in private collections, museums and galleries.
- 1990 **Syracuse University, *College of Visual & Performing Arts: Syracuse, New York***
BFA earned in Painting with concentrations in Art History and Ceramics, with additional study in Drawing, Printmaking, Artists' Materials and Techniques, Art Philosophy, Criticism and Theory. Honors: Dean's List, Mary L. Within Memorial Drawing Award, Syracuse University Student Government Association Leadership Award, Studio Arts Award.

Awards

- 2007-08 *McKnight Visual Artist Fellowship*, McKnight Foundation, Minneapolis, MN
- 2005-06 *Artist Initiative Grant*, Minnesota State Arts Board, St. Paul, MN

Exhibitions

- 2011 *True Stories: Drawings from the Archive of Feelings*, Solo exhibitions at the Phipps Center for the Arts, Hudson, WI
- 2010 *You and Yours*, Group Exhibition curated by Patricia Briggs, Tweed Museum, Duluth, MN
- 2008 *Solo Exhibition*, 101 Gallery, University of Wisconsin, River Falls, WI
- 2008 *McKnight Visual Artist Fellowship Exhibition*, MCAD Gallery, Minneapolis, MN. Catalog essay by Lauren O'Neill Butler.)
- Ongoing *MNartists.org*, online gallery featuring several of my works, a joint project of the McKnight and the Walker Art Center
- 2006 *Visual AIDS: Postcards from the Edge*, Sikkema Jenkins & Co., New York, NY
- 2006 *BirdxBird 5, Avian Portrait Project*, Northrup King Building, Minneapolis, MN
- 2006 *GLBT Art Show*, Kagin Commons, St. Paul, MN
- 2004 *Interplay*, Macalester Gallery, St. Paul, MN
- 2004 *BirdxBird 3, Avian Portrait Project* MN State Fairgrounds, Minneapolis, MN
- 2004 *Hysteria*, Soo gallery, Minneapolis, MN
- 2003 *Baeumler/DiGennaro/Willcox*, Macalester Gallery, St. Paul, MN
- 2002 CVA Gallery, St. Paul, MN
- 2000 Robin Gallery, Robbinsdale, MN
- 1998 Mason Gross Gallery, New Brunswick, NJ
- 1994 Westport Arts Center, Westport, CT
- 1993 Eureka Gallery, Syracuse, NY
- 1991 World Tattoo Gallery, Chicago, IL
- 1990 Smith Gallery, Syracuse, NY

Reviews

Klefsad, Ann. *All in the Family*. MNartists.org. August 4, 2010. <http://www.mnartists.org/article.do?rid=269790>

Abbe, Mary. *Poignant Narratives: Paintings, Drawings and Sculpture by McKnight Grant Winners are Showcased at Minneapolis College of Art and Design*. The Minneapolis Star Tribune. July 10, 2008. <http://www.startribune.com/entertainment/art/24315494.html>

Schmid, Christina. *Monsters, Maps, and Marginalia*. The Rake Mazine. July 7, 2008. <http://www.rakemag.com/blogs/-thousandth-word/2008/07/monsters-maps-and-marginalia>

Helms, Marisa. *Personal and Cultural Narratives Drive McKnight Fellows*. MinnPost. July 2, 2008. http://www.minnpost.com/marisahelms2008/07/01/2435personal_and_cultural_narratives_drive_mcknight_fellows

Klefsad, Ann. *Story's Triumph*. MNartists.org. July 28, 2008. <http://www.mnartists.org/article.do?action=print&rid=199773>

Abbe, Mary. *Don't Panic*, review and image, The Minneapolis Star Tribune, February 27, 2004.

Spicer, Jakki. *Jakki Spicer does not become hysterical in her fascinating description and analysis of another intriguing thematic group show from Soo VAC, provider of bright colors and dark ideas*, Review, www.mnartists.org, February 2, 2004. <http://mnartists.org/article.do?rid=33508>

Teaching Experience

College/University Level:

2012 **Academic Faculty, *Drawing I and Painting I, Minneapolis Community & Technical Colleges, Minneapolis, MN*** See descriptions for Drawing I and Painting I below

2009-2011 **Academic Faculty, *Drawing I and II, University of Wisconsin-River Falls, River Falls, WI***
See descriptions for Drawing I and II below

2009 **Visiting Instructor, *Fine Arts Program, CVA, St. Paul, MN***

Drawing IV: Non-Traditional Drawing: This course explores the idea of drawing as an analogue to activity and thought. Emphasis is placed on process and experimentation as students explore a broad range of materials, tools, media, and contexts for drawing. Conceptual problems are explored through various acts of drawing that may take the form of any mode of visual presentation acceptable to the problem of contemporary art. Students build critical thinking skills based on visual problem solving concepts pertinent to historical and contemporary art. Communication skills are developed through rigorous critique and defense of each student's artwork. Students strive toward an understanding of the greater cultural and historical ramifications of their artwork and their careers as artists.

Drawing V: Contemporary Approaches to Drawing: See below (CVA 2001-04)

Building upon previous skills, this course further investigates drawing as a primary mode of expression. A strong focus is placed on concept development as students respond to specific assignments that engage a broad range of cultural issues, ideas and themes such as: the body, identity, time, space, place, language and science. Individual aesthetic and expression are developed. Students continue to hone their ability to articulate their ideas through critique presentation and development of artist's statements.

Drawing VI: The goal of this course is to facilitate challenging, individual directions in drawing and a critical involvement in the creative process. Strong emphasis is placed on the practice of drawing in a Post Modern context. Students are expected to be engaged in the contemporary dialogue on drawing through reading assignments related to drawing and arts criticism, exposure to visiting artists, and field trips to relevant exhibitions. An understanding of contemporary issues, historical approaches and technical/formal concerns inform the student's exploration. Artist's statements are developed in conjunction with work completed during the semester.

2008-2011 **Adjunct Professor, *Graduate Program, Continuing Studies, Minneapolis College of Art and Design (MCAD) Minneapolis, MN***

Graduate Critique Seminar: Graduate Critique Seminar offers a rigorous and demanding framework within which graduate students develop their work through participation in discussion and critique of their work and the work of their community. The seminar focuses on developing studio practice methodology including form, content and meaning of the work. Further, an examination of context for the work, both historical and contemporary, of the individual and the group is explored through discussion and critique. Visiting artists assist in broadening the range of possibilities for the discussion.

Continuing Studies: Advanced Drawing: See description for Drawing II below (2002-2008 Macalester College)

2002-2008 **Visiting Professor of Art, *Studio Art Program (Drawing, all levels) Macalester College, St. Paul, Minnesota***

Drawing I: Art is a way of making sense of the world, and drawing can be the first step in that process. In this class students learn basic drawing techniques, using traditional materials. Our emphasis is on observation as well as exploration and expansion in students' use of drawing materials and techniques. The goal of this course is not for students to create "nice" or photo-realistic drawings. I want them to develop a range of visual and technical vocabulary and challenge themselves to really see and translate observation into inventive, expressive, thoughtful drawings.

Drawing II: This course seeks to expand the student's visual vocabulary and inventive capacities. Using a wide range of drawing materials and techniques to create projects that are increasingly complex, we will explore the medium concentrating on how to develop subject matter into content. Through class readings, critiques and discussions students will develop their critical/theoretical vocabularies in order to situate themselves within contemporary and historical contexts of drawing.

Mixed Media Drawing: This continuing level drawing class will focus on mixed media and interdisciplinary art practices. Using historical and contemporary art as a springboard, we will explore the intersection of drawing with other modes of art making, such as: painting, collage, printmaking, installation, sculpture and performance to build formal, conceptual and expressive art-making skills.

2001-2004 Visiting Instructor, Fine Arts Program, CVA, St. Paul, Minnesota

Drawing V: This upper level drawing course provided a framework within which advanced students developed their creative voices. Using a range of materials and techniques, the varied practices of drawing were explored. Students often combined media to explore the possibilities of interdisciplinary pursuits. Through class readings, critiques, discussions and seminars students developed critical and theoretical vocabulary to situate themselves within the contemporary and historical contexts of drawing.

Painting I: In this introductory painting course, students developed their understanding of painting as a means of expression. Through studio work focusing on the elements and principles of design with an emphasis on color, students explore the possibilities of subject matter, form and content in oil painting. Class readings, slide lectures and students' presentations of painters aimed to increase their visual and intellectual vocabularies.

Honors Courses: As part of a pilot program at CVA, I created an embedded honors component for my classes. I worked with selected honors students to deepen their experience of the course material as well as challenge them to take on advanced work both practical and critical/theoretical.

Thesis Advisor: As a senior thesis advisor, I critiqued and counseled seniors as they create their thesis exhibitions, papers and presentations.

2004 Adjunct Professor, Split Rock Arts Program, Univ. of Minnesota, Minneapolis, MN

Summer workshop for continuing and graduate students designed to give participants tools for creating or expanding narrative content in their work. Using a variety of compositional and conceptual approaches, students examined the expressive potential of storytelling and various forms of narrative structure, including single pictorial field images, double image or diptych, and sequential work. We also considered contemporary approaches to narrative through the use of disjointed narrative and formal techniques such as layering, framing, overlap, and pastiche. Using traditional drawing materials and techniques, though mixed media or interdisciplinary methods, participants learned the communicative possibilities inherent in specific media and forms, including nontraditional approaches such as transfer, tracing, collage, and projection. Through slide presentations, readings, process sketchbooks, individual work time, group discussions of works in progress, and one-on-one conferences with the instructor, participants were given a framework for creative development and learn strategies for developing, interpreting, and discussing their work.

2000 Adjunct Professor, Women in Art: Brock University, St. Catharines, Ontario, Canada

Created third-year art history course and syllabus focusing on the contributions of women to the visual arts from the renaissance to the present. Slide lectures, class discussions, readings and seminars concentrated on women's art production with a particular emphasis on twentieth century art, criticism and theory. Taught from a feminist/multicultural perspective, this course dealt specifically with issues of race, class, gender, sexuality and disability. Developed students' art writing and analysis skills through museum and gallery visits, papers and class discussion/seminar.

1996/98 Lecturer, Drawing Fundamentals: Mason Gross School of the Arts, New Brunswick, New Jersey

Created syllabus, prepared/presented slide lectures familiarizing students with historical and contemporary drawings and related artworks. Taught basic techniques enabling students to utilize skills to: express ideas/themselves, diagram/sketch for drawing and non-drawing works, render in 2D formats. Introduced art writing and analysis skills through museum and gallery visits, papers and class critiques.

- 1997 **Lecturer, Seminar in Contemporary Art: Mason Gross School of the Arts, New Brunswick, New Jersey**
Instructed university students in Modern and Post-Modern art history, criticism and theory. Created lecture and discussion format for individual section of larger lecture class. Prepared/presented slide, historical, critical and theoretical lectures on art from the early twentieth century to the present. Facilitated group discussions and student understanding of critical/theoretical issues.

Visiting Artist/Mentor Positions:

- 2010 **Thesis Committee Member, Minneapolis College of Art & Design, Minneapolis, MN**
Worked with graduate student in the visual arts, overseeing the development of her thesis and offering critique, support and guidance on the completion of her studio and written thesis work.
- 2007 **Visiting Artist, Graduate & Undergraduate Programs, St. Cloud State University, St. Cloud, MN**
Lectured on my work to groups of graduate students. Gave critiques to both undergraduate students and graduate students.
- 2005-
Present **Graduate Mentor, Minneapolis College of Art & Design, Minneapolis, MN**
Worked with graduate student in the visual arts, overseeing all aspects of production of work and thesis. Includes bi-weekly critiques and meetings as well as participation in the thesis committee.
- 2004,
2005,
2006,
2008 **Visiting Artist, Graduate & Post-Bac Programs Minneapolis College of Art & Design, Minneapolis, MN**
Lectured on my work to groups of graduate students. Gave critiques to both post-baccalaureate students and graduate students.
- 2001 **Visiting Lecturer, Senior Seminar: Macalester College, St. Paul, Minnesota**
Presented my artwork to graduating seniors and lectured and led a discussion of professional practices for artists, focusing on writing cover letters.
- 2001 **Visiting Juror, Student Art Exhibition: Macalester College, St. Paul, Minnesota**
Judged student art works in all disciplines, selected award recipients and critiqued the work of twenty-three graduating seniors.

Other Art Teaching:

- 2002 **Art Instructor: Powderhorn Park Community Center, Minneapolis, Minnesota**
Created and implemented a summer arts program for community children ages 6 to 12, to encourage the arts as a tool for learning and growth among the diverse Powderhorn community. Projects include visual arts (painting, drawing, bookmaking, photo, sculpture) as well as the creation of a thirty-two foot mural.
- 2001 **Art Teacher, Cartooning for Kids: Articulture, Minneapolis, Minnesota**
Children aged five and up, explored the art of cartooning from character development to the creation of strips. Students explored drawing and color techniques through their own creations as well as through examination of published cartoons. Class emphasized play and experimentation.
- 2000-
2001 **Workshop Educator: Free Arts for Abused Children: Minneapolis, Minnesota**
Developed and taught a training workshop for volunteers working with abused children in community arts programs. Volunteers learned techniques for working with abused children that encourage the creative participation of everyone involved. Methods of discussion and interpretation of works was also discussed.
- 1990-91 **Art Teacher: Greens Farms School of the Arts, Greens Farms, Connecticut**
Planned and taught art classes for children. Activities included painting and drawing in a variety of media and an outdoor pit-firing of hand-built clay pots.

College Service/Other Experience

- 2008 Site Manager for Macalester College Student Internship: Studio Assistant**
I created a position for an Art major to be my studio assistant through a Macalester College internship. As my studio assistant the student had the opportunity to: research grants, opportunities, galleries, residencies, etc; find / print reference imagery; organize reference and slide imagery; help create storage solutions for work; help prepare work surfaces; do some hands on preparatory work on images; organize images (digital, slides, etc), take photos (of me, models, work, reference); send out work for shows, etc.; matting / framing; help with promotional materials; learn about writing professional artist statements.
- 2007 Arts Representative, New Course Evaluation Committee, Macalester College, St. Paul, MN**
I was invited to be the arts representative on a committee, Chaired by Karl Wirth, to look at possible new course evaluations. The committee selected the IDEA form, which could be tailored for specific disciplines. I used those evaluations in my courses for spring 07 and met with the committee to review the process and outcomes.
- 2004- Present Member of the Allies Project, Macalester College, St. Paul, MN**
Member / participant in the Allies Project at Macalester. This project of the Lealtad-Suzuki Center for Multicultural Life which "trains faculty, staff and students to create a safe environment and community for all people regardless of sexual orientation, race, ethnicity, national origin, gender, religion, class, age, or ability." I have taken part in several roundtable discussions and trainings as a member of this project that enables me to display the Allies Project logo on my classroom and office door indicating to students that my office or classroom is a safe space for all.
- 2006 Visual Images Consultant, Lilly Project and Center for Religious and Spiritual Life, Macalester College, St. Paul, MN**
Served as a visual images consultant for the Lilly Project and for the Center for Religious and Spiritual Life at Macalester. I took part in two informal campus committees along with Lucy Forster-Smith, Tommy Woon and others including students and staff to develop recognizable imagery for their public materials (web site, etc.).
- 2004 Faculty Participant, Teach-In, Macalester College, St. Paul, MN**
Took part in a five member faculty panel to discuss how art and artists make an impact on the conversation around the war, including protest art, etc.
- 2003 Panelist/Organizer, GLBT Professionals Speak to Students, Macalester College, St. Paul, MN**
Organized and spoke on a panel for National Coming Out Week that created a forum for GLBT students at Macalester College to discuss academic and professional issues related to sexual identity.
- 1998 Workshop Administrator, Using the Web for Teaching & Learning:**
New York State Alliance for Arts Education, Albany, New York
Facilitated a series of one-day workshops throughout New York State for Arts Educators interested in accessing the World Wide Web for classroom use. Handled logistics of the workshops, assisted in teaching and provided technical support.
- 1997 Conference Coordinator, Empire State Partnerships Project:**
New York State Alliance for Arts Education, Albany, New York
On-Site coordinator for NYSAAE/ESP Conference, bringing Artists, Arts Professionals and Arts Educators together to work on projects which create networks for innovative arts education. Responsibilities included all conference logistics, advocating for conference participants and presenters, trouble-shooting and problem solving on-site in Rochester, New York.
- 1993-95 Associate Art Director, Rabbit Ears Productions, Rowayton, Connecticut**
Produced children's activity page for Sunday comic pages including: inventing activities, designing layout, writing copy, rendering instructional drawings. Assisted art director with projects such as: catalog design, advertising and promotions, product licensing and package design. Managed original art collection of over three hundred works in a variety of media. Acted as a liaison between the company and artists as well as outside designers and clients.
- 1992-93 Assistant Director, Eureka Gallery, Syracuse, New York**

Curated, designed and hung exhibitions of fine craft work in a variety of media Purchased and displayed fine crafts for retail space. Wrote and designed the gallery's newsletter, catalog and advertisements. Worked with community organization on benefit art exhibition to aid hungry families in central New York State.

**1989-90 Founder/president: Students Concerned About Rape Education,
Syracuse University, Syracuse, New York**

Created and led a student organization offering programs for students and faculty on violence against women. Integral to the establishment of the campus rape crisis center, in 1990, the group garnered media attention from The New York Times, The Village Voice and Glamour magazine, among others. The group received four awards from the student government in its first year.

Ongoing Macintosh Computer User

Programs include: Illustrator, Photoshop, FileMaker Pro Word, Excel, iMovie, iWeb, FinalCut Pro, Dreamweaver, and Flash. Professional, personal and freelance work done in fine art, web design, graphic design, and writing.