



Jessica Gomula-Kruzic

Complicit Participants

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Art Space on Main
Building Imagination Center
Department of Art
School of the Arts
California State University, Stanislaus

300 copies printed

Jessica Gomula-Kruzic, *Complicit Participants*

March 4–April 1, 2017

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California State University, Stanislaus
One University Circle
Turlock, CA 95382

This exhibition and catalog have been funded by:
Associated Students Instructionally Related Activities, California State University, Stanislaus

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Catalog design: Brad Peatross, School of the Arts, California State University, Stanislaus
Catalog printing: Claremont Print, Claremont, CA
Catalog photography: Courtesy of the artist.

Photographs included are used under the permission of the artist.

ISBN: 978-1-940753-25-6

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DIRECTOR'S FOREWORD

Jessica Gomula-Kruzic's *Complicit Participants* represents a wonderful chance to view the recent work of my colleague Jessica Gomula-Kruzic. An accomplished artist and Professor of Video & Time Based Media, Jessica's work explores the relationship between the environment, the audience, and the artist. She creates relationships of collaborative intermedia artworks that address socially conscious subject matter. This exhibition is a celebration of her recent sabbatical in which Jessica had time to create and refine her newest works that continue to push the boundaries of art today.

I am very pleased to be able to be part of this exhibition and to be able to share Jessica's work for others to enjoy.

I would like to thank the many colleagues that have been helpful in presenting this exhibition: Jessica Gomula-Kruzic for the chance of exhibiting her brilliant work; Jason B. Jones for his perceptive writing; the School of the Arts, California State University, Stanislaus for the catalog design; and Claremont Print and Copy for the printing of this catalog.

Much appreciation is also extended to the Instructionally Related Activates Program of California State University, Stanislaus, as well as anonymous donors for the funding of the exhibition and catalogue. Their support is greatly appreciated.

Dean De Cocker, Director

Art Space on Main and University Art Gallery

California State University, Stanislaus



Quotidian Mandala, film still, 2016

ESSAY

Jessica Gomula-Kruzic's *Complicit Participants*

Jessica Gomula-Kruzic is subversive. In her artwork, she playfully introduces ideas. As a viewer, you follow her logic and new notions are revealed. She subtly encourages participation and you naturally join in. Here a new performer is created, as you change from observer to participant. As an educator, Jessica Gomula-Kruzic encourages you to ask questions. As an artist, she asks her own questions—they are subversive, and you want in.

Given the variety of media she uses, from installation pieces like *Semantic Frottage* and web-only adventure games like *Modesto Reborn*, to the community created, fabric-based *Dream Garden*, strikingly consistent thematic and visual motifs remain throughout Gomula-Kruzic's work. She states, "Weaving these seemingly diverse works into a collective whole is an investigation of how to make tomorrow better." Her work explores societal constraints with a visual style that places viewers in the midst of her questioning as active participants. Core elements to Gomula-Kruzic's style include a dynamic, shifting nature that feels responsive to the environment, accompanied by a whimsical critique of modern American culture and social norms. Many of her works are brightly colored with contrasting hues, layered with moving imagery that frequently includes the human form, and a multitude of provocative short statements or single words. Visually, her work is colorful, corporeal, and constantly changing. Socially, her work explores gender politics, sexuality, and societal taboos.

Gomula-Kruzic also takes play seriously. Game designer and futurist Jane McGonigal, whose *Games for Change* uses gamification to create societal change for good, serves as an inspiration for her work. Gomula-Kruzic's choose-your-adventure game, *Modesto Reborn*, has been reincarnated in several different formats: a web-based game-for-change; a location-based scavenger hunt; and as an iPad interactive story. In each encompassing version, it inspires game players—many of whom are local residents—to imagine Modesto differently. Through animations and imagery, the game helps people visualize the city in the future. Social commentary is layered into the game through choices presented to the player—all of which have in-game consequences. The piece examines ideas from education reform and transportation options to employment issues and cultural support within the community. These ideas link the game to other creative placemaking efforts nationally—projects in which art plays an intentional and integrated role in community development. Indeed, Gomula-Kruzic received a nationally competitive ArtPlace grant specifically to support her creative placemaking efforts.

Whether through game theory or multi-source video projection, Gomula-Kruzic actively finds ways to immerse the viewer in the work. Audience participation is most pronounced in her frequent collaborations with Double Vision, a group creating experimental performances for dance, music, and video that embody the changing landscape of contemporary culture. When she works with other performance artists, Gomula-Kruzic creates a conceptual guide and dynamic visual foundation for collaborators to interact with during real-time performances. Here she seems most at home with both performers and viewers, who are at times indistinguishable from one another as both explore and respond to her work. Sean Clute, sound designer and frequent collaborator, describes, "During our performances, I am improvising sound—just as the dancers are improvising movement—in response to Jessica's work. We are all in dialogue with her work. She is the fixed piece and sets the mood for the performance."

As the social commentary of her work engages viewers with layered and complex meanings, her visual forms flow with overlapping, constantly fluctuating imagery and vivid colors. Especially with her installations and collaborative performance pieces, viewers are submersed in a vibrant and dynamic world of hanging, maze-like fabric exploding with colors and provocative content. Imagery, though, is only one aspect of her work as the environment is equally crucial to the experience. Gomula-Kruzic scrutinizes the minute details of each installation: How many projectors? Where should they be placed?

What surfaces should be projected upon? How should they be installed? The physicality of the experience, coupled with the dynamic imagery and vibrant colors, seduces viewers. Although typically playful rather than confrontational, the content envelopes viewers until they are seemingly inside the piece themselves, wrestling with the artist's questioning of social norms.

Images from *Eleven Dimensions*, a recent installation/performance piece, are included in this show and catalogue. Compared to her previous installations, *Eleven Dimensions* contains more fluid, organic shapes, less overlaid text, and larger moments of negative space. Shifts between deeper, darker colors become more dramatic throughout the piece. While Gomula-Kruzic refines her use of the human form and contrasting colors in *Eleven Dimensions*, the real evolution is the piece's dynamic nature. Throughout the piece, time is slowed down and then sped up—constantly being remapped. Stacked imagery moves at different speeds, at times pausing, reversing, or speeding ahead. Overlays of text ponder alternate dimensions of space and time. These refinements lend themselves to larger installations that merge dancers with other elements—including the audience members, who become part of the work as they walk through the artist's environment. The audience finds themselves moving through a maze of hanging scrim, multi-source video projection, and sound. Willingly, or not, the audience's own bodies become participants as light and shadows create overlays echoing throughout the space. Three dancers share the space with the audience, and move in response to the presence and actions of the audience. In fact, the audience plays an active role in directing the course of the event. According to Gomula-Kruzic, the interaction between installations, dancers, and audience is "a subtle embodiment of socialism and communal activism, [and] as an evolving game whose creation is affected by everyone present, the piece does not allow for passive bystanders."

Judging by the plethora of distinct technologies used in her work, Gomula-Kruzic has never been afraid to embrace new media. She seems to gain inspiration from each medium to refine the core elements of her work. New technologies allow her to further explore her corporeal themes and refine her bold visual style. Whether her work is viewed through the web or mobile devices, in installation environments, or through more traditional filmmaking, she encourages the viewer to become an active participant in the work and to question the social structures referenced.

In her most recent video piece, *Quotidian Mandala*, Gomula-Kruzic evolves her visual trademarks by creating mercurial shots of the human form with latent social commentary. Conceived as a filmed dance piece with choreographer Pauline Jennings and dancer Jennifer Mellor, the camera work is just as integral to *Quotidian Mandala's* dynamism as the dancer's movements. What could be a documentation of a dance performance now becomes a video exploration that takes viewers inside the choreography to experience the dance itself—at times from within the dancer's personal space. Gomula-Kruzic, Jennings, and Mellor give the viewer new perspectives to understand modern dance.

By using multiple viewing angles, unexpected shifts in contrast, and moments of soft focus, the viewer's gaze swirls in and around the dancer—becoming an active participant. As *Quotidian Mandala* starts, the lighting is broadly even, and the color is fully saturated before shifting to a softer and less vibrant focus towards the middle sequences. Then, the light source moves dramatically to be directly above the dancer and becomes intensely harsh, before slowly fading out by the end of the piece—with a flash of full saturation, for a moment, before it is over. With her monochromatic white and blue costume, the dancer's movements leap off the pitch-black background and she appears to be dancing in a void. The dancer invites you to view her as a universal symbol, a woman searching for enlightenment through endless repetition of dance phrases, echoing the mundane repetition of daily tasks and routines within human daily life. The viewer is often pulled inside the

dancer's movements through tightly framed intimate shots, as the dancer frequently breaks the edge of the frame with her arms, head, or legs extending out of view. Rarely do you see the entire dancer in the image. There are moments of direct confrontation between the dancer and the viewer, which places the viewer squarely inside the action. While the bold kaleidoscope of colors found in her earlier works are gone, contrasting tonality and dynamic changes form the central visual elements of *Quotidian Mandala*.

During the piece's development, Gomula-Kruzic communicated regularly with *Quotidian Mandala's* choreographer, dancer, cinematographer, and sound designer to create a level of trust and an easy collaboration. While Gomula-Kruzic directed and produced the film, there was a high degree of teamwork with Pauline Jennings, who filmed herself doing test movements and sent footage to Gomula-Kruzic, who then used a 3D modeling program to map the camera shots, sending them to Jennings for feedback. The complete video was storyboarded to address the detailed camera movements before filming. While this meticulous planning helped to create a sense of immersion for the viewer, typical of Gomula-Kruzic's work, it also demonstrated her adaptation to new media to further explore her own style, prompting collaborators to respond to her work in new ways, which is also common trait to her work.

In her art, Gomula-Kruzic explores the nature of the physical body and societal constraints with an enveloping visual style that places the viewer in the action—frequently as a complicit participant. Changes in media reconfirm the dynamic nature of her work and her desire to create conversations around social consciousness. In both online and in-person interactions, her work is where the body meets the digital experience, a confluence of spinning ideas to be viewed from different perspectives. Gomula-Kruzic turns the audience into her partner—to see her work is to travel within her world, and to share the stage with her fellow collaborators.

Jason B. Jones

Executive Director, Western Museums Association



Eleven Dimensions, film still, 2015

Quotidian Mandala

A dance of individuation

Single Channel Video. 9 minutes. 2016.

Playing with direct confrontation, this dance embodies the archetypes within the contemporary woman. Infused with strength, emotional intuition, and fierce intellect, she also embraces her own demure fragility and personal history. She is at moments elusive; we just catch the curve of her spine in profile, the arch of her feet, bend of her knees, her hips rocking back and forth. Her movements, shapes, and the universal space are both foreign and familiar, and flow into an archetype of wholeness.

Produced and directed by Jessica Gomula-Kruzic; music composed by Sean Clute; performance choreography by Pauline Jennings; performed by Jennifer Mellor.



Quotidian Mandala, film still, 2016.







Quotidian Mandala, film still, 2016.



Filling Her Shoes

Single Channel Video. 10:27 minutes. 2015

The story of a woman's struggle to fit into the confines of social mores and resist her inner temptations. A struggle which ultimately fails, causing a breakdown of the prescribed order.

Produced and directed by Jessica Gomula-Kruzic; choreography by Nicole Zvarik; music composed by Sean Clute; starring Hannah Pierce, Amanda Crawford, and Julie Rubrigger; filming by Ludlow Media; production and post-production assistance by Stanislaus State ART 3622 Documentary Video students.



Production photos from *Filling Her Shoes*, 2015. Photographer: Arturo Melendez





Filling Her Shoes, film still, 2015.



Eleven Dimensions

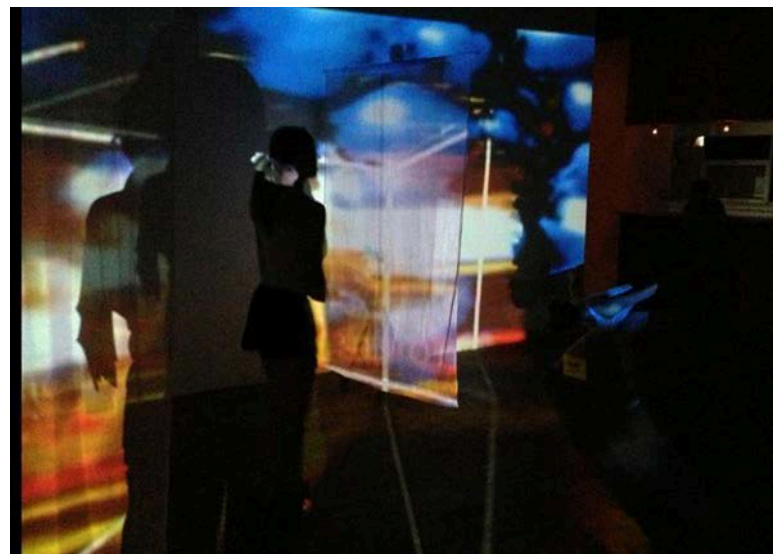
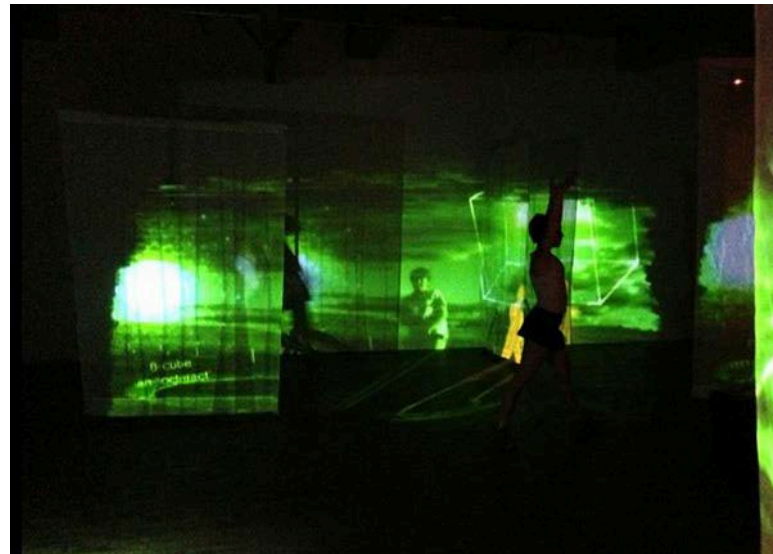
Multiple Channel Video. 40 minutes. 2014.

An investigation of the third, fourth, fifth... and all eleven dimensions, this video work was created specifically for Double Vision's use of audience interaction to control the speed, progression, and accumulation of dance phrases of the performers.

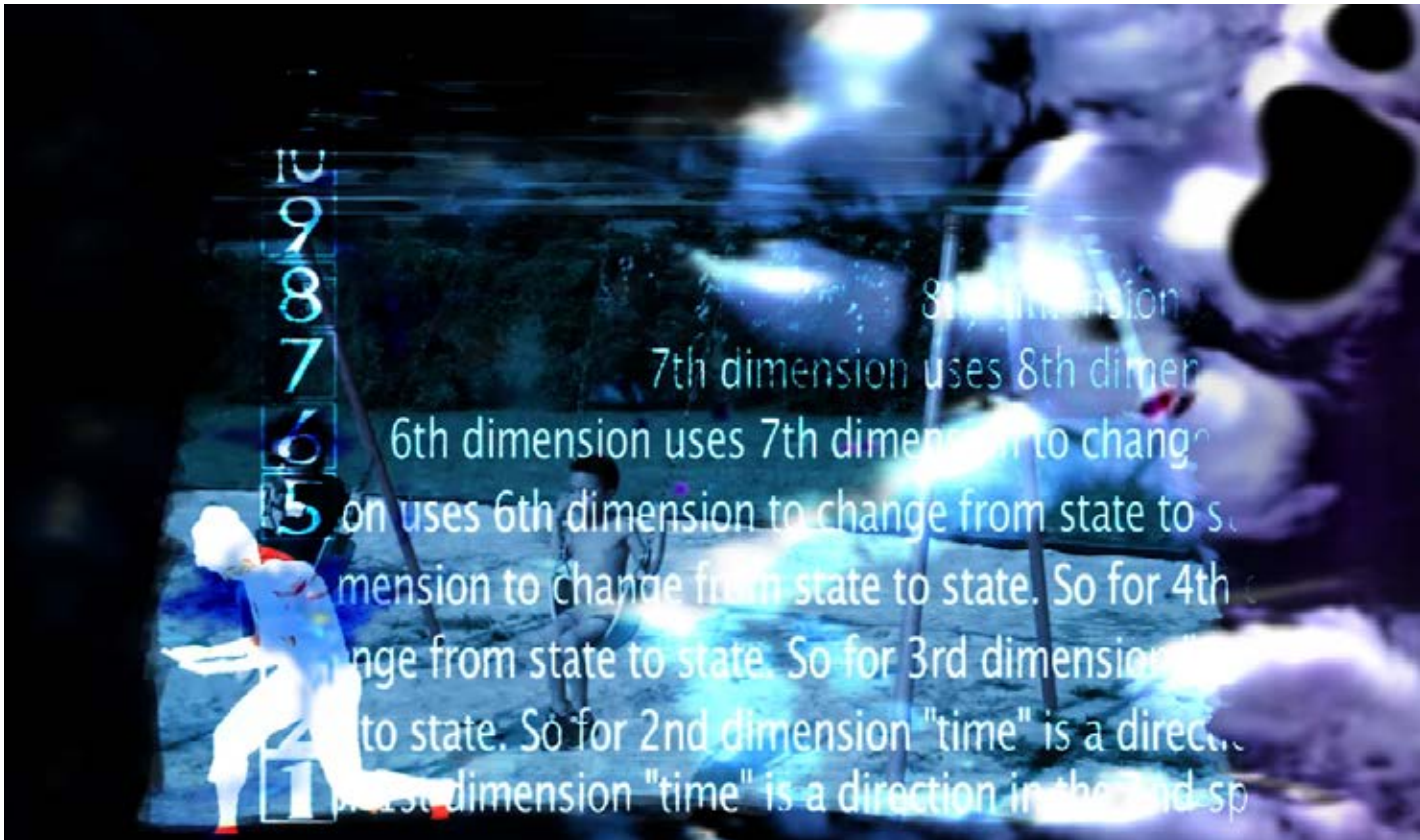
As the audience enters the installation, they will find themselves moving through a maze of hanging scrim, multi-source video projection and sound. Willingly, or not, their own bodies become participants as light and shadows create overlays echoed throughout the space. Sharing the space with the audience are three dancers. The audience is invited to activate one of several symbols which dictate the dancers movements. Through this simple interaction, the audience plays an active role in directing the course of the event.

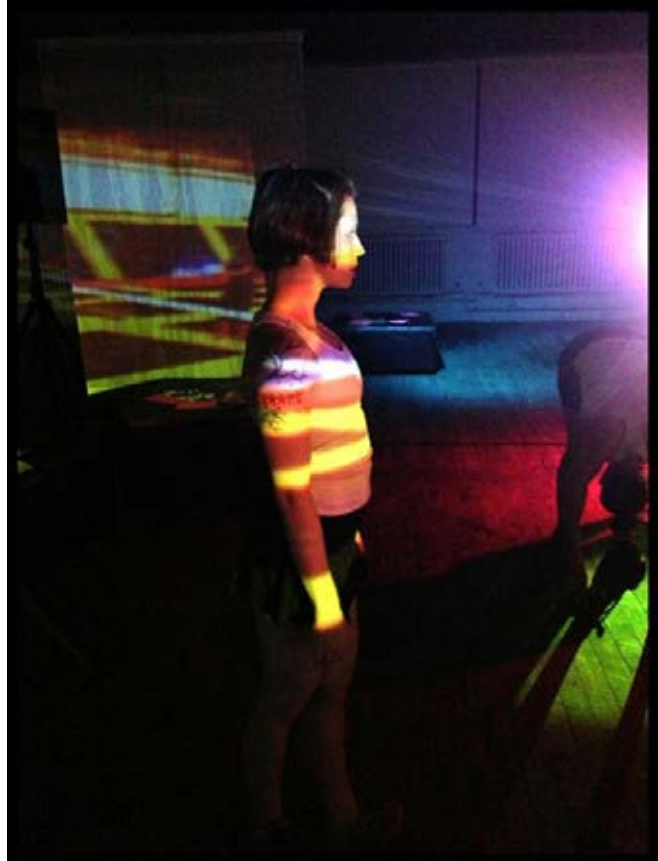
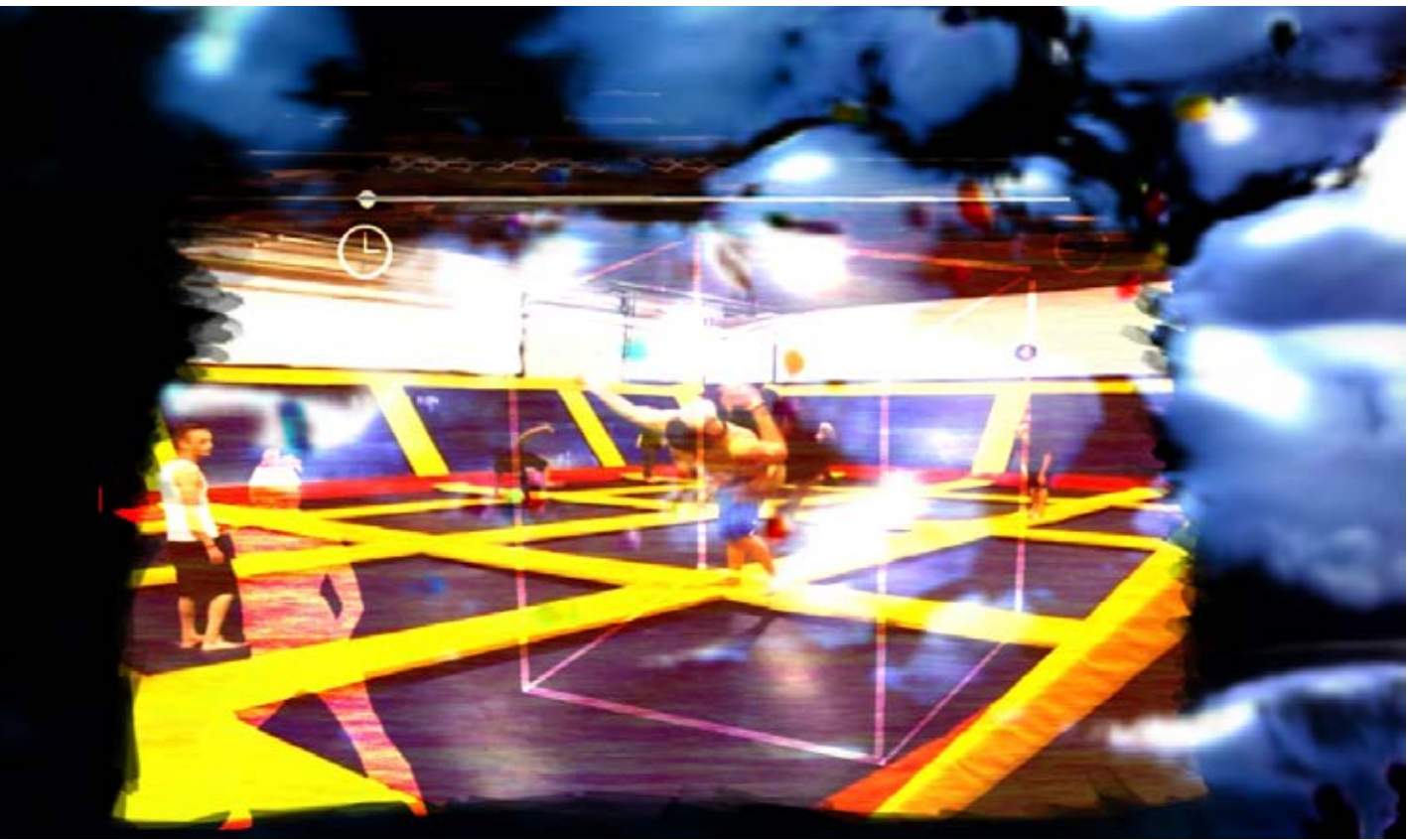
The video, following the dancers lead, also moves backwards and forwards in time. Stacked imagery moves at different speeds, at times pausing, reversing, or speeding ahead. Overlays of text and graphics refer to the many dimensions of space and time that exist beyond the 4th dimension of time itself.

Produced by Jessica Gomula-Kruzic; music composed by Sean Clute; performance choreography by Pauline Jennings; performed by Jennifer Mellor, Ellen Smith Ahern and Lida Winfield; virtual performance by Nicole Zvarik; production assistants include John Fandl, Benjamin Hoover, and Earvin Rowe.

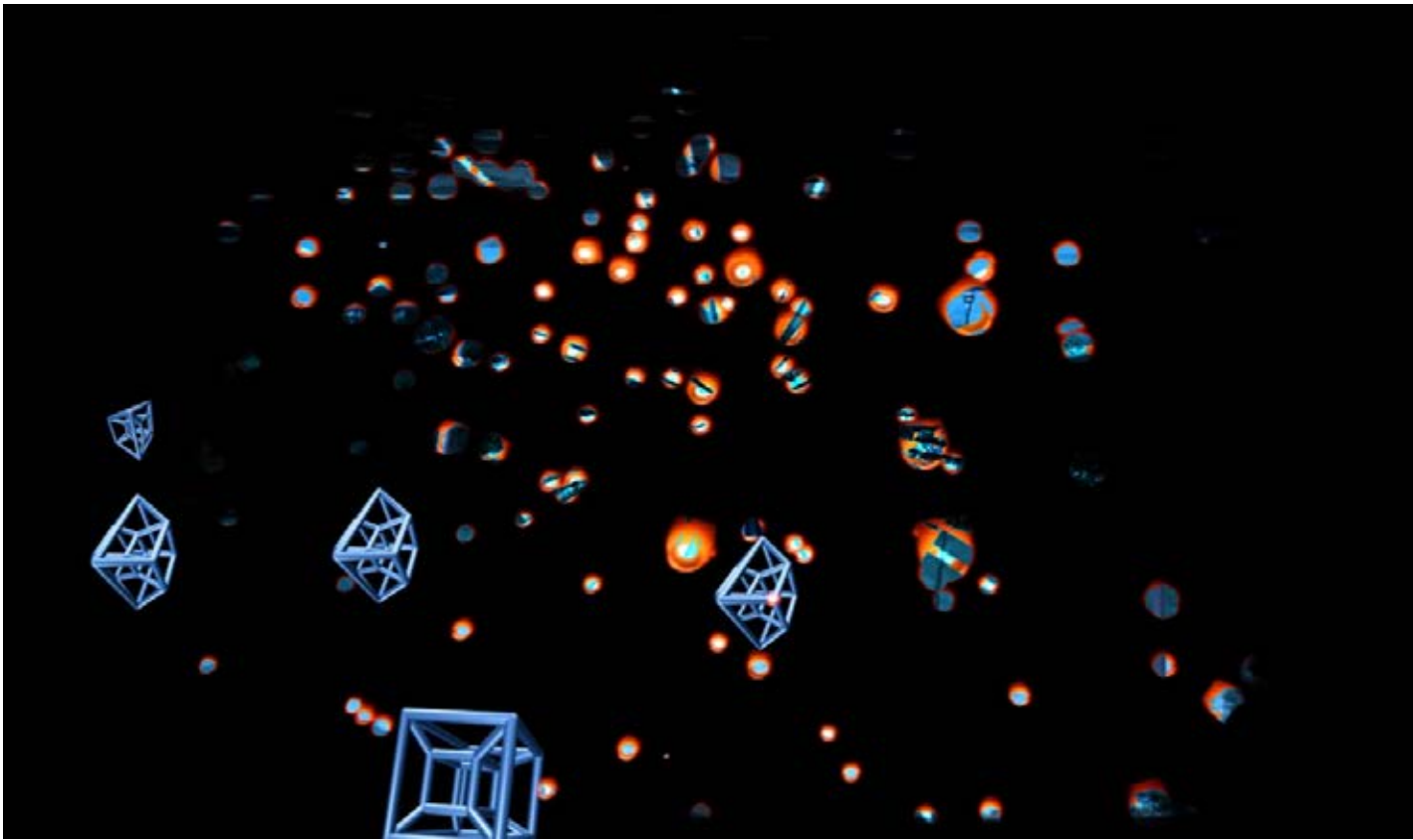


Installation and performance of *Eleven Dimensions*, 2015





Installation and performance of *Eleven Dimensions*, 2015



Dreams of Affection

Single Channel Video. 6:16 minutes. 2014

This dance-for-film piece is based on Broughton's poem *Always, Ever, and Only*. The choreographer, Nicole Zvarik, says she designed the dance phrases as "a dream like interpretation of my own experience of unexpectedly falling in love with a woman. The poem was so true to how the process unfolded for me. So I used his work and told the story, this time from a woman's point of view." The piece is set in the hills of a local nature preserve, the Djerassi Resident Artists Center, mimicking the setting of Broughton's *The Bed* and uses some body-landscape techniques inspired by Broughton's film *Erogeny*.

Produced and directed by Jessica Gomula-Kruzic; choreography by Nicole Zvarik; music composed by Sean Clute; starring Hannah Pierce, Amanda Crawford, and Julie Rubrger.



Dreams of Affection, film still, 2014





Dreams of Affection, film still, 2014



Modesto Reborn

Online Choose-Your-Adventure Game. 2016.

The augmented reality game *Modesto Reborn* has been reincarnated in several different formats: a web-based game-for-change; a location based scavenger hunt; and currently as an iPad interactive story. In each case it inspires game players—many of whom are local residents of the Central Valley—to imagine Modesto differently. Through animations and imagery, the game helps people visualize what the city could become.



Both pages: installation of *Modesto Reborn*, 2016.

MEETING

Today Only!
Arts in the schools - Arts in the parks

You think back about what you'd liked doing in school. You glance at the event poster for class.

You text back

We should start some after school Art Makers

Exc Art in the Park events definitely

I thought we'd bring that out together

MODESTOS ARTS EDUCATION MEETING

Today Only!
Arts in the schools - Arts in the parks

ARTIST'S STATEMENT

I create collaborative intermedia artwork in diverse public spaces, which addresses socially conscious subject matter. Through video and animation projects, live performances, and responsive systems, my projects creatively respond to the physical and social character of an environment in an effort to bring diverse people together to inspire, and be inspired. My work revolves around the Central Valley, with recent work focusing upon Modesto, California. While not native to Modesto, it is where I have lived the longest, having lived throughout the country during my youth. Growing roots in this community has had a profound impact on my artwork, and my sense of personal expression and art activism.

The works included in this show are diverse in their genres. Experimental dance films, a choose-your-adventure digital game, and an interactive installation. Weaving these seemingly diverse works into a collective whole is an investigation of how to make tomorrow better. Today's efforts to build a better tomorrow give rise to experimental ideas of what could be. Those ideas, explored through dance and film, are individuals' struggles with mundane existence to emerge free from constraints. Different visions of what kind of future those struggles could lead to are explored in the choose-your-adventure game, pulling from images from downtown Modesto, Ca. The interactive installation allows the audience to walk through this exploration of possible futures, as it plays with moving forwards and backwards in time. Through the individuation of this work—the integration of these diverse facets of the same collective idea—the audience's social consciousness is awakened.

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“If you can imagine it, you can achieve it. If you can dream it, you can become it.”

—William Arthur Ward



CURRICULUM VITAE

Jessica Gomula-Kruzic
JGomula.com

Education

Master of Fine Arts, Printmaking, Illinois State University, Normal, IL
Bachelor of Fine Arts, Printmaking, Atlanta College of Art, Atlanta, GA

Solo Exhibitions

2017: Complicit Participants. Art Space on Main. Turlock, CA.
2016: Gemperle Gallery Centennial Exhibition. Carnegie Art Center, Turlock, CA.
2016: ACTION: Jessica Gomula. Faculty Development Center. California State University, Stanislaus, Turlock, CA.
2014: Art Faculty on Main. Building Imagination Center, Turlock, CA.
2012: Ssshhhh! Alameda Public Library. Alameda, CA.
2011: Meet Your Neighbor public art installation. Modesto Art Museum. Over 35 downtown storefronts. Modesto, CA.
2009: Semantic Frottage, solo video installation. Modesto Art Museum / Mistlin Gallery, Modesto, CA.
2008: Life's Tantric Love Triangles. 21 Grand Gallery, Oakland, CA.
2008: B.O.O.B. (Breastfeeding Outside Our Bedrooms). Austin, TX.
2008: Infinite Transformations of Desire. University Gallery, California State University, Stanislaus, Turlock, CA.
2007: Love's Receipts. Print / Photo Gallery, Truckee Meadows Community College, Truckee Meadows, NV.
2000: Transformations. University Galleries, Illinois State University, Normal, IL.

Grants and Awards

2014, 2013, 2012, 2011, 2010: Research, Scholarship award Stanislaus State.
2012: ArtPlace America, nationally competitive award.
2012: Creative Work Fund, regionally competitive award.
2012: Outstanding Community Service Award, Stanislaus State.

Collaborative Performance / Video Installations with Double Vision Intermedia Performance Group

2015: Live Video: Seven Days. Burlington, Vermont.
2014: International Symposium of Electronic Art, Dubai, UAE.
2013: Maker Faire. Burlington, Vermont.
2012: Quench ArtSpace, Waitsfield, Vermont.
2012: Eastern Bloc, Montreal, Canada.
2012: CDFS, Montpelier, Vermont.
2011: Ionion Center for the Arts and Culture, Kefalonia Greece.
2011: POP Revolution Festival, Lecce, Italy.
2011: ProARTS Festival 2011 & International Choreographic Platform, Brno and Prague, Czech Republic.
2011: Moving House Foundation / Florian Workshop in Budapest, Hungary.
2011: OZU, Monteleone Sabino, outside Rome, Italy.
2011: Recursive Things. Julian Scott Memorial Gallery, Montpelier, Vermont.
2010: May Day. CounterPulse. San Francisco, CA.
2009: CST Institute for Computer Music and Sound Technology, Zurich.
2009: MuseumsQuartier Wien, Vienna, Austria.
2009: Institut Intermédií, Prague, Czech republic.
2009: Hypnagogia. Climate Theatre. San Francisco, CA.
2009: Innovative Performances for Traditional Needs. Mr. Smith's, San Francisco, CA.
2008: 4x60 National Tour. Center for Contemporary Arts, Santa Fe, New Mexico.
2008: 4x60 National Tour. ARTS Lab, Albuquerque, New Mexico.
2008: 4x60 National Tour. BASIC, San Diego, CA.
2008: 4x60 National Tour. DragonBar, San Francisco, CA.
2007: To Futurism and Back Again. Yerba Buena Center for the Arts, San Francisco, CA.
2007: To Futurism and Back Again. Dance Mission Theatre, San Francisco, CA.
2007: CultureCatch.com Artist Salon, MacWorld Conference. Red Ink Studios. Red Ink Studios, San Francisco, CA.
2006: 21/ONE. Performance with Double Vision and Boxcar Theatre, Fringe Festival, San Francisco, CA.
2006: Lonely Owl and the Game of Life, Byte #2. CELLspace, San Francisco, CA.
2006: ArtsExpo. Civic Center Park, San Francisco, CA.
2006: Lonely Owl and the Game of Life, Byte #1.5. ArtSFest Spectra Ball, San Francisco, CA.
2005: Lonely Owl and the Game of Life, Byte #1. Mad Horse Loft, Oakland, CA.
2005: Lonely Owl and the Game of Life, Byte #0. WORKS, San Jose, CA.

Film Production

- 2016: Quartet. Experimental short. 10 min. Director and Producer. Not yet released.
- 2016: Overhead. Thriller Short. Assistant Camera Operator. Directed by Alisha McCutcheon. Not yet released.
- 2016: Uber Mom. Comedy Short. Assistant Camera Operator. Directed by Dana Moe. Not yet released.
- 2015: Filling Her Shoes. Experimental short. 10 min. Director and Producer. Not yet released.
- 2015: Chadu 2. Comedy Short. Assistant Camera Operator. Directed by Nitin Kant.
2015: 27th Scary Cow Film Festival. San Francisco, CA.
- 2015: E.Z.P.Z. Science Fiction Short. 10 min. Best Boy Grip. Directed by Jason Bryan.
2016: Dead Walk Fast. Madison, WI.
2016: Best Shorts. Castro Theatre. San Francisco, CA.
2015: 27th Scary Cow Film Festival. San Francisco, CA.
- 2015: Modesto 2034: Glimpses of the Future. Documentary Short. 4 min. Executive Producer. Directed by Michael George
2015: Gen Con Film Festival. Indianapolis, IN.
2015: Intendence Film Festival. Denver, CO.
2015: Columbia Gorge International Film Festival. Washougal, WA
2015: New Work from the Bii. Turlock, CA.
- 2015: Modesto 2034: Community. Documentary Short. 3 min. Executive Producer. Directed by Patrick Baulder.
2015: New Work from the Bii. Turlock, CA.
- 2015: Center for Human Services. Series of six Information Shorts. 3- 5 min. each. Executive Producer:
Directors: Zac Estrada, Trinidad Moreno, Vincent Garcia.
2015: New Work from the Bii. Turlock, CA.
- 2015: Missed Connections. Comedy Short. 3 min. Editor. Directed and Produced by Brian Doom.
2015: 25th Scary Cow Film Festival. San Francisco, CA.
- 2015: Mini-Supreme. Comedy. 10 min. Production Assistant. Directed by Micheal Phillis.
2015: Palm Springs International Shorts Fest. Palm Springs, CA.
2015: Frameline International LGBTQ Film Festival. San Francisco, CA.
2015: Outfest LA. Los Angeles, CA.
2015: Q! Film Festival. Jakarta, Indonesia.
2015: Reel Pride. Fresno, CA.
2015: Reeling LGBT Film Festival. Chicago, IL.
2015: Out on Film. Atlanta, GA.
2015: Dayton LGBT Film Festival. Dayton, OH.
2015: Seattle LGBT Film Festival. Seattle, WA.
2015: ReelQ International LGBT Film Festival. Pittsburgh, PA.
2015: Milwaukee LGBT Film / Video Festival. Milwaukee, WI.
2015: OutWest Film Fest, Reno, NV.
2015: Atlanta Shortsfest. Atlanta, GA.
2015: 25th Scary Cow Film Festival. San Francisco, CA.
- 2014: Dreams of Affection. Experimental short. 7 min. Director and Producer.
2015: CSU Stanislaus Art Faculty Invitational. Merced, CA.
2015: New Work from the Bii. Turlock, CA.
2014: RAW 2014. San Francisco, CA.
2014: Art Faculty on Main. Turlock, CA.
- 2014: Eleven Dimensions. Experimental. 40 min. Director and Producer:
2014: International Symposium of Electronic Art. Dubai, UAE.
2014: Art Faculty on Main. Turlock, CA.
- 2014: Christian Mingle. Romantic Comedy. 103 min. Lead Graphic Artist, Set Dresser:
Directed by Corbin Bernsen.
Select cities nationally. Grossed \$19,836 opening weekend.
- 2013: Modesto Modernism. Documentary Short. 14 min. Director and Co-Producer:
2014: Art Faculty on Main. Turlock, CA.
2013: Eames: The Architect and the Painter + Modesto Modernism. Turlock, CA.
2013: Modesto International Architecture Film Festival. Modesto, CA.

Selected Juried / Invitational Group Exhibitions

- 2017: RAW 2017. Deep Root Dance Collective. Garage. San Francisco, CA.
- 2012: Emerging Artist Network. Zero I Art and Technology Biennial. San Jose, CA.
- 2012: Collecting. Carnegie Art Center, Turlock, CA.
- 2012: RAW 2012. Deep Root Dance Collective. Garage. San Francisco, CA.
- 2011: Architecture Graffiti. Modesto International Architecture Festival, Chartreuse Muse Gallery. Modesto, CA.
- 2011: Vi.P Event. Theatre department. California State University Stanislaus. Turlock, CA.
- 2011: President's Gallery. California State University Stanislaus. Turlock, CA.
- 2011: Deep Root Dance Collective at The Garage. San Francisco. CA.
- 2010: The Next 50 Years. California State University Art Gallery. Turlock, CA.
- 2010: Modesto International Architecture Festival. Film Screening, State Theatre. Modesto, CA.
- 2010: Illuminated Corridor: Best of Oakland. Oakland, CA.

2010: This Ain't A Happenin': Transient Acts & Documents. Beauborg268. San Francisco, CA
 2010: The Fine Arts Faculty of CSU Stanislaus. Humboldt State University First Street Gallery. Humbolt, CA.
 2007: Jealousy's Triangle. Online screening at CultureTv: <http://www.culturetv.tv>.
 2007: Digital Subjects. Block of the Arts, Coimbra, Portugal.
 2007: CSU System Print Invitational. Janet Turner Print Museum, Chico, CA.
 2007: Evolution, Print Invitational. Burt Gallery, London, England.
 2007: Digital Fringe. Horse Bazaar; The Age Melbourne Fringe Festival. Melbourne, Australia.
 2006: Made in China. Peter Scott Gallery, Lancaster, England.
 2006: FILE: 2006. SESI Gallery, Sao Paulo, Brazil.
 2006: Featured Artist. Women's Caucus for Art online exhibition, <http://nationalwca.com>.
 2006: Drunken Boat PanLiterary Online Journal. Web Art Award Finalist, Summer
 2006 issue. 2006: PublicDuck, Episode 16. Online screening, <http://www.publicduck.com>.
 2006: Lessedra: World Art Print Annual. Lessedra Gallery, Sofia, Bulgaria and <http://www.lessedra.com>.
 2006: 60 Seconds of Play. Saltworks Gallery, Atlanta, GA
 2006: 60 seconds of Play. Forum Gallery, Cranbrook Academy of Art, Bloomfield Hills, MI and online
 2006: Flux. Works Gallery, San Jose, CA.
 2006: Imaging Ourselves. International Museum of Women. Featured on front page of website, <http://www.imow.org>.
 2006: Sigmund's Laundromat. Online screening at CultureTv: <http://www.culturetv.tv>.
 2005: Maintaining the Ideal. Rhizome.org Exhibitions. <http://www.rhizome.org/art/member-curated/exhibit.rhiz?290>.
 2005: In the Abstract. Sebastopol Center for the Arts, Sebastopol, CA.
 2005: Happy Holidays. Online screening at CultureTv: <http://www.culturetv.tv>.

Curation of Exhibitions as Director of the Building Imagination Center

2016: Christian Hali. Building Imagination Center; Turlock, CA
 2016: Zen Cohen. Building Imagination Center; Turlock, CA
 2016: Big Flash of Art mini-exhibits. Building Imagination Center; Turlock, CA
 2016: BFA Graduating Seniors Exhibition. Building Imagination Center; Turlock, CA
 2015: Big Flash of Art. Building Imagination Center; Turlock, CA
 2015: CSU Stan Juried Student Exhibition. Building Imagination Center; Turlock, CA
 2015: Amalgamated Space: Rachel Clarke. Building Imagination Center; Turlock, CA
 2015: The Perfect: Elisabeth Kohnke. Building Imagination Center; Turlock, CA
 2015: Alexa Fraser-Herron & Scary Cow. Building Imagination Center; Turlock, CA
 2015: BFA Graduating Seniors Exhibition. Building Imagination Center; Turlock, CA
 2015: Current Works from the Building Imagination Initiative. Building Imagination Center; Turlock, CA
 2015: Enid Baxter Ryce. Building Imagination Center; Turlock, CA
 2015: Sean Clute: Memory Reset and the Great Modesto Bouncy Thing. Building Imagination Center; Turlock, CA
 2014: Alumni of CSU Stanislaus. Building Imagination Center; Turlock, CA.
 2013: Action: The Central Valley Film Community. Building Imagination Center; Modesto, CA
 2013: Aspire. Building Imagination Center; Modesto, CA
 2013: Samsara. Building Imagination Center; Modesto, CA
 2013: Manifest.AR. Building Imagination Center; Modesto, CA
 2013: Prescott Roadrunners. Building Imagination Center; Modesto, CA
 2012: Mecca. Building Imagination Center; Modesto, CA
 2012: Uncle Hartwick. Building Imagination Center; Modesto, CA
 2012: Prolong Expression. Building Imagination Center; Modesto, CA
 2012: Outside the Picket Fences. Building Imagination Center; Modesto, CA

Organization of Events and Programming as Director of the Building Imagination Center

2016: Storytelling through Photography, taught by Eric Carter.
 2016: Storytelling Lab, with a focus on live storytelling, taught by Christy Chan.
 2016: Comic Book Storytelling Techniques, taught by Kate Rhoades.
 2016: Experimental Storytelling Techniques, taught by Maria Judice.
 2015: Documentary Video Storytelling. Workshop led by Sheila Ganz.
 2015: Visual Storytelling. Workshop led by Rob Fatal.
 2015: Modeling Strong Characters in a 3D Digital Environment. Workshop led by Gerardo Orioli.
 2015: Creating Characters with Digital Illustration. Workshop led by Christian Hali.
 2014: Modesto 2034. Augmented Reality Game. Modesto International Architecture Event. Modesto, CA.
 2013: Chalk Walk of Art. LOVE Modesto community art intervention. Modesto, CA.
 2012: Downtown Parklets. Community art intervention. Modesto, CA.
 2012 - 2013: Video Foundations: Pre-production Workshop. Monthly workshop led by Chad Pickrel.
 2012 - 2013: Video Foundations: Production Workshop. Monthly workshop led by Chad Pickrel.
 2012 - 2013: Video Foundations: Post-production Workshop. Monthly workshop led by Chad Pickrel.
 2012 - 2013: Video Foundations: Critical Film Viewing Cafe. Monthly workshop led by Chad Pickrel.
 2012: PARK(ing) Day. PARK(ing) Day community art intervention. Modesto, CA.
 2012: Dream Garden. LOVE Modesto community art intervention. Modesto, CA.

ACKNOWLEDGMENTS

California State University, Stanislaus

Dr. Ellen Junn, President

Dr. Kimberly Greer, Provost/Vice President of Academic Affairs

Dr. James A. Tuedio, Dean, College of the Arts, Humanities and Social Sciences

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Nikki Boudreau, Gallery Assistant

Special Thanks

Christopher Gomula-Kruzic

My daughters, Aleena, and Izabella

Pauline Jennings and Sean Clute

Nicole Zvarik and Jennifer Mellor

