Promotion Portfolio

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Assistant Professor of Art, 2012 - Present

Application for Promotion for Associate Professor of Art

17 October 2016

www.natalielanese.com/portfolio

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1. Student Evaluations

Reflections on Course Evaluation Data

2013-14

For Introduction to Painting in both the fall and winter terms, 100% of my students reported that “overall, this was a good course,” and “overall, the instructor was a good teacher.” In each semester, all students either strongly agreed or agreed with these statements. Students requested a painting assignment other than still life and observational work, which I addressed in the winter term. After the winter term, comments from the students were overwhelmingly positive.

My advanced sections have both been very small classes (5-7 students), at times with each student enrolled in a different section of the stacked course. In the fall semester, all of my students reported that they either agreed or strongly agreed that “overall, this was a good course,” and “overall, the instructor was a good teacher.” Their comments were positive. In the winter term, each of my students reported that they either agreed or strongly agreed that “overall, this was a good course,” and “overall, the instructor was a good teacher.” The students’ comments were minimal, but they indicated that they benefitted from specific color theory instruction.

In the fall term I taught Senior Exhibition as an overload while Peter Barr was on sabbatical. I really enjoyed teaching this course. All 13 students in the class felt “overall, this was a good course,” and “overall, the instructor was a good teacher.” There were a few suggestions regarding pacing of the assignments and having more time in class to work.

During the winter term I taught ART 356 (Collage and Mixed Media) to three students, one of whom was in a directed study. Two of these students reported being neutral that “overall, this was a good course” and “overall, the instructor was a good teacher,” while the third agreed strongly with these statements. Since this term was the first time I taught this course to a group, I have identified some things I would like to do differently next year, such as assigning readings before my lectures and incorporating Schoology.com as a more integrated tool for ongoing discussion. Other suggestions included assigning more reading and a paper in this course. It is also a very challenging course; it requires students to work and research independently and begin to approach their studio practice conceptually.

2014-15

For Introduction to Painting in the fall term, the majority of students who filled out an evaluation reported that “overall, this was a good course,” and “overall, the instructor was a good teacher.” In each semester, the majority of the students *strongly agreed* with these statements, while 1/4 to 1/3 of the students *agreed* with these statements. Additional comments were minimal but positive.

My advanced sections this year have both been very small classes (5­7 students), at times with students enrolled in a different section of the stacked course. In the fall semester, all of my students reported that they strongly agreed that “overall, this was a good course,” and “overall, the instructor was a good teacher.” Their comments were positive. The students’ comments were minimal, but they indicated that they benefitted from specific color theory instruction, ongoing in­progress critique, one­ on­one interaction with the instructor, demonstrations, and that they enjoy being in my class.

In the winter semester, I began teaching Foundations III: Drawing Concepts. 80% of the students in this course who filled out evaluations reported that they *strongly agree* that “overall, this was a good course,” and “overall, the instructor was a good teacher.” 20% of the students *agreed* with these statements. I valued their comments, since this was the first semester I taught this course. They suggested that the course content had a “continuous flow”, that the course taught them a “new way to see art,” and that they benefited from “all of it.” Still, I identified a number of changes to make for the fall term.

2015-16

For Foundations III: Drawing Concepts in the fall term, the majority of students who filled out an evaluation reported that “overall, this was a good course,” and “overall, the instructor was a good teacher.” In each semester, the majority of the students *strongly agreed* with these statements, while 1/4 to 1/3 of the students *agreed* with these statements. Additional comments were mostly positive, while a few students offered suggestions of using more pen & ink and other materials and more interesting assignments and still life set-ups. This having been my third semester teaching this course, it is constantly changing and evolving as I come up with new ideas for teaching the material and new theories about art foundations education. Also, as it is a foundations course, the projects are entirely assignment-based, and some techniques must be learned in this class and can’t always be made exciting. More freedom comes with advanced courses in my program.

My advanced sections have both grown this year, which is very exciting. I opened up ART 356: Collage to Installation to all art students (not just painting and drawing students), and this has proven to be an excellent decision. Since the course focuses on experimentation with both materials and ideas, including sculpture, digital media and painting, students provide diverse approaches to making and critiquing. Additionally, I think more students are interested in painting than when I started at Siena—hopefully an indication that the program has improved. In the fall semester, all of my students reported that they strongly agreed that “overall, this was a good course,” and “overall, the instructor was a good teacher.” The students’ comments were minimal, but they indicated that they benefitted from having freedom with materials and space to work, ongoing in-progress critique, one-on-one interaction with the instructor, and that they enjoy being in my class. One student suggested improving on critique of student work. I tend to focus on group critiques and have an honest discussion with students one-on-one. I will offer the opportunity for more individual critiques to my students in the future.

B. Testimonies

* Tim VanBeke
* Mark DiPietro
* Bob Conlon

C. Effectiveness Evidence

1. TEACHING EVIDENCE

**INSTRUCTION**

COURSES TAUGHT:

ART 115: Introduction to Painting

ART 109: Foundations III: Drawing Concepts

ART 255: Life Study

ART 355: Color Issues and Abstraction

ART 356: Collage to Installation (formerly Collage and Mixed Media)

ART 455: Style

ART 456: Integration

ART 495: Senior Exhibition

LAS 100: First Year Experience

PEER EVALUATIONS

In my first three years at Siena Heights, my classes were observed by the Art Department program chair (then Peter Barr and Robert Conlon) and the Division Chair, Mark DiPietro. Following their classroom visits, Mark, Peter, and Robert followed up with a summary of the discussions they had with my students (I left the room for this), and how they thought I was doing with my teaching. I was given mostly positive feedback, and some excellent suggestions from my colleagues. Their emails are included in the appendix.

I’ve also self-evaluated at the end of each year, looking to my course evaluations and responding to my own goals I’ve set for myself. Mark DiPietro responds to these evaluations with a letter each year, which are also included.

DESCRIPTION OF LEARNING ACTIVITIES

Throughout my four years teaching at Siena, I have constantly adjusted and changed my assignments in an effort to be more innovative with my teaching style. I’ve tried collaborative projects, worked with both traditional and unconventional sources for drawing and painting, and have incorporated the use of technology to flip my classroom at times where it makes sense to do so.

Example 1: Foundations III: Drawing Concepts

I began teaching this course two years ago, and following the FATE conference in Indianapolis in 2015, I began thinking about different approaches to drawing that would allow for students not only to learn techniques, but to also practice idea generation, impermance, and conceptual approaches to drawing at the foundations level. An example of an assignment I designed in response is the “Spaceballs Drawing” project, in which the students use contour line to draw from a 2-minute segment of film (the opening sequence of *Spaceballs*), which is paused incrementally for 15-minute observations. The students must make up the drawing as they go, both observing and learning to look at the material in front of them, but they must also make decisions throughout the drawing pertaining to composition: repetition, positive and negative space, overlapping, creating value with line, and working slowly and diligently. The project demonstrates important lessons in being flexible and creating problems and solving them, by working from a time-based source for observation.

Example 2: Collage to Installation

This upper-level class in the Painting and Drawing curriculum is open to all art students, and introduces a highly experimental approach to art-making. Beginning with collage, students spend the first four weeks of the semester creating eight collages: four small-scale pieces and four large scale works. Based on the most successful of these collages, the class then spends the next month developing four objects: two smaller than a cubic foot, and two larger than three cubic feet. Finally, the most successful of the objects becomes the impetus for a large-scale installation, which the class spends the last five weeks of the semester developing through a series of steps: writing proposals, creating a collage representation of the idea, creating a scale model, photographing the model, and finally, executing the installation for final critique. The materials used for these projects are completely up to the student. Because of the organic nature of “one thing leading to another,” students are encouraged to not come into the class with an idea for an installation; rather, they learn how a dedicated studio practice leads an artist in a certain direction, and how to be selective about that direction. This course has been popular and after recently opening it up to students of all disciplines, has been diverse in the ideas and materials presented. Many students want to create an installation for their BFA exhibitions, and this class provides excellent preparation for such a project.

ADVISING + MENTORING

Example 1: Senior Projects

Each year at Siena, I have guided senior students through the senior exhibition process, working individually with students in the final two courses in the Painting and Drawing sequence. Additionally, I have served as Exhibition Advisor to seniors each year. Exhibition Advisors work with students specifically on designing their BFA shows, assisting with critiquing work, presentation solutions, installation, gallery layout, writing an exhibition statement, and designing a poster and invitation. Both roles are integral in a student’s success with her/his show.

Advisees:

Melissa Dojcsak

Jessica Borragina

Kate Dombrowski

Cara Maib

Olive Smith

Michelle Kapp

Ryan Dukes

Example 2: McNair Mentorship

I am currently in my second year mentoring Olive Smith on her McNair Research project. Last year, she developed a written abstract and began collecting data. We also discussed her goals for graduate school, and I’ve advised her on schools and programs that might be a good fit for her interests. She presented her abstract in February. This year, she will complete writing her paper, and present her research in the winter, as well as apply to graduate programs. I will guide her through these tasks, in addition to working with her in developing a body of work for her BFA show. She is investigating similar themes in both projects, but in very different ways. Olive’s research is on Third Wave Feminism as it is demonstrated on the animated show “Bob’s Burgers,” and her Thesis Exhibition will explore feminism through paintings, poetry, dance, and fiber arts.

DEVELOPING LEARNING ACTIVITIES

Teaching Innovations

Example: Schoology

In addition to innovations in designing class assignments, I have been developing my courses online for the past three years, creating grading rubrics, lectures, and assignments on a platform where students can track their progress in my courses. Originally, the online lectures were handy if students missed class and needed the content on their own time, but now I have begun asking them to view the lectures ahead of class and to be prepared for a discussion. This allows more class time for an interactive discussion or demonstration, and less contact hours spent with me lecturing. I’ve found that this approach engages students more with the content of the lectures, which often serves as an introduction to a project and contains important examples of the technique we will be practicing. Schoology has also allowed me to easily share rubrics as part of the assignment, so when students read the description of a project, they are also looking at the criteria by which they will be graded. This creates more transparency in my classroom, and students are more self-sufficient with course materials and tracking their progress.

Example: Painting and Drawing Curriculum and Program Outcomes

Upon my arrival at Siena in 2012, the Art Department was in the midst of an accreditation review with NASAD (National Association of Schools of Art and Design). I was immediately tasked with redesigning the Painting and Drawing curriculum in accordance with NASAD standards and our own Art Department Learning Outcomes. I designed a curriculum that would take a beginning painter through three introductory courses in technique, followed by two courses encouraging concept, experimentation, and abstraction, and finally, two courses in which the student works independently on a body of work she/he has proposed for the senior project. The classes guide a student through mastering technique in order to be equipped for the higher-level courses, which require students to think more critically and work more independently. ART 115: Introduction to Painting and ART 109: Drawing Concepts have been completely rewritten, and reflect updated goals and outcomes in our foundations program and in the Painting & Drawing program.

The key classes that I added to the curriculum (following ART 115 and ART 109) are:

ART 255: Life Study

ART 355: Color Issues and Abstraction

ART 356: Collage to Installation (formerly Collage and Mixed Media)

ART 455: Style

ART 456: Integration

Technology enhancements

I have integrated technology into my classrooms, which previously did not make use of computers, projectors, or online tools for research and reference. My teaching style depends on the ability to share images of artists’ work as they come up in discussion with my students, and the integration of an iPad and projector, and now computers, in my classrooms allow for research to happen in the studio as students are creating work. I’ve joked that my studios were the “most analog” places on campus, which has its merits, but I’m happy to have the ability to reference an artwork, website, or resource at a moment’s notice. These tools are also incredibly helpful in integrating Schoology into my teaching, because we can now look at the assignments together and review the grading criteria at the beginning of an assignment. Modeling research habits and using Schoology in the classroom is important; though students have the capability on their phones, they don’t always know to look something up or reference an artist as they’re working.

1. PROFESSIONAL EVIDENCE

Professional Example 1: *NEO Geo* Exhibition at the Akron Art Museum

In November 2015, I spent two weeks at the Akron Art Museum installing a site-specific installation that was part of the group show *NEO Geo*, an exhibition of eight Northeastern Ohio artists working in the local tradition of geometric abstraction. My piece, *Depthless Without You*, covered a 600-square-foot gallery with painted pattern and objects arranged in the space. The four walls and floor were painted with a collage of various geometric patterns, as were the objects (simple boxes, planks and a frame), which seemed to disappear into the patterns at certain vantage points. The work is the most recent in a series of installations in which I’m experimenting with pattern, color and perspective to alter a person’s experience of a space. The goal is to optically shift angles in order for flat objects to appear dimensional, and for dimensional objects to flatten. The exhibition was on view through April 24, 2016.

Professional Example 2: *New American Paintings*, Midwest, Issue #125

This spring, my work was selected for issue #125 of *New American Paintings*, a publication of “exhibitions in print,” which are curated regionally and published every two months. The 2016 Midwest issue was curated by Steven L. Bridges, Assistant Curator at the Eli and Edythe Broad Art Museum at Michigan State University, and includes the work of 40 selected artists from Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, and Wisconsin. The issue is the August/September 2016 edition.

Complete List of Professional Activity:

**Solo Exhibitions**

2014 *Natalie Lanese: Camofleur*, Survival Kit Gallery, Cleveland, OH

2013 *Popscapes*, Space Gallery, Portland, ME

*P A N O R A M A,* CVA Gallery, University of Toledo, Toledo, OH

2012 *flatland*, Montserrat College of Art, Beverly, MA

2011 *Break the Ton*, Baby Grand, New York, NY

2007 *Cut and Paste*, Xavier University Art Gallery, Cincinnati, OH

*Wallpaper*, Jack the Pelican Presents, Brooklyn, NY

*t-r-o-u-b-l-e with a capital POW!*, M.F.A Thesis Exhibition, Pratt Institute, Brooklyn, NY

2006 *Natalie Lanese / Recent Work*, AIV 5700 Gallery, Cleveland, OH

**Selected Group Exhibitions**

2017 *Mul-ti-verse*, Gallery 249, University of Dayton, Dayton, OH

2016 *100 Sculptors - 100 Sculptures,* Ella Sharp Museum of Art and History, Jackson, MI

*Group of Nine*, Hudson Gallery, Sylvania, OH

2015 *NEO Geo*, Akron Art Museum, Akron, OH

2014 *95th Toledo Area Artists (TAA) Exhibition*, Toledo Museum of Art, Toledo, OH

*NEW AMERICAN COLOR*, Dean and Sons, Toledo, OH

2013 *STOCK*, Hedge Gallery, Cleveland, OH

2012 *Fun is the Law!*, Parlor Gallery, Asbury Park, NJ

2011 *Wall Works*, DeCordova Sculpture Park and Museum, Lincoln, MA

2010 *Make Room*, Spattered Columns, New York, NY

2008 *^^^^^ The Allegory of the Mountain*, Mahan Gallery, Columbus, OH

2007 *Wistful Thinking*, Tri-C Gallery West, Cleveland, OH

*Perspicuous*, Pratt Institute, Brooklyn, NY

SCOPE International Contemporary Art Fair, Entranceway Installation; East Hampton, NY SCOPE International Contemporary Art Fair, Basel, Switzerland

2006 *Photography and Contemporary Tactics*, Steuben Galleries, Brooklyn, NY

*Pratt-Hunter Collaborative*, Steuben Galleries, Brooklyn, NY

2005 *Eat Sugar Spend Money*, Newsense Gallery, Cleveland OH

*Kitschen and Dish*, Two-Woman Exhibition, Buzz Gallery, Cleveland, OH

*M.A. Thesis Art Exhibition*, CWRU Art Studio Gallery, Cleveland, OH

2004 *The Usual Suspects*, Buzz Gallery, Cleveland, OH

**Bibliography**

2015 Turner, Anderson. “Open your mind to ‘Neo Geo’ at Akron Art Museum,” *Akron Beacon Journal*, December 4.

# 2015 Usmani, Josh. “Northeast Ohio’s Deep History and Bright Future in Geometric Abstraction Is Showcased at the Akron Art Museum,” *Cleveland Scene*, November 18.

2013 Schroeder, Nicholas. “Artists Zig and Zag at SPACE Gallery,” *The Portland Phoenix*. July 25.

2011 Cook, Greg. “The deCordova thinks about ‘murals’, “ *The Boston Phoenix*, July 19.

2009 Grennan, Colleen. “Traversing Wilderness,” *NYArts*. January/February.

2007 McAdams, Shane. “Art 38 Basel and Beyond,” *The Brooklyn Rail*. July/August.

2007 Baker, R.C. “Best In Show: Where the Mechanical Things Are,” *The Village Voice*. May 2.

2005 Tranberg, Dan. “Shedding Sweetness and Light on Our Society's Heavy Subjects,” *The Plain Dealer*, August 5.

2005 Bly, Lyz. “Kitchen Metaphysician,” *The Cleveland Free Times*. June 8.

**Public Art**

2016 Cincinnati, OH, “Swing Around Rosie”, 1606 Pleasant Street, Lead Designer

2015 Toledo, OH, “Island Sanctuary for the Ghost of Moses”, 19 S. St. Clair Street (collaboration with Douglas Kampfer)

2013 Cleveland, OH, Mural series on the George V. Voinovich Bridge (underpass at Ontario

Street)

**Publications**

2016 *New American Paintings*, Issue #125, August-September.

**Visiting Artist Lectures**

2013 University of Toledo, Toledo, OH

2012 Montserrat College of Art, Beverly, MA

2007 Xavier University, Cincinnati, OH

**Collections**

Fidelity Corporate Art Group

The SCOPE Art Fair Foundation

Xavier University Department of Art

1. SERVICE EVIDENCE

Service Example 1: Campus Art Committee

In 2013, Sr. Peg charged Mark DiPietro with forming a committee to place art in the new University Center. Mark turned to the Art Department, and with my involvement in Klemm Gallery, I was the clear candidate to oversee the selection of work. Additionally, the John Wittersheim Memorial Sculpture Park was dedicated that year on campus, and also needed a faculty leader. For the past three years, I have worked with members of both committees, and earlier this year, combined them into a single Campus Art Committee, made up of Art Department Faculty and representatives from the Board of Trustees, the student body, CPS, CAS, and alumni of the program. This group has done a tireless job of filling the UC with alumni artwork, selecting sculptures to be placed on campus, and fundraising so that our activities can continue to enhance Siena’s campus experience. Most recently, we planned a pig roast bash and fundraiser that was held at Flatlanders in February of 2016. At the party, we kicked off the Great Art Raffle, which raised additional funds for the committee over the course of six months. We will once again be holding the fundraiser and raffle in 2017 to fund more sculptures and artwork in the coming year.

Service Example 2: Circle 2445, Toledo Museum of Art

Circle 2445 is a social group targeting Toledo Museum of Art members in the 24 to 45 age range. I have been a member of the group for four years and a board member for two years. The group plans social events at the museum that engage guests with the collection in creative ways. Additionally, the group organizes studio visits with local artists, thematic tours of the museum, and engagements with the director, assistant director, curators, and registrar. As a board member, my main focus has been helping with programming. I’ve worked with our programming director to brainstorm ideas, plan and set up for various events. I’ve also volunteered at numerous engagements, working with docents to speak about specific pieces of art, or giving art historical context and leading discussion at some events.

Complete list of service examples:

**University Service**

*Curatorial Experience, Klemm Gallery*

2016 Andy Curlowe and Jenniffer Omaitz, *Hypothetical Constructs and Translucent Boundaries*

Christopher Kardambikis, *Inconclusive Endings*

 *2016 Faculty Exhibition*

Sarah Fitzsimons*, Three Houses*

2015 Mad Mohre, *IN/Explicable Situ*

Todd Forsgren, *Ornithological Photographs*

 Kelly Burke and Brett J. Lawrence, *2015 Alumni Exhibition*

 Jefferson Nelson, Artist/Curator, *The Sprawl Too*

2014 John R. Wittersheim, *A Retropective*

 Ben Godward, *Turnpikes and Rabbit Holes*

Christi Birchfield, *Above the Fold, Below the Surface*

2013 Nia Burks, *Diamond Formations and Other High Pressure Performances*

Nick Barbee, *CATO*

Sarah Carter, Alumni Curator, *Following a Lead: The Photographs of Mary Joe Young*

 Stacia Yeapanis, *I Still Haven’t Found What I’m Looking For*

2012 Ann Lemanski and Julie Tourtillote, *Fabrications: The Fiber Works of Anne Lemanski and Julie Tourtillotte*

 *2012 Faculty Exhibition*

 Craig Clifford and Debbie Kupinksy, *Collection*

*Committees*

2013-2016 Campus Art Committee, Chair

 John Wittershiem Memorial Sculpture Park Committee, Co-Chair

 Sustainability Committee

2015-2016 Scholarship Symposium Committee

2014-2015 Teacher Education Committee

2012-2013 New Faculty Committee

*Search Committees*

2016 Dean, College of Arts and Sciences Search Committee

Assistant Professor, Accounting Search Committee

2014 Assistant Professor, Printmaking Search Committee

*Campus Events*

2012- 2016 Homecoming reception in Studio Angelico; Organized with Alumni Office

 Ceramics Tailgate at Homecoming

 Sculpture Park Dedication, Receptions, Fundraisers; Organizer

 Klemm Gallery Openings, Visiting artists, Supporting programming; Organizer

 Art Department Liaison for Installation of Jed Novatt Sculpture

*Recruitment*

2012-2016 Portfolio reviews

 High School Visits

*Internal Publications*

2013-2016 Work Published in *Eclipse*

*Program Learning Outcome Work*

2012-2013 Developed learning outcomes for Painting and Drawing program in coordination with Art Department learning outcomes and NASAD outcomes for accreditation.

**Community Involvement**

*Social Activities*

2013-2016 Arts Commission Fundraising, Art Donor

 TSA *Undisclosed* Fundraiser, Art Donor

 The Arts Commission Loop (formerly Artwalk), Activities and Volunteer

 Circle 2445 Events at the Toledo Museum of Art

2015 *Local Eyes* Tour, Toledo Museum of Art, in partnership with the docent program

2014 Lecture: *Hoodwinking the Periscope: Secrets of Dazzle Camouflage*, Toledo Museum of Art

*Local Board Memberships*

2014-2016 Circle 2445, Young Professionals Organization of the Toledo Museum of Art, Board Member

*Volunteer and Service Work*

2016 Home Mural Project, in partnership with The Arts Commission

2013, 2015 Art-o-Matic, Participant and Volunteer

D. PHILOSOPHY OF TEACHING

My primary goal as a teacher is to engage students, inspiring them to pursue critical thought and original ideas both in their work and outside the classroom. Learning is achieved when there is an honest dialogue between the educator and student.

Through my teaching experience, I have found that the role of teacher as facilitator in the classroom is effective in promoting students' self-discovery. I motivate and encourage students to trust their own opinions. I foster their confidence to realize their full potential through a constant dialogue and constructive critique surrounding their work. This critique includes discussion of the technical execution of the work, and at the advanced level, the work’s place in a contemporary dialogue, whether it is in the context of the art world, or a political, cultural or social discourse. A balance of technical knowledge and the bravery to take risks is key to developing as an artist.

Artists are constantly working to develop a personal style or language. Developing a style requires honesty with oneself as well as an understanding of art history. Creating a learning environment in which students can be confident in their instincts will help nurture this development. In addition, the routine discussion of artists and art historical movements is necessary for students to place their own work in a context and recognize the relationship of their work to the art world.

Diversity of teaching methods ensures that students actively participate in and out of the classroom and take responsibility in their own learning. These methods include one-on-one and group critiques, demonstrations, field trips to see art pertinent to class discussion, reading and discussion of current reviews and topics in art, and writing about visual art. Formal training in teaching has ensured my ability to be flexible with different types of learners and the need to recognize students’ individual needs.

After teaching drawing at the foundations level for the past year and a half, I have taken a somewhat experimental approach to teaching fundamentals of observation, mark-making, perspective, and composition. For instance, I begin the semester with an exercise in which students create drawings on paper in response to open-ended oral prompts. Then we repeat the exercise, as a group, using string as our drawing implement and the room as the paper. This is followed by a discussion of what drawing is, and how students define it. Other projects include drawing from film stills and dealing with time-based source material for traditional drawing techniques such as contour line. Projecting an image on a still life set-up flattens some areas and makes others appear more dimensional, resulting in a drawing that deals with a combined two-dimensional and three-dimensional space. These projects offer practice in observational drawing, but also in the decision-making process of when to let go of realism and allow the drawing to be its own object. As I continue to teach at the foundation level, these approaches will grow and change; the goal is to maintain a contemporary relevance while providing practice and mastery with fundamental skill.

The foundations drawing course is an excellent example of how I have integrated my professional acitivities with my teaching. In my two intial years at Siena, I tried to keep my studio practice separate from my teaching. In the last couple of years, however, the two have grown more close together, sharing pages in my sketchbook, and overlapping in my thoughts. My artistic practice has been extremely active since 2012, and what I do as an artist informs how I teach, what kind of conversations I have with my students, and how I approach the classroom. I try not to teach everything the way I learned it. Rather, I try to combine how I learned certain skills with what I’ve learned about them since then. A practical approach was always something I wanted as a student. Now, I have the ability to mix the practical and theoretical in my classroom.

This winter, I will be offering a new class, which I am thinking of as a practical studio course. The course is called Murals as Placemakers; in the first weeks of the class, we will study examples of murals and the impact they have on the communities where they’re painted, and how a mural comes to be created. We’ll talk with community leaders and artists to learn how public art happens, and students will propose a project. The next several weeks will be devoted to designing, critiquing and finalizing the materials and equipment needed for the project. Fundraising and asking for equipment loans or sponsors will be a part of the second phase. Finally, the students will execute the project. The class will focus on all the expertise an artist needs to create public art: research, artistic skill, the ability to work with a committee and within the perameters set by a community, fundraising and asking for help, painting on-site, promoting the work, and safety with materials and equipment. These are all things I’ve learned in the past four years since my first public art commission that I can now pass on to my students. Each project has taught me something new about the process that I can bring to my next opportunity, and more importantly, pass on to my students.

The approaches decribed above contribute to the Art Department’s Learning Outcomes inherently; as much as possible, I try to model behaviors as a teacher that I expect in my students. Each of my assignments and classroom activities addresses the outcomes of the department. When I have the time, I create art in the studio alongside my students, or share the work I’m currently making with them. I believe that we are all artists together, and fostering a community of makers within Studio Angelico will enable all of us to share ideas as fellow learners. In the spirit of the liberal arts, providing a space where ideas can be heard, challenged, critiqued, and revised is integral to the student experience at Siena. Through the process of creating a drawing, students practice being purposeful in their decisions; in critique, they are challenged to be ethical, and by the end of each course, students have become competent in specific skills.

Finally, my favorite teachers throughout my educational career have been those who were so enthusiastic about their subject that it reflected in their students’ success. I hope that my enthusiasm for art will likewise inspire my students.

E. APPENDIX

The appendix can be found at the private site [www.natalielanese.com/portfolio](http://www.natalielanese.com/portfolio), and includes the following, linked to evidence in each area.

TEACHING EVIDENCE:

**1) INSTRUCTION**

[Peer Evaluations Evidence](http://www.natalielanese.com/s/Peer-Evaluations-Evidence.pdf%22%20%5Ct%20%22_blank)

Sample Syllabi

[ART 115: Introduction to Painting](http://www.natalielanese.com/s/Painting_115.pdf%22%20%5Ct%20%22_blank)

[ART 355: Color Issues and Abstraction](http://www.natalielanese.com/s/ART_355.pdf%22%20%5Ct%20%22_blank)

[ART 356: Collage to Installation](http://www.natalielanese.com/s/ART_356.pdf%22%20%5Ct%20%22_blank)

Learning Activities Examples

[Spaceballs Drawing](https://static1.squarespace.com/static/571677c78a65e2897d4f276e/t/57ffe787b3db2b5fba151f70/1476388752244/Spaceballs_drawing.pdf)

[Student Installations](https://static1.squarespace.com/static/571677c78a65e2897d4f276e/t/57ffe5c9f5e231fadeb8cba5/1476388310887/Installation%2BExamples.pdf)

**2) ADVISING + MENTORING**

Senior Projects

[Melissa Dojcsak BFA Exhibition](http://www.natalielanese.com/s/Dojcsak-BFA.pdf%22%20%5Ct%20%22_blank)

[Kate Dombrowski BFA Exhibition](http://www.natalielanese.com/s/Dombrowski_BFA_Exhibition.pdf%22%20%5Ct%20%22_blank)

McNair Mentorship

[Olive Smith](http://www.natalielanese.com/portfolio)

3) **DEVELOPING LEARNING ACTIVITIES**

[Schoology (screen shot examples of assignments, course materials, and tools)](http://www.natalielanese.com/s/Schoology_examples.pdf%22%20%5Ct%20%22_blank)

[Painting and Drawing Learning Outcomes](http://www.natalielanese.com/s/PaintingandDrawing_Program_Outcomes.pdf%22%20%5Ct%20%22_blank)

Painting and Drawing Curriculum

[Painting and Drawing Student Work Examples](http://www.natalielanese.com/s/Lanese_portfolio_student.pdf%22%20%5Ct%20%22_blank)

## PROFESSIONAL EVIDENCE:

**1) SCHOLARSHIP**

[New American Paintings](https://newamericanpaintings.com/artists/natalie-lanese%22%20%5Ct%20%22_blank)

[TMA Dazzle Camouflage Lecture](http://www.natalielanese.com/s/TMA_Thursday.jpg%22%20%5Ct%20%22_blank)

Visiting Artist Lectures

[Xavier University](http://www.xavier.edu/campusuite25/modules/news.cfm?news_id=5147&grp_id=20&archive=yes" \l ".V-Gw5pMrLOY" \t "_blank)

[Montserrat College of Art](https://vimeo.com/37409462%22%20%5Ct%20%22_blank)

[University of Toledo](http://myemail.constantcontact.com/UT-Department-of-Art-welcomes-collage-artist-Natalie-Lanese-TONIGHT.html?soid=1101420436065&aid=IIz4634ZRhI" \t "_blank)

[Website](http://www.natalielanese.com/%22%20%5Ct%20%22_blank)

[Toledo Museum of Art Teen Mural Workshop](https://static1.squarespace.com/static/571677c78a65e2897d4f276e/t/57ffefb4e6f2e1a3ef851b0e/1476390888161/TMA%2BTeen%2BWorkshop.pdf)

**2) CREATIVITY**

[NEO Geo at the Akron Art Museum, 2015](https://akronartmuseum.org/exhibitions/neo-geo/8467%22%20%5Ct%20%22_blank)

Promotional Content for Selected Exhibitions

[Popscapes, SPACE Gallery, Portland, ME, 2013](https://vimeo.com/70454872%22%20%5Ct%20%22_blank)

[PANORAMA, University of Toledo CVA, 2013](https://www.facebook.com/events/1405258146355581/%22%20%5Ct%20%22_blank)

[Toledo Area Artists Exhibition, Toledo Museum of Art, 2014](http://taa.toledomuseum.org/natalie-lanese/%22%20%5Ct%20%22_blank)

[Wall Works, DeCordova Sculpture Park and Museum, 2011](http://www.decordova.org/art/exhibition/wall-works/natalie-lanese-installation%22%20%5Ct%20%22_blank)

[#neogeoakron on Instagram](https://www.instagram.com/explore/tags/neogeoakron/%22%20%5Ct%20%22_blank)

Public Mural Commissions

["Swing Around Rosie," Cincinnati, OH, 2016](http://www.artworkscincinnati.org/event/rosemary-swing-around-rosie-clooney-mural-dedication/%22%20%5Ct%20%22_blank)

["Island Sanctuary for the Ghost of Moses," Toledo, OH, 2015 (Spectra Article)](http://www.shuspectra.com/2368/news/lanese-completes-mural-highlighting-toledo-history/%22%20%5Ct%20%22_blank)

[Cleveland Innerbelt Murals, Cleveland, OH, 2012-13](http://www.land-studio.org/project/cleveland-innerbelt-murals%22%20%5Ct%20%22_blank)

## SERVICE EVIDENCE:

**1) UNIVERSITY**

[John D. Wittersheim Memorial Sculpture Park + Campus Art Committee](http://www.studioangelico.com/john-wittersheim-memorial-sculpture-park/%22%20%5Ct%20%22_blank)

[Facebook Page](https://www.facebook.com/JohnWittersheimMemorial/%22%20%5Ct%20%22_blank)

[Eventbrite](https://www.eventbrite.com/e/jdw-sculpture-park-pig-roast-and-fundraiser-tickets-20569677459%22%20%5Ct%20%22_blank)

[Examples of Klemm Gallery Exhibition Invitations and Social Media Graphics](http://www.natalielanese.com/s/Klemm_invites.pdf%22%20%5Ct%20%22_blank)

Klemm Gallery Social Media

[Facebook Page](https://www.facebook.com/KlemmGallery/%22%20%5Ct%20%22_blank)

[Instagram](https://www.instagram.com/klemmgallery/%22%20%5Ct%20%22_blank)

[Twitter](https://twitter.com/klemmgallery%22%20%5Ct%20%22_blank)

[Art-o-Matic, Siena Heights Interactive Studio, 2015](http://www.natalielanese.com/s/Artomatic_2015.pdf%22%20%5Ct%20%22_blank)

**2) COMMUNITY**

[Arts Commission Home Mural Project, 2016](http://www.toledoblade.com/Art/2016/08/25/Mural-spruces-up-dilapidated-abandoned-house-on-North-Detroit-Avenue-Local-artist-Natalie-Lanese-designed-8-large-mural-panels.html%22%20%5Ct%20%22_blank)

[Circle 2445 Board Member](http://www.toledomuseum.org/events/circle-2445/%22%20%5Ct%20%22_blank)

STUDENT EVALUATION EVIDENCE

* [2015-2016](http://www.natalielanese.com/s/15-16_Evals.pdf%22%20%5Ct%20%22_blank)
* [2014-2015](http://www.natalielanese.com/s/14-15_Evals.pdf%22%20%5Ct%20%22_blank)
* [2013-2014](http://www.natalielanese.com/s/13-14_Evals.pdf%22%20%5Ct%20%22_blank)