

DINA PETRILLO-HERZ

EDUCATION and CERTIFICATIONS

2011 MFA in Interdisciplinary Arts, Goddard College. Concentrations: Printmaking and mixed media. Sculpture. Focus: The intersection of Aesthetics, Ecology and Ethics.

2004 Certification to teach Precious Metal Clay, Metalsmithing workshops with J. Fred Woell. PMC and loss-wax silver casting.

1997 M.A. in Arts and Art Education, Teachers College, Columbia University. Masters Thesis: The Essential Role of Art in Adolescent Life: Art Studio Practice and its partnership with Appreciation is examined from Developmental and Critical perspectives. Studio focus: Sculpture and painting/ mixed media.

1996 New York State Certification - Art Teaching K-12. License is not current.

1989 B.A. in Human Ecology, College of the Atlantic, Bar Harbor, ME.
Concentrations: Architecture, Ecological and Urban Design
Special Emphasis: Critical theory, education and aesthetics.

1983-1986 State University of New York, College at New Paltz.
Minor: Anthropology. Concentrations: Women's Studies and Ceramics.
Archeology Field School, Member of Steering Committees.

1981-1982 New School for Social Research, New York City, part-time
Concentrations: Anthropology, Printmaking, Theater.

1981 Evergreen State College, Olympia Washington. Stage Tech/Design

1980 Naropa Institute, Boulder Colorado. Shakespeare, Theater, Asian Poetry

CONFERENCES, RESIDENCIES and WORKSHOPS

2013 "Creature Botanique: Arriving and Returning". Artist slide talk in conjunction with exhibition at Frontier Cinema, Brunswick, ME. Discussing the evolution of the "Creatura Botanica: Human and Plant Forms Conjoined" series of multi-method mixed media prints that exhibited at Castello di Galleazza in Emilio-Romagna Italy in April 2012 and its return to the US after the earthquakes in the Bologna region in May. The talk focuses on joining photographic and collagraph etching print techniques to create imagery that fuses phenomena, and also discusses related "place-based" art-making approaches like those engaged for the creation of "Human Tracks: A Collaboration Among Species" a print and sculpture installation series exploring human and company species collusion in the transformation of eco-systems.

2012 "Educating for Sustainability: Art and Science as Companion Modalities for Working with Young Adolescents", College of the Atlantic. A workshop taught with James Cole for COA students and alumni. Learner-center and inquiry-based strategies for engaging youngsters in investigations of "place" - making necessary micro/macro connections for learning about global issues.

2011 Changing Course, an invitational dinner sponsored by Artists in Context in partnership with

the Maine Arts Commission for Maine artists, entrepreneurs and innovators in the fields of renewal energy, agriculture and education. Portland Maine.

2011 Making, Meaning and Context: A Radical Reconsideration of Art's Work. Goddard College. Invited conference documenter. Initiated and implemented the use clay for recording, responding and reflecting as an alternative form of documentation with participants. Plainfield, VT

2009 Reading the Forested Landscape, workshop with Tom Wessels, New Forest Institute, Brooks, Maine

2008 Southern Graphics Conference, Virginia Commonwealth University, Richmond, Virginia.

2007 Residency in Printmaking, Vermont Studio Center, Johnson Vermont. One month of intensive studio practice and critiques focusing on an exploration of high-relief collagraph for deep embossing combined with chine colle. Fellowship with work-study.

2004 Ecology and Aesthetics of Logging Practices. Sustainable Forestry Initiative, workshops on-site, various locations in Maine.

2003 Soft Glass workshops at the Arts Center at Kingdom Falls.

1994-5 Museum Education Workshops for Teachers at The Metropolitan Museum of Art in Frank Lloyd Wright, East Asian Art, American Realism in Painting, Egyptian Art, The Art of Japan, Art and Illumination of the Early Renaissance, and African Art.

TEACHING, PROGRAM DEVELOPMENT and ADMINISTRATION

2012 "Telling Stories in Mixed Monotype", College of the Atlantic. Full-day workshop with design students and Mount Desert Island community members.

2005 - present Principal Practitioner, Post Office Studio Workshop, Belfast. ME. A working studio for the design and production of prints and luminaires Collaborating on projects with local artists; teaching printmaking and mixed media techniques, sculpture and silver work in precious metal clay; teacher mentoring; work-exchange and open studio time on etching presses. Home of the Waldo Arts Mission.

2004-present Part-time Faculty, University of Maine, The Hutchinson Center, Belfast. Teaching Sculpture Across 3 Media & more. This introductory course covers a range of ceramic techniques, life-casting in plaster, plaster carving, simple mold-making and relief, mixed media assemblage, metal mesh, wire and found object sculpture. Developing workshop intensives for ART107 and teaching Art of the Handmade Print: The Painterly Print, Relief Printing and Monotype in Mixed Media.

2011 Co-facilitator, "Human Tracks: Artful Dialogs with Place - Exploring the biological and cultural edges shared by the human and non-human worlds". Goddard College peer seminar with Peter Hocking. Working with a group of MFA candidates to develop art forms in response to, and in conversation with the built and natural environments of our diverse home locales including urban, rural, suburban and industrial sites in the US, Germany and Canada.

2011 Teacher, Workshops for MFA candidates, Goddard College. "Mediating Experience: Bridging Studio and Teaching Practices" and "Shaping our Narrative Selves in Clay" co-facilitated with Dr. Jacqueline Hayes, MFA IA Program Director and Goddard College Interim Academic Dean for Winter and Summer residencies on "praxis" and "constructing identities" respectively.

2010 - 2011 Co-facilitator, The Raku Rodeo. Open raku firings for the Goddard MFA IA community at summer residencies with Malley Webber of Hallowell Clayworks.

2008- 2009 Creator & Practitioner, “Human Tracks in the Urban Landscape”, Brooklyn College, NY. Co-taught with Linda Louis EdD, a spring arts and ecology course for graduate students and in-service teachers involving photography, digital imaging design, studio work in mixed media and site specific sculpture in Prospect Park. Exploring the intersection of these disciplines to advance teacher practice in designing integrated K-12 curriculum.

2008 Teaching Mentor with Trent Emory, District 56 art teacher for 3 schools K-5, Developing a year-long sequential curriculum in the visual arts. Focus on developmentally appropriate, student-centered strategies for engaging diverse learning styles in building expressive vocabularies and facility with a range of techniques and media, encouraging both active and reflective capacities in students. Class management techniques for work flow, materials handling and discourse for working with classroom teachers to integrate learning and better serve under performing learners.

2007-08 Co-curator, Alumni & Earth Day Exhibition, College of the Atlantic.

2006 Teaching Artist, “Wearable Sculpture”, a two-weekend workshop in wood and metal assemblage in conjunction with an exhibition of Louise Nevelson, The Farnsworth Museum, Rockland ME.

2005 Art Teacher, John Bapst Memorial High School. Drawing, advanced and applied art.

2004 - 2006 Instructor, Workshops in Precious Metal Clay, Arts Center at Kingdom Falls and the Post Office Studio Workshop.

2002 Assistant Director, Haystack Mountain School of Crafts, Deer Isle Maine.

This role encompassed development, studio operations, and program development. Development responsibilities included: fundraising and research, public relations, producing promotional literature, website and scholarly publications, coordinating events, and maintaining board correspondence. Studio Coordinator responsibilities included managing the scholarship program, overseeing studio equipment and supplies and the school store, generating fee schedules, and supervising staff. Program development included setting up artist residencies and forging relationships with institutions and community members for future programming initiatives.

2000 - 2002 Principal Practitioner and Head Educator, Media Works Enterprise, Training and Development Corporation, Bangor Maine.

Collaborated on the design of the Media Works youth-centered learning company model and acted as the primary practitioner on site in the Bangor studio for the continued development and implementation of integrated digital and fine arts curriculum, pedagogical strategies and teaching resources. Within the program, emphasis was placed on interns' development of leadership and communication skills and was designed to prepare them to take on greater levels of responsibility for peer mentorship, teaching and participation in the design work of the enterprise. Other responsibilities included: training and supervision of studio assistants; facilitating the creation of interns' print and web portfolios; coordinating plan management, learning and life skills support; aligning the Media Works program components for accreditation as a non-traditional secondary school; grant writing to local foundations; outreach educational programming; and developing partnerships with two and four year colleges for intern placement in new media, arts and design programs. Special projects included the design and delivery of a four-week summer immersion program in Glasgow, Scotland, and a week-long immersion for young teens in the Migrant Farm Worker Program in Limestone, Maine. These projects were designed to integrate material and digital arts in order re-engage at-risk students with school and learning.

1995 - 2000 Part-time Faculty in Arts and Art Education, Professional Developer, Teachers College, Columbia University.

Taught Field Observations, a required course offered in conjunction with Artistic Development of Children and Adolescents preparing graduate students for the enterprise of student teaching in elementary, intermediate and secondary schools. This yearlong course was designed to contextualize theories of artistic development and pedagogical methodologies within existing school settings. Designed and taught a series of professional development workshops for arts specialists, coordinators and classroom teachers which focused on topics central to Project Arts initiatives: learning in the arts, integrating the arts across the curriculum, literacy and the arts, and infusing museum and cultural resources in arts programming. These workshops were materials intensive, student/teacher centered and inquiry based and sought to engage practitioners and administrators as artist/intellectuals and professionals in their fields as well as service providers. Hands-on workshops, in conjunction with viewing children's artwork helped participants to make connections between their own direct art making experiences and those of children, while creating a forum for discussing innovative curriculum design and studio/classroom management strategies. In 1999, our program series was awarded a three year \$300,000 contract for delivering professional development with a teaching artist component throughout NYC public school districts. In response to a call for a deeper understanding of the relationships among art making, art appreciation and academic subject areas, The Arts Education Leadership Institute was created in collaboration with the NYC Board of Education to increase coordination between city agencies, non-profits and academic institutions in meeting city and state standards in the arts. Seminar topics included: The Essential Role of the Arts in Children's Lives and Schools, Collaborative Partnerships with Arts Organizations, Providing Professional Development in the Arts, Interdisciplinary Arts, and Assessment Strategies.

1999 - 2000 Arts Coordinator/ Museum Education Director, Heritage School, Teachers College, NYC
Provided leadership for creative arts programming to ensure excellence in art studio production, student exhibitions and aesthetic education. The Heritage School, a new public high school located in East Harlem, is a collaboration between Teachers College and the NYC Board of Education. Duties included creating and administering a number of new programs for staff development, artist-in-residencies and community partnerships. Designed and implemented a pilot program for integrative museum education that links the school with local cultural institutions such as Taller Boricua, El Museo del Barrio, and the Cooper-Hewitt National Design Museum. Worked with El Museo del Barrio and International Center of Photography to develop a student-centered re-visioning project of the East Harlem community through the arts.

1997-2000 Artist in Residence, Crossroads Middle School, 109th Street, NYC
Developed and taught a pilot program for District 3 in Arts and Literacy and Art Explorations, a materials intensive studio course providing direct service to students while providing a practicum forum for training Teachers College graduate students seeking certification. A significant program feature was setting up and maintaining a versatile studio space within the school and creating an exhibition space for students' 2D and 3D artworks with photo and text documentation of the program.

1997-98 Manager of Professional Development, Studio in a School, NYC
Worked in conjunction with program directors to train and supervise artists working in schools. Responsibilities included: recruitment and hiring of all new artists, teaching and developing training workshops for artists to prepare them for work in schools, observing and supervising artist instructors on site, and developing instruments for artist instructor evaluations. Experts in the field of art education were brought in for seminars on the artistic development of children, process portfolio and assessment for the Early Childhood, Long Term and Special Programs.

1997 Visual Arts Consultant (free lance), NYC
Working in association with Teacher College to develop and model teach effective arts integration in very diverse school settings for a number of grants. Special emphasis was placed on the role of arts in language acquisition. Arts Empower, The William Penn Foundation, Philadelphia, Penn., Learning

Through the Expressive Arts, PS164, Queens, NY, and The Berkeley Carroll School, Brooklyn.

1995-97 Interdisciplinary Arts Consultant and Teaching Artist, The Creative Arts Laboratory, Teachers College, Columbia University.

Working on site in NYC public schools and at Teachers College, this federally funded program of teaching artists and staff developers sought to effectively integrate the arts in elementary and middle school classrooms. The program used a two pronged approach: it offered arts workshops for in-service teachers and sent teaching artists in dance, visual arts and music into classrooms. Workshops included slide presentations on the artistic development of children and hands-on studio experiences with a range of materials and processes. Focusing on interdisciplinary strategies, teaching artists set-up classroom spaces, modeled arts teaching and team-taught in up to ten classrooms each week, at some sites for a duration of three years.

1995-98 Program Developer and Teacher, Central Park Conservancy, NYC

Developed and taught an integrated Arts and Ecology curriculum for the Family Education Program. Workshops sought to broaden community awareness of the Park's unique natural and designed environment while providing arts experiences exploring a wide variety of artistic materials and techniques. Some titles: "THE FANTASTIC TEXTURED LANDSCAPE" and "DESIGNING GATEWAYS IN THE PARK". Special features included setting up adapted studio spaces at Belvedere Castle and the Dana Discovery Center, holding arts workshops outdoors coordinated with park events and delivering programs designed to capture the multi-generational and culturally diverse interests of the park's visitors and Harlem community members. An adaptation of this program was taught with The Summer Festival of the Arts in Southwest Harbor Maine and included studio intensives in drawing, mixed media and sculpture, and culminated in an on-site environmental arts installation with video documentation.

1996 Art Teacher, Summer Festival of the Arts, Southwest Harbor, ME.

Working with teens during this three-week arts intensive, three sections met each day to explore materials, gain proficiency with techniques and expand expressive repertoires. In Sculpture 1, younger adolescents worked with clay, plaster relief molds, cardboard, and maches (papier, plant cellulose, and plaster), while in Sculpture 2, older teens worked on plaster carving and an on-site environmental sculpture installation. In Drawing we covered a range of media and technique in 2D including charcoal, ink wash, paints and collage with an emphasis initially on working from observation and finished with a mixed-media project which enlisted materials and processes in an imaginative work.

1993-94 Art Teacher, The Computer School, an Alternative Magnet Middle School on the Upper West Side of Manhattan. Designed an art program addressing the developmental needs and multicultural interests of a student population spanning a district comprised of youngsters from diverse backgrounds and experiences. I taught a year long interdisciplinary curriculum divided into two theme unit semesters. The themes "City" and "Invention" were engaged dually as subject resource and motivational springboard for encouraging a spirit of curiosity and investigation. Working with the MOMA, the Metropolitan Museum, the Museum of Natural History, and independent galleries, activities and objectives were coordinated with each exhibition, and a series of content/media integrated art projects followed. Emphasis was placed on an exploration of the expressive qualities of various media. Projects were designed not only to exercise those technical skills gained by students, but sought to engage the outcomes of their discovery processes and imaginative journeys towards an evermore elaborate articulation of evolving ideas and understandings.

1993 Art Teacher. Hollingworth Center for Study and Education of the Gifted. Designed and taught a science camp curriculum integrating visual arts in five classes (ages 4-10) engaged in scientific investigation of: the five senses, matter: solid/liquid/gas, bubble geometry, land and air, and human anatomy.

GRADUATE ASSISTANTSHIPS and PROGRAM WORK

1993 Project Assistant. Teachers College, Columbia University. Exploring America's Cultures: African Influence in the Arts of the Americas. Responsibilities included developing a course syllabus, annotating a bibliography of readings, reviewing transcripts of lectures and reading student papers to create a course monograph for grant writing.

1993 Assistant Curator. Teachers College, Columbia University. The African American Experience: Children's Voices, an exhibition of artworks from The Children's Art Carnival in Harlem at the Macy Art Gallery during February.

1992 Assistantship in Gallery, Macy Art Gallery, Teachers College, Columbia University. Responsibilities included organizing exhibitions, mounting work and general presentation of exhibitions, gallery improvement, publicity, and curatorial work.

1992 Teacher Trainee with 6th and 7th graders at The Computer School as participant in a twelve week experimental integrated-learning project coordinated with the T.C. based Professional Development School titled the "January Experience".

1991 Assistantship in Ceramics, Teachers College, Columbia University. Responsibilities included general management of the studio, ordering supplies, maintaining equipment, scheduling studio use, firing kilns, making clay, mixing glazes, and assisting students with technique.

1991 Teaching Assistant in Ceramics, College of the Atlantic. My duties included: maintaining the studio, teaching sculptural techniques, participating in weekly critiques, and evaluating student work.

1990 Consultant, Teacher Education Program, College of the Atlantic. Working specifically on state accreditation for social studies teachers.

1989 Coordinator, Acadia Association for the Arts, Bar Harbor Maine. Developed curricula, coordinated artists, educators, and facilities, and researched funding opportunities.

PUBLICATIONS, PRESENTATIONS and NOTABLE RECOGNITION

2011 Finding our Ways: Seeking Connection, Right Action & Emancipation. Presentation of MFA IA thesis portfolio, Goddard College.

2011 Praxis Panel. Invited as one of 6 presenters on the residency theme of "Praxis". Goddard College. A discussion of the MFA IA program's and the college's mission for more effectively joining action and reflection, theory and practice in the context of studio practices, critical pedagogy and social action.

2011 Off the Coast, collagraphic print "Twist in the Quince" printed in literary journal's winter edition.

2010 James and Marilyn Rockefeller Scholarship for completion of MFA IA with Goddard College.

2010 National Art Education Association for Conference 2011. Presentation accepted of Human Tracks: Urban/Rural Collaborations, proposal with Cathleen Keiber-Gruen.

2010 National Art Education Association Conference 2010, presentation of Human Tracks in the Urban Landscape, a project I brought to Brooklyn College in 2008. Presented by BC colleague Linda Louis. Proposal submitted for research presentation in Seattle 2011.

2010 12 Maine Artists series facilitated by Cathy Melio, slide talk for Senior College, Hutchinson Center.

2010 Into the Wilderness: Recent Printed Work, talk at Belfast Free Library in conjunction with exhibition.

2007 Vermont Studio Center, Fellowship in Printmaking with work-study.

2007 Artist presenter, UMVA, Camden Library

1996 Primary Voices, Teachers Trade Journal, "Integrating the Arts in Elementary School Classrooms", by Mary Hafeli. This article detailed the work being done at PS75 by two school-based teachers and myself through Creative Arts Laboratory.

1996 and 1995 Poetry Prize, Women's Visions, Columbia University. A juried show of fine art and poetry.

1994 First Prize for visual work, Women's Visions, Columbia University.

1993 Presented at NCREST Conference at Teachers College, Columbia University

1992 Presented at NYSATA Conference in Saratoga Springs on the role of the visual arts in portfolio assessment.

1989 Commencement Speaker, College of the Atlantic. Keynote speaker: Wendell Berry.

1988 Voices, Poems, Literary Magazine, College of the Atlantic.

1985-1986 105, Poems, Literary Magazine. S.U.N.Y. College at New Paltz.

1984 Cadence, Paintings, Literary Magazine, S.U.N.Y. College at New Paltz.

1985 Guest Poet, President's House, S.U.N.Y. College at New Paltz.

PROFESSIONAL ASSOCIATIONS & MEMBERSHIP

- Waldo Arts Mission, board president. 2009 – present. Sponsoring Terra Diddle Collective and the Belfast Free Range Music Festival.
- College of the Atlantic Alumni Association
- Belfast ArtWalk
- Artists in Context
- Maine Organic Farmers and Gardeners
- Union of Maine Visual Artists
- National Arts Education Association
- American Association of Museums
- Art Center at Kingdom Falls/ Waterfall Arts, board of directors. 2003-2006
- University Council for Arts Teaching (not current)

EXHIBITIONS OF STUDENT WORK

2004-10 Annual Student Exhibitions, Sculpture Across 3 Media, Hutchinson Center, University of Maine, Belfast. Figurative and vessel work in clay, plaster and relief, wire and metal mixed media and found object assemblage.

2006 John Bapst Memorial High School, over 300 pieces of student work including charcoal, ink, and pastel drawings, paintings, collage, clay vessel and figurative sculpture, mosaic and fabric design.

2003 Post Office Studio Workshop. Student sculptural work in a range of media and techniques.

2002 Macy Art Gallery, Columbia University. Digital mixed media portfolios of fifteen student interns from the Media Works program in Bangor ME were exhibited with graduate student work in new media.

1996 Summer Festival of the Arts, Southwest Harbor ME. Gallery show of mixed media work and on-site exhibition of environmental sculpture installations.

1996 Macy Art Gallery, Columbia University. Requested student exhibition as exemplar of adolescent artwork.

1996 Home Coming Conference, Columbia University. Requested exhibition of student work.

1996 Portraits of Four Young Artists, Columbia University. An exhibition of flat and 3D work done by private students.

1995 Arts Day, Columbia University, an invitational exhibition of student work. I was asked as one of three graduate students and practicing teachers to display, with process statements, work that best represents the theoretical, developmental, and pedagogical focus of the Arts and Education Program at Teachers College.

1994 Exhibition of Student Work, Columbia University. Selected work done during the 1993-1994 year at The Computer School was displayed with process statements.

1995 District 3 Multicultural Arts Show. Selected work done during the 1994 year at The Computer School was displayed with process statements.