

*draft*

**01**

*a blade of grass fellowship proposal :*

**BACK TO  
THE FIRE**



## TABLE OF CONTENTS

**01 SUMMARY**

**02 NARRATIVE**

**13 DIAGRAM**

**14 SUPPLEMENTALS**

**35 REFERENCES**



**BACK TO THE FIRE IS A CLAY STUDIO** in the Behind the Rocks neighborhood of Hartford. The studio cultivates a commons where guided seasonal programming provides our community with a way to experience the empowerment and liberation possible through making forms using free local clay. The form is ceramics, the form is democracy, the form is community, the form is power. Workshops will emerge from community need and self-advocacy. Gathering together to make forms cultivates a climate where neighbors realize their own power. Community once gathered around fire—we grew from there. With this work, we return to the fire.

**BACK TO THE FIRE IS A PROTOTYPE** for a system of neighborhood studios that function as a commons, with a calendar of seasonal programming that addresses the extreme challenges of the economic and legal precariousness of citizens in our neighborhood. This citywide initiative will begin in the Behind the Rocks neighborhood with free local clay (Hartford is built on clay), and a team of three experienced Hartford artists leading from Free Center, a community center housed in a former Hartford Public Library. The clay studio will be located on the Free Center site in a customized shipping container that is transformed into an open and airy studio with natural light and solar power.



**THIS PROJECT GREW OUT OF DATA** observing how many people living in Hartford express the belief that change cannot happen because the people are powerless. We believe if we gather around creative processes in an open, judgment-free, and literally free way, where the outcome of participation is clear, we can create a climate where residents are inspired to contribute to their own collective advocacy.

Back to the Fire asks radical questions about access, agency and what happens when the residents of a neighborhood come together to remember their inherent power and their fundamental connection to the earth. Working with earth and fire to create durable form is both a method and a metaphor for transformation and community resilience. What does free and embodied self-determination look like in the 2020s? Is it possible to create a solidarity future through working with materials from our past? In an age of fear and instability around a broad range of threats including the ominous threat of deportation, what can clay teach us about ourselves and our world? Can talking while making things together interject positive solutions into a conversation? These questions are the foundation for a hyper-local clay studio presenting a series of earth-centered seasonal programs and resident-led initiatives that address the needs of the most economically—and socially—vulnerable inhabitants of our neighborhood.

## **BEHIND THE ROCKS NEIGHBORHOOD, SOUTH HARTFORD AND FREE CENTER**



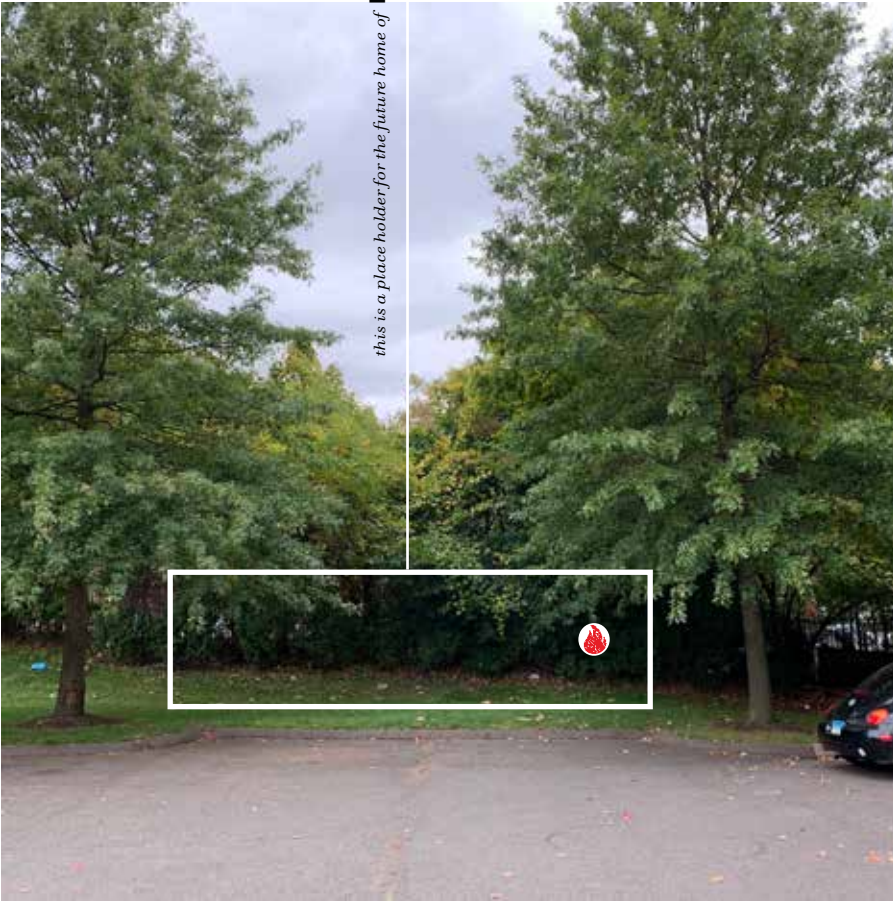
The Free Center team has learned a lot over the past year since moving into a former library building and re-opening the space as a new community center. We have witnessed, firsthand, the needs of our community. These needs include access to computers to print vital documents and an acute need for free, public space, especially for families with young children. We have learned from talking to the local neighborhood group that many feel that this portion of the city has been “forgotten” both in the lack of new developments and in addressing residents’ longstanding needs for safe housing, educational opportunities, food security, employment options and health clinics. Our neighbors express the need for opportunities to convene in an environment that feels safe, welcoming, and relevant. A thirst for public space with relevant programming is palpable. We observe how the streets come to life - there is a club and a church on either side of Free Center, attracting different but equally vibrant crowds. Yet options for secular, non-commercial local spaces are missing. The Free Center is located in between the Behind the Rocks and SouthWest neighborhoods of Hartford. This section of New Britain Avenue reflects some contrasting realities. Further down the street is the prestigious Trinity College, which is mostly gated off from the rest of the community. In the other direction, New Britain Avenue leads to West Hartford, a wealthy suburb. Here in our neighborhood 59% of the population of South West is low-income, and 77% of the children are from low-income families with 53% living below the poverty line.

## THE COMMUNITY + THEIR STAKE IN BACK TO THE FIRE

Over the summer Free Center supported Club de Escucha, the Listening Club, a Spanish language podcast discussion group built around the Radio Ambulante podcast. This project is one of several initiatives at Free Center that are based on community interests. Through our work at Free Center, we have affirmed that community organizing occurs through the realization of power when community members are able to convene around arts and cultural activities. We approach our work through this lens. We find that people become more empowered when Free Center prioritizes a community process over a political process. What is the community's stake in this? Why do people want to show up and become involved?

- 1 People need social connection** and they know us and trust us, in accessible spaces, where neighbors can get to know one another, especially in the long, cold New England autumn, winter, and spring.
- 2 Access to arts programming is scarce** for children and adults alike—by disrupting Scarcity Thinking, we make space for empowered co-ownership of ideas.
- 3 interest in crafts is increasing in the digital age** as people seek experiences with physical materials which are grounding and tangible.
- 4 People have visionary ideas and creativity aspirations** but need avenues for expression and information-gathering regarding possibilities for activating change. A year-round studio offering free activities with free materials will allow residents of all ages to have free communal arts experiences that would otherwise be inaccessible to this community.

**BACK TO THE FIRE**  
*this is a place holder for the future home of*



# STUDIO DETAILS

Back to the Fire will be housed in a shipping container structure that has been customized into a public studio. A large glass sliding door will allow people on the street to see into the studio. The studio activates the open space directly next to the Free Center. Back to the Fire will hire and train studio facilitators to assist with the upkeep of the studio, and learn facilitation skills as they help with the free workshops at the studio which will be offered two days a week, and during the staffed drop-in hours, three times a week.



## PROGRAMMING

this page is ONE of two describing programming

**BACK TO THE FIRE** activates multiple scales of engagement, from individual and small group activities to community-wide initiatives.



### **INDIVIDUAL EXPERIENCES** / MAKE + GIFT (or MAKE + TAKE).

This phase centers around the radical and free nature of clay, fire and love. This is how we meet people where they are.

We have identified opportunities based on this particular community's profile of needs: scarcity-mindset, lack of trust in institutional structures that hold past community trauma, non-secular spaces for assembly, cultural inclusivity in a culturally diverse neighborhood. The idea is for the neighborhood to come together around making. Each engagement yields a tangible takeaway for use or gifting. For example, this can include parents using local clay to create symbols of safety for kids' backpacks, children making gifts for their family members, and the community creating common vessels such as seed saving pots and miniature flower vases for a future seed sharing library and for neighborhood nature walks to collect wildflowers and learn about Hartford's lesser-known greenspaces. We will create seasonal clay-based projects. Along with the individual experiences, there is the opportunity to reinforce safe spaces and to build a communal dialogue that does not exist in isolation.

## PROGRAMMING

*this page is TWO of two describing programming*



### GROUP ACTIONS / MAKE + TALK.

This phase will revolve around transformational power in a time of precarity, focusing on resident-identified strategies for change.

These include a discussion series led by paid local community leaders who will facilitate “make and talk” events in which the group works with clay while discussing what changes are needed in the neighborhood. This discussion series will introduce specific grassroots approaches to making change, from the basics of local civic involvement and democracy in Hartford, to leadership-development and activist strategies from around the world, including the effective Zapatista and Black Panther models, Transition Initiative protocols, and Extinction Rebellion strategies. Community leaders will represent a range of voices and backgrounds—from our neighborhoods, the government and established organizations, as well as grassroots activists and organizers.

Community events provide a ceremonial acknowledgment of our connection to earth and to each other. These include seasonal gatherings to (for example) celebrate fire in the summer through a public outdoor wood firing of our clay objects. In this time of fear and hunger these community events allow the neighborhood to gather and connect with one another in intimate ways through a community-determined earth-rooted process. We will develop our new traditions together to form unity of otherwise disparate cultural identities.

## PUBLIC ENGAGEMENT PLAN

A successful outreach strategy requires a multi-faceted approach.

Our plan for engagement includes:

- 🔥 **Spreading the word** in the neighborhood newspaper, and through the digital channels of social media.
- 🔥 **Local radio stations** have local announcements several times a day.
- 🔥 **Distributing bilingual announcements** through the school backpack handout system is a viable strategy, as is postering and flyers in local businesses.
- 🔥 **Since Free Center is a known community location** as a former public library, foot traffic and an outdoor sandwich board will provide direct information.
- 🔥 **As each member of our team has different networks**, we can also count on good coverage through our own tested and proven personal abilities to spread news.

## INTENDED IMPACT PROJECTED OUTCOMES

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This project addresses three primary social issues.

- 1 Reestablish the satisfaction of learning and connecting.** The right to assembly, free speech, and other ostensibly inalienable rights have been stripped from marginalized communities through decommissioned resources, truth deprivation, and intimidation. Fostering curiosity is a mechanism for growing civic engagement. Conversely, disruptions to curiosity thwarts civic engagement and the conviction self-advocacy or collective impact yields positive outcomes. This is unacceptable and a step toward restoration of trust in our human rights is mandated by this project. We need to restore a belief in the pursuit of happiness throughout our neighborhoods.
- 2 Address the overarching issue of isolation** borne of equity gaps, and in conjunction, emphasize the importance of access. This manifests in several ways: Research, such as Robert Putnam’s work underscores that poverty and “othering” makes us less connected to each other and our local communities. This isolation starves agency, a sense of satisfaction through civic engagement, a sense of belonging to a place, and the awareness that we have collective power to change our conditions to an equitable state. This is unacceptable and demands disruption. We need to restore a sense of belonging—a sense of “ours” to our neighborhood.

## INTENDED IMPACT PROJECTED OUTCOMES

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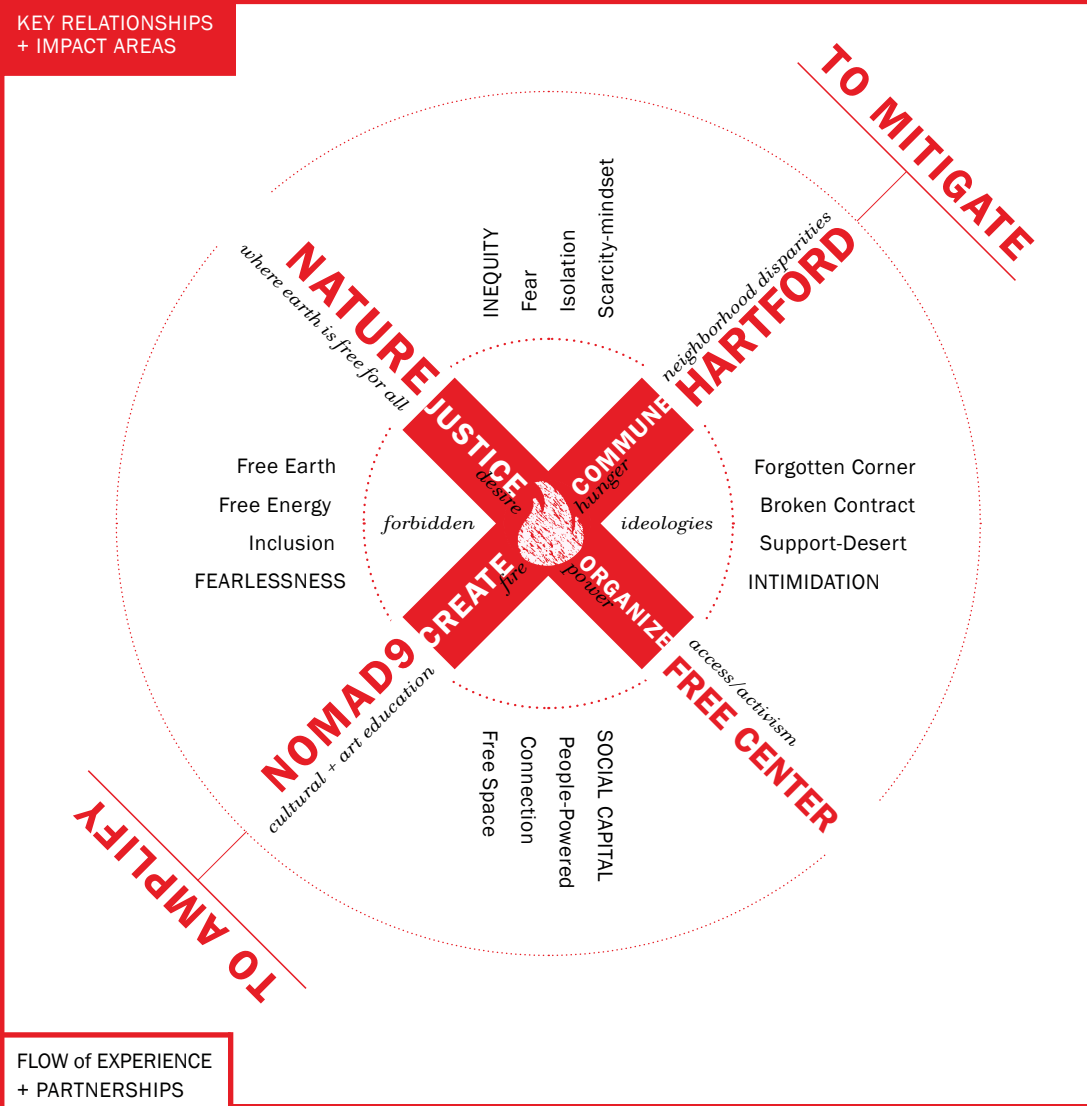
- 3** **Address environmental racism** and systemic disassociation to the natural environment, local natural resources, and history of the place we live or frequent. For example, equity barriers create conditions where our neighborhood residents are less likely to be aware of the remaining rivers that run through the city and that Hartford rests on a clay bed. All residents of our city should be entitled to safe spaces, basic needs, and equitable access to knowledge about our environmental wonders and challenges. That deprivation is unacceptable and we see restoring access to the universal shared environment as a mandate of this project.

## WHAT SUCCESS CAN LOOK LIKE

**Wild success of this project looks like a box that glows with light and activity in the middle of the night.**

Residents come to make precious objects. Our homes fill with gifts of art we make for each other from free clay. This becomes a trademark, a brand, a new culture—connecting our diverse community. It helps unify us. Our neighborhood is proud of the return to simpler communal values of generosity and gratitude for the things we can make with our hands for each other. Our generations connect more deeply through doing and sharing. We teach each other about our diverse cultures, share resources, feel connection. We realign our power and recenter the true voice of the community in our organizational and political deliberations. The levers that affect us are more directly directed by us. Other similar projects spring up in neighborhoods where they are most needed. The connectivity extends between our neighborhoods. For the people, by the people. We go back to the fire to rise out of the fire more powerfully. In time all of the forbidden virtues are restored and our neighborhood folklore is written about an infinite and free earth that replenishes all we are. This is, of course, the ideal state. But it only takes a few believers to change everything.

KEY RELATIONSHIPS + IMPACT AREAS



FLOW of EXPERIENCE + PARTNERSHIPS

EXPERIENCE	ACTION	PARTNERS
<p><b>1) OUTREACH</b> (promote opportunity)</p>	<p>Tabling: church events, fairs, sports events / Sandwich boards flying / community radio + TV / press / school press</p>	<p>Greater Hartford Interfaith Action Association / CT Public Dillon Stadium / Hartford Little League / WNPR / Hartford Public Schools / COMPASS Youth Collaborative / Hartford Public Library / Commission on Cultural Affairs Parks &amp; Recreation / Greater Hartford Arts Council</p>
<p><b>2) MOTIVATION</b> (make the idea meaningful) meet people where they are: phase 1: Make and Gift phase 2: Make + Talk</p>	<p>Free activities for all ages bilingual / SAFE (from ICE Police) / YOUR space (not city-program)</p>	<p>Hartford City Council / Hartford Mayor's Office Trinity College / Center for Leashership + Justice / RE•Center / Hartford Deportation Defense / Hartford Public Library / Círculo de Mujeres Hartford / Neighborhood Revitalization Zone</p>
<p><b>3) PREP + FACILITATE</b> (create the environment + manage the space)</p>	<p>Develop space / Clay collection / Manage Facilitate space /</p>	<p>Parks &amp; Recreation Commission / Planning and Zoning Commission / NINA + SINA (construction sites) / WeldedWorks / Hartford Art School / Nomad9MFA Knox Gardens / Hartford Youth Scholars / Trinity College</p>
<p><b>4) EXPAND SITES</b> (after the prototype)</p>	<p>Assess / Locate new spaces tied to other city initiatives / Repeat 1-3</p> <p>Hartford Foundation / Connecticut Office of the Arts</p>	<p>City of Hartford / Hartford Office of Development Planning Parks &amp; Recreation / Planning and Zoning / Commission on Cultural Affairs / Graustein Memorial Foundation /</p>

## THE TEAM + OUR ROLES

Three local artists with complementary skills and community ties provide the foundation for Back to the Fire:



**ZOË CHATFIELD** / Rich Hollant / Carol Padberg

Coming from a family of artists and activists, the arts and community have always been an integral part of Zoë's life. In high school she volunteered for the Community Days at the Wadsworth Atheneum Museum of Art, and was later hired to lead a song-writing workshop for one of their community days. She is currently the project director at CO:LAB and community engagement director for Free Center. In addition to this work, Zoë is the lead vocalist and songwriter for You're Not Listening! brass band and Bandshees, two Connecticut-based all-women's music groups. Zoë is a Hartford native, and grew up right down the street from the proposed location for this project.

She attended the Greater Hartford Academy of the Arts, where she majored in creative writing. She has a B.A. from Smith College in Sociology and Urban Studies. She's also taken classes in creative writing and international politics at NYU, and a course in urbanism and architecture at the Universidad de Alcalá, Madrid. She is currently studying for a graduate certificate in Geographic Information Systems through the University of Connecticut.

### Zoë's Roles:

1. Administer space use / 2. Manage partners / 3. Design, collect and assess project metrics / 4. Oversee site selection including managing relationship with the city for gifting space through Development Planning Department.





## THE TEAM + OUR ROLES

Three local artists with complementary skills and community ties provide the foundation for Back to the Fire:



Zoë Chatfield / **RICH HOLLANT** / Carol Padberg

Rich started CO:LAB in 1988 and immediately began developing brand and product launches for Fortune 500 corporations. Two decades later, he evolved his business to put all of that knowledge to Good work. He and his team have received numerous awards from AIGA, CADC, Print, How, Graphis, Cause/Affect, CXD, and Best of New England. His design work has appeared in trade publications and design books. He has been featured in Business Weekly and Communications Arts, was named one of GDUSA's 20 People to Watch and one of Fast Company's top 11 designers creating social value. His work on diversity is in the permanent collection of the Library of Congress. An interdisciplinary major from Boston University and a media major from the Museum School of Fine Arts, Rich's approach blends comprehensive strategic thinking with tightly orchestrated execution. He has lectured and conducted workshops on ethics, design for good, and branding for socially conscious organizations. Along with this, Rich has a few distinct experiences that are important to this project: he is a trained Community Organizer + design-thinking facilitator. He is an immigrant to this country and has direct experience with the fear of deportation that plagues even naturalized citizens today—particularly those who come from targeted “Black/Brown Countries” like Haiti (where he was born). His most recent fine art photography and videography project at the intersection of public art, community organizing, and advocacy reached a level of artistry that earned exhibition and special events at The Museum of Contemporary Art (MoCA) in Virginia (<http://portraitsofgrace.us/>).

### Rich's Roles:

1. Develop community organizing + outreach strategies /
2. Design + Branding of spaces /
3. Meeting facilitation /
4. Leverage community, corporate, and municipal relationships to grow the project /
5. Lead sustaining fund development/capital campaign for initiative.



## THE TEAM + OUR ROLES

Three local artists with complementary skills and community ties provide the foundation for Back to the Fire:



Zoë Chatfield / Rich Hollant / **CAROL PADBERG**

Carol is a Hartford artist with a focus on ecology, education and community. Carol has worked with Hartford teens to create the Regeneration Cycle, a mobile lab to teach children about bees which is in use in five local public schools. She has worked with community gardeners to collectively design the Adinkra Gate for the Mt. Moriah Community Garden in North Hartford. And she has worked with local civic groups to put on the Hartford Pollinator Festival. Her work originates from Nook Farm House, her home and outdoor studio in Hartford where she grows natural materials for her art practice including a dye garden, willow and grasses for basket making, and mushrooms for interspecies. As her website states, “Nook Farm House is systems thinking braided in with place and people.” Carol has founded and directs the Nomad9 MFA, a low-residency and field-based MFA program that is dedicated to regenerative culture. The program is based at the University of Hartford, where she has been teaching for 16 years.

### Carol’s Roles:

1. Develop the workshops /
2. Teach workshops that foster creativity and reconnection to the earth /
3. Provide institutional connection for access to kilns and clay expertise at the Hartford Art School, University of Hartford /
4. Offer expertise in agriculture, craft traditions and TEK (traditional ecological knowledge).



## PAST COLLABORATIONS



**THIS TEAM** has worked together in other capacities. They have a strong, working relationship and track record of successful collaboration

### **Nomad/9 Course and Equity Workshop**

Zoë and Richard conduct an equity workshop for new cohorts to Carol's interdisciplinary MFA program. They also teach a week-long immersive segment of the curriculum entitled, "Wonder and Crisis: Ethics at the Intersection of Creativity and Community"

### **Commission on Cultural Affairs**

Rich and Carol are appointed Commissioners overseeing the public art and cultural representation in the 14 Hartford neighborhoods. Zoe is the administrator for the Commission.

### **Hartford Foundation for Public Giving Get Out the Vote Campaign**

Carol collaborated with the CO:LAB team who developed a GOTV effort highlighting reasons members of the Hartford community prioritized voting. The goal was to incentivize residents to vote by sharing their neighbors' inspiring and relatable pleas.



## CAROL PADBERG

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Hartford, Connecticut, 06105  
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carolpadberg@gmail.com  
www.carolpadberg.com

**PERSONAL** Born 28 January 1964

**EDUCATION** **University of New Mexico**  
MFA in Painting, 1990

**University of New Mexico**  
MA in Painting, 1989

**Skowhegan School of Painting and Sculpture**  
Summer Residency Program, 1988

**Maryland Institute College of Art**  
BFA in Painting, 1986

**Alliance of Independent Colleges of Art NY Loft Program**  
Semester in Juried Tribeca Loft Program for Undergraduates, 1985

**Cooper Union for the Advancement of Science and Art**  
Semester as exchange student, 1984

**ACADEMIC APPOINTMENTS** **Hartford Art School, University of Hartford, Hartford Connecticut**  
Founder and Director, Nomad/9: Interdisciplinary MFA, since 2015  
Acting Chair of Fine Arts, fall semester 2015  
Interim Chair of Fine Arts, 2013–14  
Associate Professor, 2009–present  
Assistant Professor, 2003–09

**University of Minnesota—Twin Cities Campus, Minneapolis Minnesota**  
Adjunct Faculty, 2002–03

**Minneapolis College of Art and Design, Minneapolis Minnesota**  
Adjunct Faculty and Lecturer, 1994–2003

**St. Olaf College, Northfield Minnesota**  
Assistant Professor of Art, 2002 (January interim term)

**Eureka College, Eureka Illinois**  
Assistant Professor of Art and Art History, 1990–93

**University of New Mexico, Albuquerque New Mexico**  
Graduate Teaching Assistantships, Teacher on Record, 1988–89



## CAROL PADBERG

**TEACHING AWARDS** **Dorothy Goodwin Summer Scholar Project Award** with student Nicole Coumes, for interdisciplinary symposium on the history of craft at the Hartford Art School, 2014

**Award for Innovations in Teaching and Learning**  
University of Hartford, Hartford Connecticut, 2008

**Faculty Center for Learning Development**  
Getting Started with Technology Grant, 2005

**VISITING ARTIST ACTIVITIES** **Central Connecticut State University, New Britain**  
Two lectures, part of the 10th Annual Global Environmental Sustainability Annual Conference (GESAC), April 2017

**University of Minnesota, Minneapolis**  
Visiting Artist Lecture, October 2016

**Greater Hartford Arts Council, Hartford, Connecticut**  
Master Artist, Connecticut Neighborhood Studios “Art for Good”, 2016

**KNOX Foundation, Hartford, Connecticut**  
Artist-in-Residence, working with community gardeners, since 2013

**Foundation for Contemporary Art, Accra, Ghana**  
Seminar on Professional Practices, 2010  
One-week seminar for local artists

**Kokrobitey Institute, Greater Accra, Ghana**  
Sustainable Studio Course, 2012, 2014  
Three-week course for international students

**Manchester Community College, Connecticut**  
New Space Gallery, in association with the exhibition, Paint!, 2008  
Visiting Artist in Panel Discussion

**University of Connecticut, Storrs**  
Visiting Artist for Deborah Muirhead’s Advanced Painting Course, 2005  
Artist’s Lecture and Critiques

**Macalester College, St. Paul, Minnesota**  
Visiting Artist for Freshman Art Survey, 2003  
Artist’s Lecture

**The University of Minnesota—Twin Cities, Minneapolis, Minnesota**  
Visiting Artist for Christine Beaumler’s Studio Arts Lecture Series, 1999  
Artist’s Lecture

**The Minneapolis Institute of Art, Minneapolis, Minnesota**  
Minnesota Artists Exhibition Program Padberg/Toscani, 1999



## CAROL PADBERG

Artist's Lectures

**Kunstlerhaus, Hamburg Germany**

Artist's Lecture in association with exhibition More is More, 1998

**Walker Art Center, Minneapolis, Minnesota**

in conjunction with the exhibition Hannah Hoch, 1996

Artist's Gallery Lecture

**Maryland Institute College of Art, Baltimore Maryland**

Visiting Artist for Junior Reviews, 1995

Critiques and Artist's Lecture

**Sung Sin University, Seoul Korea**

Artist's Lecture in association with exhibition at Gallery Woong, 1995

**Seoul Women's University, Seoul Korea**

Artist's Lecture in association with exhibition at Gallery Woong, 1995

**Sook Myoung University, Seoul Korea**

Artist's Lecture in association with exhibition at Gallery Woong, 1995

**Washington State University, Pullman Washington**

One Week Visiting Artist Position, 1995

Artist's Lecture in association with Solo Exhibition

**The Accademia Florence Italy**

Artist's Lecture in association with Exhibition, 1995

**Studio Art Center International**

Studio Art Center International, Florence Italy

Artist's Lecture in association with Exhibition, 1995

PEDAGOGICAL  
INITIATIVES

**Art Basel Miami Beach Internship**

Developed annual internship for undergraduates, since 2011

**Mildred's Lane Fellowship**

Set up ongoing student fellowship to Mildred's Lane, 2014

**Nomad/9 MFA**

Developed curriculum and business model, 2011–14

Low residency, Cross-Disciplinary MFA

**"Re-Thinking the MFA" session at the Shadow Summit,**

organized by Works Progress, as part of the Creative Time Summit,  
"Art, Place & Dislocation in the 21st Century City"

New York, New York, 2013

**"Art + Permaculture Education" session at the Northeast Women  
in Permaculture Annual Conference, Omega Institute, Rhinebeck,**

New York, 2013



## CAROL PADBERG

### SCHOLARSHIP ON PEDAGOGY

**Annual College Art Association Conference**, Chicago Illinois,  
Living Mycelial Wearables as a Horizontal Research Methodology paper  
for the Knowledges Panel led by Joey Orr, 2020 (upcoming)

**Multispecies Storytelling in Intermedial Practices Conference**,  
Wearing Oyster Mushrooms: Living Textiles, Listening Textiles,  
Växjö University, Sweden, 2019

**INSEA European Regional Congress, 2018: Interventions:  
Scientific and Social Interventions in Art Education.**

A Curious Choreography: for Pigment on Paper, Forty People  
and Aalto University. Workshop presentation with Fredric Gunve,  
and Kajsa Eriksson. Helsinki, Finland.

**Annual College Art Association Conference**, New York, New York,  
Walking Out of Class: Putting the “Ped” in Pedagogy. Panel Chair, 2018

**Symposium on Ecological Awareness in Art Practice and Art Education,  
Gothenburg University, Gothenburg, Sweden.** How to Integrate Ecology in Art  
and Art Education, lecture and workshop, 2017

**Annual College Art Association Conference, New York, New York** The MFA as  
Edgespace: Art, Ecology, Craft, Culture and Place as part of the panel on  
Pedagogy of Social and Environmental Justice chaired by Michele Jaquis, 2017

**Open Engagement Conference (OE) Justice, Chicago**

Nomad/9: Pedagogical Engagements with Place as part of panel called  
Streetwork: Engaging Education Outside the Classroom, chaired by  
Michelle Illuminato and Brett Hunter, 2017

**Alternative Art School Art Fair at Pioneer Works, Brooklyn, New York.**

NOMAD/9: Birth Pains as part of the panel Year One, Beginning a Program, 2016

**Fellows Presentation for the Summit for the Partnership for Academic  
Leadership in Sustainability**, Alliance of Independent Colleges of Art,  
Detroit, 2015

**The Creative Time Summit: The Curriculum at la Biennale di Venezia**,  
Juried Opening Night Presentation: Nomad/9 MFA, Venice, Italy, 2015

**TEDx**, University of Hartford, Hartford Connecticut, 2015.  
Radical: Art, Education and Ecology



## CAROL PADBERG

### **UnRuly Engagements: On the Social Turn in Contemporary Art and Design, Cleveland Institute of Art, Cleveland, Ohio, 2014**

Conference Presentation: delivered paper entitled Rethinking the MFA! (Or, A Cautionary Tale of Academic Boldness) as part of the panel, Student Agency and Society: New Visions for the 21st Century Art School

### **95<sup>th</sup> Annual College Art Association Conference, New York, New York**

Doing the Same Thing, Differently, co-written with Rebecca Alm, 2007  
As part of the panel The Cyber-Space of Hands-On Studio Learning: Theory and Praxis, co-chaired by Carol Padberg and Rebecca Alm

### **94<sup>th</sup> Annual College Art Association Conference, Boston Massachusetts**

Expanding Possibilities: Using On-Line Technology in Studio Art Courses, 2006  
co-written with Rebecca Alm, Poster Session and Paper

### **National Association of Art Educators Annual Conference, Minneapolis Minnesota**

Drawing Pedagogy: 3 Approaches, Panel Participant, 2003

#### PUBLIC PROJECTS

Meeting Mycelia Workshop Series, **six facilitated public sessions for living mushroom woven wearables held at Nook Farm House (Hartford, CT), Unison Art Center (New Paltz, NY), The Mushroom Shed (New Paltz, NY), Swale House at Governor's Island (New York, NY), and the New Moon Mycological Convening (Thurman, NY), 2019**

Hartford Pollinator Festival: Regeneration Cycle at Large, **a community festival for Asylum Hill, Hartford in partnership with the Greater Hartford Arts Council, AETNA corporation and the Asylum Hill Neighborhood Association. Hartford, Connecticut, 2018**

Interspecies Story Telling Card Deck, **presented at the "Multispecies Storytelling in Intermedial Practices Conference" at Växjö University, Sweden, 2019**

Give and Take Pantry **a functional sculpture providing infrastructure for the sharing of packaged food. Hartford, Connecticut, 2017**

Pedagogical Dance Card **a letterpress dance card and social engagement artwork that engaged 21 artists in conversations on the subject of art, ecology and education. Iceland, Norway, and Sweden, 2017**

BioQuilt Prototype **site specific work as part of the "Ephemeral Art in the Landscape, 2015: International Residency and Biennial" I-Park, East Haddam, Connecticut, 2015**





## CAROL PADBERG

Hartford Citizens' Curiosity Cabinet (AKA Regeneration Cycle) **public art work created in association with the KNOX Foundation and the Greater Hartford Arts Council's Neighborhood Studios Program currently in use by Hartford educators, 2016–present**

Adinkra Gate **functional art installation at the Mt. Moriah Earle Street Garden, Hartford, 2015**

### SOLO EXHIBITIONS

- 2015** Garden Redux Harvests, **AETNA Art Gallery, AETNA Corporate Headquarters, Hartford, Connecticut**
- 2011** NEW/NOW Interactive Crazy Quilts by Carol Padberg, **New Britain Museum of American Art, New Britain, Connecticut**
- 2010** Woven Code, **Cap Dany A La Cova De Les Cultures, Barcelona, Spain**
- 2008** Face Value, **Real Art Ways, Hartford, Connecticut**
- 2007** Weir Farm Residency Exhibition, **Weir Farm National Park, Wilton, Connecticut**
- Valent Perch, **Paesaggio at 100 Pearl Street, Hartford, Connecticut**
- 2005** Orbit, **SoHo Letter Press Gallery, New York, New York**
- Pogo Solo,: New Paintings, **Charter Oak Cultural Center, Hartford, Connecticut**
- Vice Versa, **Gallery on the Green, Canton, Connecticut**
- 2004** Paintings and Works on Paper, **Silpe Gallery, Hartford Art School, Hartford, Connecticut**
- 2002** Spell: Works on Paper, **Artemisia Gallery, Chicago, Illinois**
- 2000** Daisy Chain Reactions, **Artemisia Gallery, Chicago, Illinois**
- 1998** Field Studies, **Artemisia Gallery, Chicago, Illinois**
- 1997** Coming to Terms, **Artemisia Gallery, Chicago, Illinois**
- 1995** Metabodies, **Washington State University, Pullman, Washington**
- New Work, **Artemisia Gallery, Chicago, Illinois**
- 1994** Bodies of Knowledge, **Artemisia Gallery, Chicago, Illinois**
- Selections, **Collective Center for the Arts, Jackson, Michigan**
- 1993** Figures of the Imagination, **Laura Sprague Gallery, Joliet, Illinois**
- TEXTiles, **Municipal Arts Council Gallery, Kewanee, Illinois**
- 1992** New Work, **Artemisia Gallery, Chicago, Illinois**
- Recent Work, **Burgess Gallery, Eureka College, Eureka, Illinois**
- 1991** The Anatomy Lesson, **UpFront Gallery, Bloomington, Illinois**

### TWO-PERSON EXHIBITIONS

- 2012** Parallel-O-Gram, **Fatric Bewong and Carol Padberg, Alliance Française, Kumasi, Ghana**
- 2011** Augmented/Obstructed: Carol Padberg and Andy Deck, **Library Science Commission at Sterling Memorial Library, Yale University, New Haven, Connecticut**
- 2005** Carol Padberg and Gloria Ruenitz, **Fenn Gallery, Woodbury, Connecticut**
- 2003** Boundary Lines: Kiewal & Padberg, **Northfield Arts Guild, Northfield, Minnesota**



## CAROL PADBERG

- 1999 Padberg/Toscani, **Minneapolis Institute of Arts**, Minneapolis, Minnesota  
 1993 Carol Padberg/Robert Perkins, **Gallery Reboloso**, Minneapolis, Minnesota

### GROUP EXHIBITIONS

- 2019 Composed to Decompose, curated by Michael Asbill and Linda Weintraub,  
**Unison Art Center**, New Paltz, New York  
 Mycologies, Dirt and Water, **Swale House on Governor's Island**,  
 New York, New York
- 2017 Earth, Fire, Water, Air: Elements of Climate Change, curated by  
 Elizabeth Langhorne,  
**Maloney Art Gallery**, Central Connecticut State University
- 2016 EnvisionFest Hartford, the Regeneration Cycle exhibited in **Bushnell Park**,  
 Hartford with teenagers from the Greater Hartford Arts Council's Neighborhood  
 Studios Program
- 2014 Something Blue, **Artspace New Haven**, New Haven, Connecticut  
 Higher Learning, **City University of New York**, Lehman College, curated  
 by Dannielle Tegeder  
 Artemisia at 40, **Bridgeport Art Center**, Chicago, Illinois  
 Now and Then—an Exhibition of Artist Fellowship recipients, **The Gallery  
 at Constitution Plaza**, Hartford, Connecticut
- 2013 Interplay: Mixed Media Digital Arts, **Cotuit Center for the Arts**, curated by  
 Mary Doyle, Cotuit, Massachusetts
- 2012 The Mildred Complex(ity), Century of the Child, **Museum of Modern Art**,  
 New York, New York  
 Same As It Ever Was, **ATOM Space**, Hartford Connecticut
- 2011 Chain Letter, **Samson Projects**, Boston, Massachusetts  
 Library Science, Library Project with Andy Deck , Yale Sterling Memorial Library,  
 and Art Space, New Haven, curated by Rachel Gugelberger, 2011
- 2010 Mind Sets, **Haskins Labs**, Yale University, New Haven, Connecticut  
 Young Artists And Writers Exhibition, **World Financial Center**, New York, New York  
 Type O, **McAninch Art Center**, College of DuPage, Glen Elyn, Illinois
- 2009 48<sup>th</sup> Annual Members' Exhibition, **Gallery on the Green**, Canton, Connecticut  
 Long Weekend, **La Motta Fine Arts**, Hartford, Connecticut
- 2008 Paint!, **Hans Weiss NewSpace Gallery**, Manchester Connecticut  
 Flat File, **Artspace New Haven**, New Haven Connecticut (ongoing )
- 2007 Postcards from the Edge, **James Cohan Gallery**, New York, New York  
 Open Studio Exhibition, **Rochefort-en-Terre Residency, Chateau and Museum,  
 Rochefort-en-Terre**, France  
 Summer Show, **Kathryn Markel Fine Arts**, New York, New York  
 Greater Hartford Art Council 2007 Fellowship Exhibition, **Paesaggio  
 at 100 Pearl Street**, Hartford, Connecticut
- 2006 NOMAD Curated by Hiro Fukawa and Gabriela Galarza Block, **Design Center**,  
 Hartford, Connecticut  
 Juried Members' Exhibition, juried by Zina Davis, Gallery Director,  
 oseloff Gallery, at the **New Britain Museum of American Art**,  
 New Britain, Connecticut  
 Summer Group Show, **Kiana Malekzadeh Gallery**, New York, New York



## CAROL PADBERG

- 2005 Found and Recycled, **Appleton Art Center**, Appleton Wisconsin  
 National Juried Exhibition, Juried by Bill Jensen, **Bowery Gallery**,  
 New York, New York  
 56th Annual Art of the Northeast, Juried by Elizabeth Smith, Chief Curator,  
 Chicago Museum of Contemporary Art, at **Silver Mine Arts Center**,  
 New Canaan, Connecticut  
 14th National Juried Show, Juried by Jordan Kantor, Curator, Museum of  
 Modern Art, NY at the **Art Center of Northern New Jersey**, New Milford,  
 New Jersey
- 2004 Postcards from the Edge, **Brent Sikkema Gallery**, New York, New York  
 11th National Juried Small Matters Show, Juried by Jean-Paul Maitinsky, Director  
 of the Hudson River Museum, at the **Edward Hopper House Gallery**, Nyack,  
 New York Summer Residency Exhibition, **Cooper Union for the Advancement  
 of Science and Art**, New York, New York  
 Invitational Exhibition, **Gallery on the Green**, Canton, Connecticut
- 2003 Faculty Exhibition, **Joseloff Gallery**, Hartford Art School, Hartford, Connecticut
- 2002 Sioux City Invitational, **Sioux City Art Center**, Sioux City, Iowa  
 Click: Midwest Print Invitational—Digital Focus, **Lawton Gallery**,  
 University of Wisconsin, Green Bay, Wisconsin  
 Faculty Exhibit, **Minneapolis College of Art & Design**, Minneapolis, Minnesota
- 2002 Soo, **Soo Visual Art Center**, Minneapolis, Minnesota
- 2001 Fire, Fiber and Film, **Art Collective**, Minneapolis, Minnesota  
 Beyond the Surface, **Womanmade Gallery**, Chicago, Illinois  
 Size Matters, **Artemisia Gallery**, Chicago, Illinois
- 2000 Faculty Exhibit, **Minneapolis College of Art & Design**, Minneapolis, Minnesota  
 Millennial Musings, **Artemisia Gallery**, Chicago, Illinois  
 Arts Off Raymond studio tour, **Mid Way Studios**, St. Paul, Minnesota
- 1999 More is More, **Kunstlerhaus**, Hamburg, Germany
- 1998 10 No Name Exhibitions @ **The Soap Factory**, Minneapolis Minnesota  
 A Skowhegan Decade, **David Beitzel Gallery**, New York, New York  
 Crossings: Working Beyond Boundaries, **Faeroernes Kunstmuseum**,  
 Torshavn, Faeroe Islands  
 On Your Mark, **Artemisia Gallery**, Chicago, Illinois
- 1997 Faculty Exhibition, **College of Visual Arts**, St. Paul, Minnesota  
 Small World, **Thomas Barry Fine Arts**, Minneapolis, Minnesota  
 Artists Invite Artists, **The Annex @ Groveland Gallery**, Minneapolis, Minnesota
- 1996 Roberto Bocci, Bonnie Lucas, Carol Padberg, **Gallery Reboloso**,  
 Minneapolis, Minnesota  
 Member's Exhibition, **Artemisia Gallery**, Chicago, Illinois
- 1995 Attitudes: Good Girls, Bad Women, **The Living Art Museum**, Reykjavik, Iceland  
 Scorpio Moon Rising, **Artemisia Gallery**, Chicago, Illinois  
 International Exchange Exhibition, **Gallery Woong**, Seoul, Korea  
 WARM Juried Exhibition, **The College of St. Catherine**, St. Paul, Minnesota
- 1994 Faculty Exhibition, **Minneapolis College of Art & Design**, Minneapolis, Minnesota  
 Artemisia: The Pilgrimage Exhibition, **SACI Gallery**, Florence, Italy  
 Jack and Jill, **Womanmade Gallery**, Chicago, Illinois
- 1993 Seeing with the Inner Eye, **Near Northwest Arts Council**, Chicago, Illinois



## CAROL PADBERG

- Twentieth Anniversary Exhibition, **Artemisia Gallery**, Chicago, Illinois  
 Women's Work, **East Bluff Art Gallery**, Peoria, Illinois  
 Meeting of the Minds, **Galesburg Civic Art Center**, Galesburg, Illinois  
**1992** Small Works, **Round River Gallery**, Peoria, Illinois  
 Medicine Body, **University Galleries, Illinois State University**, Normal, Illinois  
 Central Illinois Artists' Coalition Juried Show, **Burgess Gallery, Eureka College**,  
 Eureka, Illinois  
**1991** Forty Eight Miles, **Gallery Nine, University of Illinois**, Champaign, Illinois  
 Members Exhibition, **UpFront Gallery**, Bloomington, Illinois

### FLATFILES, ARTIST REGISTRIES, AND PRINT PROJECTS

**Greater Hartford Arts Council**, commissioned print for 2014 Giving Campaign  
**West Elm Commissioned Prints**, in association with 20x200, part of Fall,  
 2011 Collection  
**Jen Bekman's 20x200**, New York, New York, 2009–present  
**Artspace New Haven Flat File**, Artspace New Haven, New Haven,  
 Connecticut 2009–present  
**Kathryn Markel Fine Arts**, New York, New York, 2008–09  
**Artspace New Haven Flat File**, Artspace New Haven, New Haven,  
 Connecticut, 2009–present  
**Fenn Gallery**, Woodbury, Connecticut, 2006

### GRANTS AND AWARDS

- 2018** Community Access Grant (**\$2000 funding for the Hartford Pollinator Festival**),  
 Greater Hartford Arts Council, with matching funds from CVS/Aetna Corporation  
**2017** Arts and Community Impact Grant, (**\$9,000 project grant for the  
 Hartford Citizen's Curiosity Cabinet**), Connecticut Office of the Arts  
**2015** Ephemeral Art in the Landscape: 2015 International Residency and Biennial  
 (**\$2,200 Artist's Project Grant**) I-Park, East Haddam, Connecticut,  
 BioCloth Commission  
**2014** Creative Placemaking Artist Leadership Matching Grant with the Knox Foundation  
 (**\$20,000**), Connecticut Office of the Arts  
 Featured Artist of the Year, Greater Hartford Arts Council  
**2013** Creative Placemaking Artist Leadership Grant for Public Art into Community  
 Gardens (**\$8,000**), Connecticut Office of the Arts  
 Inaugural Community Gardens Artist in Residence, Knox Foundation, Hartford  
**2012** Individual Artist Fellowship in Crafts, Connecticut Office of the Arts  
 Faculty International Research Grant, University of Hartford, Hartford, Connecticut  
**2011** Library Science, Sterling Memorial Library Commission, Yale University,  
 New Haven, Connecticut with financial support from the National Endowment  
 for the Arts  
**2010** International Center Grant, University of Hartford, Hartford, Connecticut  
 Laura B. Johnson Women's Leadership Fellowship, University of Hartford,  
 Hartford, Connecticut Sabbatical Research in Ghana, West Africa,  
 University of Hartford, Hartford, Connecticut  
**2009** Summer Stipend for Artistic Activity and Research, University of Hartford,  
 Hartford, Connecticut



## CAROL PADBERG

- 2008** Greenberg Fellowship, University of Hartford, Hartford, Connecticut  
**2007** Greater Hartford Arts Council, Individual Artist Fellowship, Hartford, Connecticut  
**2005** Elizabeth Foundation Studio, Juried Studio Program for Visual Artists, New York, New York  
 Summer Stipend for Artistic Activity and Research, University of Hartford, Hartford, Connecticut  
**2001** Juror's Award "Beyond the Surface" Woman Made Gallery, Chicago, Illinois  
**1999** Minnesota State Arts Board Grant, St. Paul, Minnesota  
**1994** Minnesota State Arts Board Grant, St. Paul, Minnesota  
**1992** Faculty Grant, Eureka College, Eureka, Illinois  
**1990** Juror's Award "Visions of Excellence," Albuquerque, New Mexico  
 Critics' Choice Scholarship, Vermont Studio Center, Johnson, Vermont  
**1988–89** Student Research Allocations Grants, University of New Mexico, Albuquerque, New Mexico  
**1988** Art & Art History Travel Fellowship University of New Mexico, Albuquerque, New Mexico  
 Scholarship Skowhegan School of Painting and Sculpture Traveling Research Grant, University of New Mexico, Albuquerque, New Mexico

### RESIDENCIES

- 2015** Ephemeral Art in the Landscape: 2015 International Residency and Biennial **Artist's Project Grant** I-Park, East Haddam, Connecticut, BioCloth Commission, upcoming September 2015  
**2011** **Mildred's Lane**, Narrowsburg, New York  
**2010** **Cross-Cultural Collaboratives, Aba House**, Teshie-Nungua Ghana  
**2007** **Rocheft-en-Terre Residency**, Brittany, France  
**Weir Farm Residency and Stipend, Weir Farm**, Wilton Connecticut  
**2004** **Cooper Union for the Advancement of Science and Art, Summer Residency**, New York, New York  
**1990** **Vermont Studio Center**, Johnson Vermont  
**1988** **Skowhegan School of Painting and Sculpture**

### EXHIBITIONS CURATED

- 2019** Reading Room: Urgent Pedagogies, co-curated with Billie Lee, Rico Reyes and Caroline Woolard. Silpe Gallery, Hartford Art School, University of Hartford, Hartford, Connecticut  
**2012** Hartford Art School Alumni Exhibition: Next Generation, Envisionfest, Hartford, Connecticut  
**2011** Rules of Conversion, curated with Debbie Hesse, Haskins Laboratories, Yale University, New Haven, Connecticut  
**2009** Angels, Devils, and Holy Ghosts, Works by Alicia Cayuela and Chotsani Dean, Gallery on the Green, Canton, Connecticut  
**2004** Dialogues, Silpe Gallery, Hartford Art School, West Hartford, Connecticut  
**1992** Folk Round Here UpFront Gallery, Bloomington, Illinois



## CAROL PADBERG

### PROFESSIONAL SERVICE

- 2017** Juror, Rhode Island State Council of the Arts, 2017 Craft Fellowships
- 2015** Juror, Public Art Community Grants 2015, Connecticut Office of the Arts, Art in Public Spaces Program  
Juror, for Studio Art Quilt Association Regional Exhibition, Local Color, Connecticut Stories, Guilford Art Center, Guilford Connecticut
- 2014** Juror, Connecticut Women Artists Coalition, 85th Annual National Open Juried Show, Slater Memorial Museum, Norwich, Connecticut
- 2010** Keynote Speaker, State of Connecticut Scholastic Art Competition Award Ceremony, Lincoln Theatre, University of Hartford
- 2005** Juror for National Awards, Scholastic Art Competition, Scholastic, Inc. Headquarters, New York, New York
- 2010–12** Juror, New Britain Museum for American Art, Arts and Crafts Show, New Britain, Connecticut
- 2004** Mentor, Urban Artists' Initiative, Connecticut Commission on Culture and Tourism, Hartford, Connecticut
- 2003** Juror, Connecticut Watercolor Society, Fall Exhibition
- 1999–2001** Advisory Board, "Stitch of Time Intergenerational Art Program" Walker Art Center, Minneapolis Minnesota
- 1995** Guest Artist, Early Childhood Family Education Classes, St. Paul Public Schools, St. Paul, Minnesota
- 1994** Advisor, WARM (Women's Artist Registry of Minnesota), St. Paul, Minnesota  
Teaching Artist, Minnesota Museum for American Art's "Art in the Schools Program," St. Paul, Minnesota  
Founding Member, Artists' Resource and Critique Group (met monthly for eight years), Minneapolis Minnesota  
Juror, Peoria Amateur Art Show, Peoria, Illinois  
Graduate Student Representative, Graduate Advisory Committee and Visiting Artist Committee, Department of Art and Art History, University of New Mexico, Albuquerque, New Mexico

- BIBLIOGRAPHY** Hartford Courant, "On Hartford's Laurel Street, Tiny Food Pantry Offers Bean Dip, With Side of Gratitude" by Vanessa de la Torre, September 13, 2017 (reproduction)  
The Center for Sustainable Practice in the Arts (CSPA) Quarterly Issue 15, The BioQuilt Prototype, pages 28–29 (reproductions). Fall 2016  
SoundCloud, Archive of the 2017 CAA Panel "Pedagogy of Social and Environmental Justice." Submitted by Michele Jaquis, 2017  
Bad at Sports: Episode 607, Illuminato, Hunter and Padberg, Interviewed on April 23, 2017 at OE Justice, Chicago. <http://badatsports.com/2017/episode-607-illuminato-hunter-and-paberg/>  
ClockTower Radio, Alternative Art School Fair, livestreamed and recorded on November 20, 2016. <http://clocktower.org/series/the-alternative-art-school-fair-radio>  
Artsy, November 26, 2016. "MFAs Are Expensive—Here Are 8 Art School Alternatives" by Isaac Kaplan. <https://www.artsy.net/article/artsy-editorial-mf-as-are-expensive-here-are-8-art-school-alternatives>  
Hartford Courant, Hartford Magazine, "Public Art in Hartford, From



## CAROL PADBERG

- Rocks to Graffiti, Part of our Landscape” by Donna Larcen, September 26, 2015 Hartford Courant, “Parking Spots in Hartford are Transformed into Mini-Parks” by Julie Sturgis, September 20, 2013 (reproduction)
- Carol Padberg, 2014 Featured Artist, video produced by Rabbit Ears Media for the Greater Hartford Council of the Arts, by Helder Mira, April 28, 2014 Hartford Courant, “Carol Padberg at Real Art Ways,” by Roger Catlin, November 20, 2008 (reproduction)
- Art New England, “Spotlight Reviews: Carol Padberg-Valent Perch” by Steven Starger, April/May issue 2007 (reproductions)
- Connecticut Art Scene, “Wax-y Build-up” Hank Hoffman reviews and artblog (reproduction)
- Antiques and The Arts Weekly, “Carol Padberg’s Encaustics at Paesaggio at 100 Pearl” p.105 January 5, 2007 (reproduction)
- College Art Association Abstracts, “Doing the Same Thing, Differently” co-written with Rebecca Alm, as part of the panel “The Cyber-Space of Hands-On Studio Learning” co-chaired by Carol Padberg and Rebecca Alm, 2007 Hartford Advocate, “Trip the Encaustic Fantastic” p. 26, July 7, 2005 (reproduction)
- Waterbury Republican-American**, “What’s Happening: Places to Go, Things to Do— Layers at Fenn Gallery” p. 23 July 30, 2005
- The Voices, “Exhibit Opens at Fenn Gallery”, page 2 August 3, 2005 (reproduction)
- Chicago Reader, “Highlights—Galleries and Museums: Carol Padberg, Works on Paper” p. 18 January 11, 2002 (reproduction)
- New Art Examiner, “Padberg/Toscani” by Ed Legge, p. 54 October 1999 (reproduction)
- Pacifica Radio Network**, “Keeping Creativity Alive: An Interview with Carol Padberg” hosted by Nanci Oleson, Mombo, September 15, 1999
- The New Art Examiner, “Welles Emerson, 10: No Name Exhibitions 10 Year Anniversary” by Cynthia Morgan, p. 32 March 1999
- Pulse, “Padberg/Toscani at The Minneapolis Institute of Arts” by Katherine Kelly, p. 25 June 23, 1999 (reproduction)
- City Pages, “Two for the Show” by Michael Fallon, p. 51 June 2, 1999 (reproduction)
- St. Paul Pioneer Press, “Art Highlights: Padberg/Toscani” April 23, 1999
- New City Reader, “Carol Padberg: Field Studies” by Michael Weinstein, p. 41 May 7, 1998
- City Pages, “The A List: 10, Potential Space” by S. Schmitt, p. 22 September 23, 1998
- City Pages, “Culturata: Same Place Next Year” by Patricia Briggs, p. 28 October 7, 1998
- New City Reader, “Picks: Carol Padberg: Coming to Terms” p. 44 November 2 1997 (reproduction)
- City Pages, “The A List: Lucas/Padberg/Bocci” by Julia Caniglia, p. 45 June 12, 1996
- Hyphen Magazine, “Artemisia: 20 Years” p. 58 1994 issue 8 (reproduction)
- Peoria Journal Star, “Women’s Work Reflects Female Issues in Art” by Gary Panetta, p. B2 February 21, 1993 (reproduction)
- Chicago Tribune, “Despite Hard Times, Much to Celebrate in Chicago Galleries” by David McCracken p. 57 September 11, 1992



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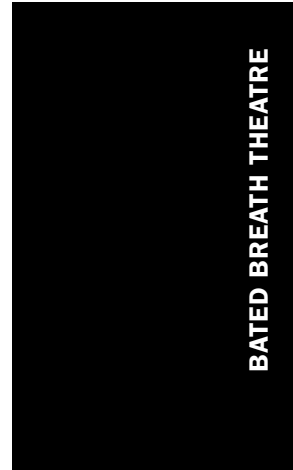
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Virginia Beach, Virginia // Richard Hollant

Commissioned by the City of Virginia Beach Office of Cultural Affairs in partnership with the African American Cultural Center of Virginia Beach, *Portraits from a Place of Grace* pays tribute to Virginia Beach's historic African American neighborhoods and their residents. Representing a broad range of residents, we sincerely thank all who have shared their stories to build this visual tapestry and oral history of the Black experience in the city.  
Learn more about the project

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- Gracetown
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- Lake Edward
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- Seatack



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