

**CRAIG DONGOSKI**

**Title 'Drawing Voices'**

**Genre** Sound, Installation, Performance, Drawing, Sculpture

**Applicant's Role in**

**Production** Director, Performer, Video/Sound Engineer, Designer, Originator

**Production Format** Installation, Performance

**Brief Project Description**

*Drawing Voices* provides an exploratory site as an approach to drawing and art making by using technology as a means to develop new models to produce art by. I begin with the attitude that drawing is a biological function of human beings, and the most rudimentary form of visual expression. The audio recording represents a *shadow* realm of mark-making. It reveals a previously unconsidered aspect of the drawing activity, and demonstrates that an individual's drawing *voice* is as unique as its visual counterpart.

Sample  
Work Form

New Media Fellowships

Check One:  
2006 Sample

Supplemental  
**CRAIG DONGOSKI**

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

**Title 'DRAWING VOICES' [Six Clips]**

**Year 2002-2005**

**Technical**

**Original Format**

Software  
 Web  
 Installation  
 Other **Mini DV/DVD**  
Other **PERFORMANCE**

**Format Submitted for Viewing**

Software  
 Web  
 VHS  
 Other \_\_\_\_\_

**Preferred OS**

Windows  
 Mac  
 Unix

**Web Information** (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one please list them below)

- Browser requirement(s)
- Plug-in requirement(s)
- This sample requires broadband connection (fast Internet connection)
- A local copy of the sample work has been included with the application

**Special Information For Viewing:** Because *Drawing Voices* has evolved for a number of years there have been several splinter tests. The sample video showcases six of these *splinters*.

**Description of Work** (use an additional sheet if necessary)

**Clip 1 'Other Mind' 2005** A Brief straightforward video document of a quasi-telepathic experiment shot this year working with artists from Sharjah in the United Arab Emirates.

The TARGET (subject 1) randomly chooses a rudimentary picture card (usually featuring a basic image such as a cat, airplane, pineapple, shoe, etc.) keeping the content concealed from the RESULT (subject 2). The TARGET proceeds to make a drawing based on the selected card. The drawing is made on top of a specially designed board with microphones embedded in the surface so that both subjects can hear the marks being made by the TARGET via headphones. Each drawing is allowed 20 minutes in duration. The RESULT draws on an un-microphoned surface so that they are guided solely by the sound of the TARGET'S marks. A shadow dance occurs yielding undeniable visual relationships. Within the language of art, a paradox between abstraction and representation is demonstrated each time *Other Mind* is performed.

A challenge regarding whether the TARGET or RESULT captured the realness of the object is open to question. Recordings from each session are used later as audio source material to produce other drawings from. The recordings are intended to be binaural.

**Clip 2 'Invisible Transmission' 2002** Video document of an experimental painting studio aimed at collective potential in art-making. The soundtrack was made from randomly splicing together discarded cassette tape found liberated from their casings throughout the city.

The artists all wore the same invented camouflage uniforms. The palette and pattern were extended across the entire working studio as well as the paintings that were produced. The color and palette scheme were arrived at by way of the colors that already existed within the studio. The intent here was to create an environment for telepathic possibilities by rendering the physical environment (including the individual) invisible. When the environment is completely homogenized and equalized, what is left to communicate? Transmit? These are the areas we set out to create and work within. I thought a lot about the experiments of Dr. John Lilly and his experiments with sensory deprivation tanks he invented. We attempted to transform the studio workspace into a sensory deprivation tank [by way of camouflage] to a state whereby a group hallucination could be transmitted. Whereas, Lilly tried to invoke the mind's ability to make form out of utter blackness, we tried tapping into the same tendency of the mind by way of visual repetition and monotony. John Lilly's experiments attempted to yield solitary hallucinations from the void. Our experiments attempted to yield a collective mirage from the desert (of the mundane and familiar) a.k.a. the painting studio.

**Clip 3 'Drawing Voices' Wroclaw, Poland, 2003** A video documentation of a collaborative performance with Performance/Conceptual Artist Andrzej Dudek-Durer. This an example of ritual and meditation being pursued within the 'Drawing Voices' lexicon.

**Clip 4 'Metaphysical Poem' 2004** Video of writing using a Max/Msp patch designed by Sha Xin Wei. The soundtrack is made of three layers. Layer one are the sounds of writing, layer two is the *scrambled* vocoded signal, and layer three is the homophonic translation interpreted through a text-recognition patch.

In this case, rather than responding to the amplified sound of drawing, the subject(s) is (are) exposed to live writing sounds. A vocoder is used in this experiment. Channel one inputs the live writing sounds while channel two receives a signal from a pre-recorded audio book or live speech. The spoken channel is activated only when the drawing implement is in contact with the surface. A scrambled, modulated and barely intelligible 'voice' is transmitted. A homophonic translation occurs as the brain tries furiously to keep up with what the handwriting relentlessly reveals. The experience allows the subject(s) to produce writing from an automatic state. Because of the effect of aural projection, the process could also be compared to electronic voice phenomenon ala Jorgensen and Raudive. I also introduce a Theremin through channel one to add an other frequency modulation to the vocoded configuration. The use of the sine wave emitted by the Theremin re-instates the vocoder's original used of de-coding the voice (the original instrument was called a *voder*, an abbreviation of voice coder).

My intent with this is much like the Surrealist's employment of automatic writing as a method toward attaining new forms, and in making the ordinary extra-ordinary. I also use this as a way to re-interpret existing texts. For example, audio books that are run through the vocoder are usually classic and familiar. In the end the homophonic translation can be compared (and/or morphed) with the original to produce a completely new work. Below is an



Sample  
Work Form

2006 Sample  
 Supplemental

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**Title**

**Year**

**Technical**

**Original Format**

Software

Web

Installation

Other \_\_\_\_\_

Other \_\_\_\_\_

**Format Submitted for Viewing**

Software

Web

VHS  Unix

Other **\_Slides**

**Preferred OS**

Windows

Mac

**Web Information** (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one please list them below)

Browser requirement(s)

Plug-in requirement(s)

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**Special Information For Viewing:** Please view in the order numbered on the submission.

**Description of Work** (use an additional sheet if necessary)

**Slides 1, 2, 3** Installation shots of an exhibition of 'Other Mind' drawings. There was a microphoned chalkboard and etching plate in the exhibition. Viewers were able to witness the sounds of their own marks while contributing to a drawing that evolved throughout the exhibition.

**Slides 4, 5, 6, 7** 48" X 60" x 12" back-lit wooden boxes. The boxes are finely made of Maple and feature photographs of ice. They are intended to create an ambience in the room and serve as aberrant metaphors of frozen (drawing sound) waves. **Slide 7** gives an idea of what they look like installed.

**Slides 8, 9** Documentation of a 'Homophonic Translation' Performance/Exercise at Eckerd college in St. Petersburg, Florida.

**Slide 10** Color slide of the 'Invisible Transmission' installation/workshop/studio

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**Title 'Drawing Voices'**

**Year 2005**

### Technical

#### Original Format

Software

Web

Installation

Other **CD-ROM**

Other \_\_\_\_\_

#### Format Submitted for Viewing

Software

Web

VHS

Other \_\_\_\_\_

#### Preferred OS

Windows

Mac

Unix

#### Web Information (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one please list them below)

Browser requirement(s)

Plug-in requirement(s)

This sample requires broadband connection (fast Internet connection)

A local copy of the sample work has been included with the application

**Special Information For Viewing:** The CD-ROM has been tested in both Mac and PC environments. It only needs to be loaded. Click on the CD icon once it is mounted on the desktop. When contents are opened click 'index.html' icon. The site will now open.

#### Description of Work (use an additional sheet if necessary)

The CD-ROM features several examples of comparative drawings from the 'Other Mind' experiments. It also includes small audio samples from each drawing. I intend to upload this soon onto a full-working website.

Sample  
Work Form

2006 Sample  
 Supplemental

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**Title 'Drawing Voices'**

**Year 2005**

### Technical

#### Original Format

Software

Web

Installation

Other **DAT Tape**

Other \_\_\_\_\_

#### Format Submitted for Viewing

Software

Web

VHS

Other **Audio CD**

#### Preferred OS

Windows

Mac

Unix

#### Web Information (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one please list them below)

Browser requirement(s)

Plug-in requirement(s)

This sample requires broadband connection (fast Internet connection)

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**Special Information For Viewing:** Included are seven audio tracks that represent a range from raw drawings, digital signal processing (DSP), Shortwave Radio and *Homophonic Translation/Vocoder* experiments.

#### Description of Work (use an additional sheet if necessary)

**Tracks 1, 2, 3** Examples of applying various (DSP) and synthesizer elements within original drawing sound to create ambient compositions.

**Track 4** An example of cutting up the drawing. This track is also aimed at exploring the percussive nature of the drawing sounds.

**Track 5** Shortwave radio played through various resonators.

**Track 6** The soundtrack is made of two layers. Layer one are the sounds of writing, layer two is the *scrambled* vocoded signal.

In this case, rather than responding to the amplified sound of drawing, the subject(s) is (are) exposed to live writing sounds. A vocoder is used in this experiment. Channel one inputs the live writing sounds while channel two receives a signal from a pre-recorded audio book or live speech. The spoken channel is activated only when the drawing implement is in contact with the surface. A scrambled, modulated and barely intelligible 'voice' is transmitted. A homophonic translation occurs as the brain tries furiously to keep up with what the handwriting relentlessly reveals. The experience allows the subject(s) to produce writing from an automatic state. Because of the effect of aural projection, the process could also be compared to electronic voice phenomenon ala Jorgensen and Raudive.

**Track 7** This track is made of three layers. Layer one are the sounds of writing, layer two is the *scrambled* vocoded signal, and layer three is the Theremin. I introduce a Theremin through channel one to add an other frequency modulation to the vocoded configuration. The use of the sine wave emitted by the Theremin re-instates the vocoder's original used of de-coding the voice (the original instrument was called a *voder*, an abbreviation of voice coder).

The 20<sup>th</sup> Century painter Francis Bacon is continuously cited for his remark, "Painting is the projection on canvas of one's own nervous system". My project *Drawing Voices*, attempts to expose the nervous system through audio, video and meta-technologies. I am utilizing technology as a means to stimulate the act of drawing and inscription. I am also using technology to analyze, archive and manipulate the recorded material into a quasi-language and a form of speaking.

*Drawing Voices* provides an exploratory site as an approach to drawing and art making by using technology as a means to develop new models to produce art by. Drawing is a biological function of human beings. It is also the most rudimentary form of visual expression. The audio recording represents a *shadow* realm of mark-making. It reveals a previously hidden aspect to the activity of drawing. It demonstrates that an individual's '*Drawing Voice*' is as unique as its visual counterpart. The drawings are recorded and amplified by a specially designed microphone-infused drawing board. This project began as a documentary form. I was interested initially in collecting small samples of artists as a way to catalogue different temperaments. I mused about what it would be like to compare Cezanne to Raphael to Delacroix, etc. Because I am a visual artist rooted in the plastic arts, my attention soon went to applying the idea to a studio practice.

One of my recent pursuits has been on training artists in some of the practices I've developed, with equal attention focused on both listening and drawing. I am instilling a hand-to-ear coordination in the practice. Currently we are working under the acronym *The M-U.T.E.D. [The Meta-Universal Theater of Experimental Drawing]*. I am directing fourteen artists twice a week in a studio/laboratory environment. We work and communicate solely through drawing and the sounds of drawing. The practice is in preparation for an upcoming performance in November at a gallery in Atlanta. We will demonstrate drawing as a ritual action.

In 2003, my collaborations with a number of Polish artists and in Wroclaw, Poland became a revelatory experience in terms of understanding wider applications of the 'Drawing Voices' project. Wroclaw the home of Jerzy Grotowski and where his 'Theater of the Poor' was founded. Grotowski continues to become increasingly important in the development and practice of 'Drawing Voices'. The intense, focused, ascetic search for the self in his acting techniques is what I am striving to attain and apply to my drawing practice. The stripping away of sets, lighting, and other accoutrements was at the height of his theories. The actor's face and body were trained to reveal pantomimes and emotions that no mask or costume could create or contrive. My intent with the *meditation* facet of *Drawing Voices* is to provide a process of revealing/expressing the artist's deeper nature. Much of this is accomplished by de-familiarizing the act and the environment. In this instance, the drawing hand becomes analogous to the *face* while the line is analogous to the *mask*. I see the drawing sound to reflect the inside of the *mask* (i.e. the internal).

Besides the internal, I am also interested in using the sound of mark-making to produce quasi-telepathic or *automatic* states. The 'Other Mind' project [see Project Narrative] is exemplary of this and has its connections to 19th Century spiritualist practices in necromancy as well as the Surrealists employment of Psychic Automatism. The sound of the line, in this case, becomes the 'psychic' or 'spiritual' message. There is an uncanny success rate, regarding the accuracy of the form being transmitted, during this process.

Finally, I feel fortunate to have my interests thought about in the context of this fellowship. Two paths have formed my use of technology. The first, an extensive background in printmaking is at the root of my interests in working collaboratively and collectively. The collaborative environment is an essential creative environment. The second is a lifelong interest in music and sounds of all kinds. Technology has allowed me to twine these two paths of interest together into a new form.

My proposal is to present an augmented version of my laboratory/workshop in the form of an installation. The installation is designed to travel and to further my experiments and collaborations. As a method to explore the *space* between drawing and writing and further investigate the site of creation, I want to build a series of microphone-infused tables that are designed as experimental surfaces to make drawings.

I am considering the exhibition to be in two rooms. These rooms could be simply divided by scrim or other such partitions. **Room One** will provide the interactive/experiential nature of the project and give the audience a first-hand encounter. It will be dominated by two finely crafted obelisk-like structures. They measure 65"x 20" x 20" and are covered in Maple. The slightly angled drawing surface is the top 26" on the front and back. These surfaces are made from Cherry. The bottom is a rack containing a mixer, effects processor, headphone amp, and digi/audio interface. They are sculptural forms and are each self-equipped to send and receive sounds, interface with a computer and allow multiple listeners to take part. **Room Two** will contain an exhibition of the actual drawings, poetry, video, audio, and other artifacts from "Drawing Voices".

One wall will have the large monitor mounted. There will be a video camera above each station so that outside viewers may watch other's hands make drawings. The other walls will feature four 48" X 60" x 12" back-lit wooden boxes. These boxes are also finely made of Maple and feature photographs of ice. They are intended to create an ambience in the room and serve as aberrant metaphors of frozen (drawing sound) waves. The lighting in the space will come mainly from the light boxes, the monitor, and the illumination produced above each drawing surface. There may be pre-recorded drawing works that are played through speakers as ambience in the space.

The main installation will present an interactive/experiential instance subtitled *Other Mind*. This configuration is modeled after existing experiments in the 20<sup>th</sup> Century designed to explore and nurture telepathic states. In this case, the amplified signal is used as a mediator between sender [The TARGET] and receiver [the RESULT]. The following is a brief description of a recent variation being conducted at my studio:

*The intent of this experiment was to expose the aural drawing artifact and its potential to convey an idea from a remote or hidden location, while offering an auxiliary method to direct visual observation. The scenario involved one participant [the Target] in a shrouded location transmitting aurally a descriptive drawing to another participant [the Result]. Persons entering the gallery also witnessed several examples of the drawings produced within this experiment along with the recordings.*

A performance of *Other Mind* will occur and be documented as part of the opening. Here, I will employ a sophisticated biofeedback machine on both drawing participants. The *IBVA* biofeedback machine allows me to map what occurs when this interaction takes place. These mappings would also become part of the exhibition. Viewers will be visually witnessing in real time the [*the Target's*] and [*The Result's*] biorhythms on a split-screen monitor. The biorhythms (produced by the participants while in the act of drawing) will trigger an atmosphere via sampler or virtual synthesizer. The performance will be made richer by the mixing of live drawing sounds into the space.

**Navigation** In Room One viewers will be encouraged to make drawings. Docents will help with instruction and will also participate in *Other Mind* sessions (approx. 5-minutes) with incoming viewers. Paper and drawing implements will be provided. In Room Two viewers will encounter artifacts. A small monitor of looping video documents and sessions, 3-4 CD listening stations, and

a wide range of drawings exhibited from various sessions/encounters. A few of the videos are designed to interact with so the viewer can produce drawings from the audio/visual transmission.

**Feasibility Statement** Much of the presentable work is finished for this installation, including the drawing tables which are 80% complete. I had an exhibition scheduled for April 2006 at the *Contemporary Art Center* in New Orleans [curated by David Rubin]. Though the exhibition has been postponed for the foreseeable future, *The Contemporary* in Atlanta is considering hosting the exhibition. The fellowship will enable me to produce a CD/Booklet of the project. I have a long term relationship with the producer of *HydraHead Industry Records* who has agreed to produce and distribute the document..

**Anticipated Outcomes/Impacts** Some of the expected outcomes I hope to achieve with this project are to 1.) Expand how both representational and abstract drawing is thought about and approached 2.) Produce an exhibition that will resemble a studio or laboratory that allows interaction and reflection among the project 3.) Prove that by simply listening to the sounds that are made while drawing a resemblance of the 'thing' being drawn can be arrived at 4.) Explore the potential that the portability of my innovations have in outreaching the local and international community (e.g. I am in the midst of developing a Max/Msp patch with Sha Xin Wei that will allow the drawing sounds to be streamed over the internet). 5.) Produce a CD/catalogue with an essay [written by David Rubin] that will yield greater exposure and dissemination of my idea, yielding more collaborations from other technological areas.

**Fellowship Use/Budget** I plan to use the budget mainly for outfitting the installation and realizing a performance with cameras, monitors, speakers, framing, producing the CD/catalogue and video document. Along with the *KYMA*, a Mac G5 will be crucial in realizing the performance. There will also be costs in shipping the drawing tables [from Illinois], where they are being fabricated.

**Budget: Craig Dongoski**

**I. Non-technological expenses.**

Miscellaneous installation e.g. cables, mounts, hardware, etc.	\$500.00
Video Document Production	\$2,000.00
CD/Catalogue Production includes catalogue essay	\$4,000.00
Shipping and completion costs of drawing board stations	\$1,000.00
<b>Total</b>	<b>\$7,500.00</b>

**II. Mac G5. The level of sound design and manipulation I am describing requires processing power. The G5 provides what is needed. This would allow me to route the Biofeedback Machine into the Kyma while everything is being fed by the drawing sounds, etc.**

Dual 2.7 GHz MacIntosh G5	\$3,000.00
(2) 20" Monitors \$800.00ea.	\$1,600.00
<b>Total</b>	<b>\$4,600.00</b>

**III. Sound Equipment. This includes the equipment necessary to outfit the individual drawing board stations as well as the audio produced in the installation space.**

(4) <i>Sony</i> MDR7506 Headphones \$100.00 ea.	\$400.00
4' X 6' <i>Gretch-Ken</i> Sound-Proof Booth	\$3,000.00
Ventilation and lights for Booth	\$600.00
(2) <i>Lexicon MPX1</i> Multi-Effects processors \$400.00ea.	\$800.00
(2) <i>Behringer</i> 8-channel headphone amps \$100.00 ea.	\$200.00
(2) <i>Yamaha</i> 8-channel mixers \$200.00 ea.	\$400.00
(2) <i>PreSonus FIREPOD</i> Audio/Digital FireWire interface \$600.00ea.	\$1,200.00
(2) <i>Furman</i> Power Conditioners \$150.00ea.	\$300.00
Miscellaneous cables, connectors, etc.	\$500.00
<b>Total</b>	<b>\$7,400</b>

**IV. A complete KYMA System. KYMA is arguably one of the most sophisticated and expansive tools for sound design. It is literally a computer. This means that its processing power is completely dedicated to sound and would allow me to expand what I do in the studio as well as providing a reliable core for live performances.**

Basic <i>Kyma</i> System for Macintosh	\$3,500.00
(4) <i>Capybara</i> 320 expansion cards \$600.00 ea.	\$2,400.00
<i>Capybara</i> Flight Case	\$300.00
<i>Capybara</i> Carrying Case	\$75.00
Wacom Intuos3 4x5 USB Tablet	\$200.00
FireWire FW Interface	\$500.00
CM Labs Motor Mix MIDI Controller	\$600.00
<b>Total</b>	<b>\$7,575.00</b>

**V. Video equipment. The following includes equipment necessary for capturing and presenting video in the installation and performance as well as pre-existing documents.**

(2) <i>Sony Handycams DCR-HC90</i> Mini-DV Digital Camcorders \$1,600.00ea.	\$3,000.00
(1) <i>Zenith 60" Flat Screen Plasma Monitor P60W26P</i>	\$4,925.00
<b>Total</b>	<b>\$7,925.00</b>

**GRAND TOTAL**

**\$35,000**

# CRAIG DONGOSKI

## EDUCATION

- 1991 MFA, Master of Fine Arts • University of South Dakota, Vermillion, SD.  
1988 BFA, Bachelor of Fine Arts • Millikin University, Decatur, Illinois.

## PROFESSIONAL EXPERIENCE

- 2001-now Associate Professor of Art, Georgia State University • Atlanta, GA.  
Teaching Foundations courses in Drawing, Color and Design, Upper Division  
Drawing and Painting courses, Special Topics and Graduate Seminar. participation on  
Committees.
- 1999-01 Visiting Lecturer, School of Art & Design, Georgia State University • Atlanta, GA.  
Drawing, Painting, Printmaking and Foundations programs.
- 1991-99 Faculty, Area Chair of Printmaking, School of the Museum of Fine Arts •  
Boston, MA. Responsibilities include teaching foundations, drawing, screenprint,  
alternative media, graduate critiques; participation on curriculum and grant  
committees; review boards.
- 1993 Curator, National Screenprint Invitational, SMFA • Boston, MA.
- 1988-91 Instructor, Art Foundations for Teachers of Elementary Education, University of  
South Dakota • Vermillion, SD.

## PROFESSIONAL EXPERIENCE (INTERNATIONAL)

- 2005 Altered States Conference, hosted by Roy Ascott, Plymouth University •  
Plymouth, England. Delivered paper.  
Sound Spaces Atmospheres, workshop with Carsten Nicolai, et al. Domus Academy •  
Venice, Italy. Chosen to participate.  
Faculty, Santa Reparata International School of Art • Florence, Italy.  
GSU Study Abroad program. Taught Experimental Works on Paper.  
Visiting Artist/Lecturer, American University in Sharjah • United Arab Emirates
- 2003 Faculty, Santa Reparata International School of Art • Florence, Italy.  
GSU Study Abroad program. Taught Experimental Works on Paper.
- 2002 Visiting Lecturer, Kinki University • Osaka, Japan

Faculty, Santa Reparata International School of Art • Florence, Italy.  
GSU Study Abroad program. Taught Experimental Works on Paper.

- 2001 Visiting Lecturer, Cortona Program, University of Georgia Studies Abroad,  
International Print Symposium • Cortona, Italy.
- 1999 Artist Residency, Franz Masereel Center • Kasterlee, Belgium.
- 1997 Visiting Artist, University of Windsor • Ontario, Canada. Public lecture.
- 1995 Visiting Artist, Charles University • Prague, Czech Republic.  
Visiting Artist, Universite of Sint-Marie • Antwerp, Belgium.

#### **VISITING ARTIST AND LECTURER**

- 2004 Eckerd College • Saint Petersburg, Florida  
University college & State Univerity-Georgia; Milledgeville, GA
- 2003 Penland School of Crafts • Penland, NC. Taught 2-week drawing course.
- 2002 Visiting Critic, graduate review boards, School of the Museum of Fine Arts •Boston, MA
- 2001 Visiting Lecturer, University of Georgia, Athens • Georgia.  
Visiting Critic, graduate review boards, School of the Museum of Fine Arts •Boston, MA  
Visiting Artist/ Lecturer, University of Florida •Gainesville, FL
- 2000 Penland School of Crafts • Penland, NC. Taught 2-week drawing course.
- 1999 Agnes Scott College • Atlanta, GA. Artists talk in conjunction with “Vanitas”.
- 1998 ICA, Institute of Contemporary Art • Boston, MA. Public lecture.  
Frogman’s Press Print and Paper Workshop • Vermillion, SD. Lecture.
- 1997 Pasadena Community College • Pasadena, CA. Public lecture.  
Massachusetts College of Art • Boston, MA. Public lecture.
- 1996 Southern Graphics Council Conference, West Virginia University •  
Morgantown, WV. Demonstration.
- 1995 Pyramid Atlantic • Riverdale, MD. Lecture, demonstration.  
Corcoran School of Art • Washington, DC. Public lecture, demonstration.  
St. Cloud University • St. Cloud, MN. Public lecture, demonstration.  
Massachusetts College of Art • Boston, MA. Public lecture.  
Southern Graphics Council Conference, University of Tennessee •  
Knoxville, TN. Lecture, demonstration.

Black Hills Print Symposium. • Nemo, South Dakota. Guest Faculty.

- 1994 Experiment Etching Studio • Boston, MA. Demonstration.  
Mid-America Print Council (MAPC), University of Indiana •  
South Bend, IN. Demonstration.

### **PROFESSIONAL PRESENTATIONS AND JURIES**

- 2004 Freshman Learning Communities Across Disciplines, Southern Regional Learning  
Communities Conference; Georgia State University • Atlanta, GA
- 2003 ‘Meta-Technologies and the Collective,’ presented on panel ‘Art & Language’,  
Hawaii International Conference on The Arts & Humanities; University of West  
Oahu • Honolulu, HI
- 2002 Innovations in Teaching, State of Georgia Conference on Art Education;  
Hosted by The Georgia Board of Education; Atlanta, GA
- 2001 Lecture on my Work, Cortona International Print Symposium, University of  
Georgia’s Study Abroad program • Cortona, Italy.

### **EXHIBITS AND PROJECTS CURATED**

- 2004 Curator and originator, *Drawing Voices*, exhibition of 15 artists’ drawings produced  
within the *Drawing Voices Laboratory*. Limelight Gallery, Atlanta, Georgia
- 2003 Curator and organizer, *Pulse Field*, international and historical sound art exhibition,  
Georgia State University Galleries • Atlanta, GA.
- 2002 Curator, *That Smell of Beauty*, Painting exhibition, The Consulate of the Bolivarian  
Republic of Venezuela Gallery, New York, NY
- 2001 Curator, *Random Channels*, Multi-media exhibition, EYEDRUM Space, Atlanta, GA
- 1997 Organizer, Pilot Program, Contemporary Art Center • North Adams, MA.  
Summer studio program for Painting, Print, Paper and Drawing students  
and visiting artists.
- 1996-7 Founder and Director of the Boston Print Symposium “Shifting Grounds: The  
New Terrain of Printmaking.” International symposium of workshops, demos,  
exhibition, site-specific collaborative installation.

- 1995 Co-curator, "Volatile Alliances," Fifty- artist portfolio and exhibition featured at the First Africus-Johannesburg Biennale • Johannesburg, South Africa. Color catalog.
- 1994 Juror, Concord Art Association Annual Juried Exhibition • Concord, MA.

### **SELECTED EXHIBITIONS**

- 2005 *LA Strange Animal* Organized by Giovanni Jance in conjunction with Andrea Zittel and High Desert Test Sites • Los Angeles, California  
*Switch*, group exhibition addressing light as medium, Eyedrum Gallery and Project Space • Atlanta, Georgia  
*Mechanical Occult* an interactive performance of a Homophonic Translation Eyedrum Gallery and Project Space • Atlanta, Georgia  
*FLOW* Group Invitational exhibition curated by Barkin & Leeds Consulting Firm, Sun Trust Building Atlanta, Georgia  
*New Orleans Triennial* curated by Marilyn Kushner, Brooklyn Museum. New Orleans Museum of Art • New Orleans, Louisiana
- 2004 *Drawing Voices*, multi-media exhibition, Elliot Gallery, Eckerd College, St. Petersburg, Florida. (solo exhibition)
- Sound Installation for "One Big Self,"* sound installation through telephones in conjunction With collaborative exhibition of photographer Deborah Luster and poet C.D. Wright, Jack Shainman Gallery • New York, NY.
- 2004 Sound Design for "My Great Descent," conducted by Butch Morrison, directed by Scott Cohen, theatrical performance of spoken word, dance and the sound of drawing, Closing ceremony of "Mythic Journeys" symposium, Hyatt Regency • Atlanta, GA.
- 2003 *Drawing Voices*, multi-media sound exhibition, Galerie Entropia • Wroclaw, Poland.  
*Veerle Rooms in Dialog*, international invitational exhibition, Scaldis Room, KBC Tower • Antwerp, Belgium (Dec 2002 – April 2003.)  
*Craig Dongoski and Pam Longobardi: Works on Paper*, Santa Reparata Gallery • Florence, Italy  
*Faculty Exhibition*, Penland School of Arts & Crafts, Penland, NC  
*Sketches II*, Exhibition Swan Coach House Gallery, Atlanta, GA  
*Works on Paper*, GSU Faculty Exhibition; Rialto Theater; Atlanta, GA
- 2002 *PEARL of the Third Mind*, exhibition of collaborative work with P. Longobardi, Gusto House Gallery • Kobe, Japan.  
*Unidentified Transmissions*, Group exhibition, Lunar Landing Gallery • Brooklyn, NY  
*A Thin Line Drawn*, exhibition of collaborative work w/ P. Longobardi, Artist Gallery, Savannah College of Art & Design • Savannah, GA  
*GSU: Faculty Selects*, Group Invitational exhibition curated by Barkin & Leeds Consulting Firm, Sun Trust Building Atlanta, Georgia

- 2001 *RANDOM CHANNELS*, EYEDRUM Gallery • Atlanta Georgia.  
*Brooklyn Community Film Festival*, 'Frozen Wisdom' screened • Brooklyn, NY  
*Ponte Futuro* exhibition, Cortona International Symposium • Cortona, Italy.  
*Frozen Wisdom*, multi-media exhibition Raymond Lawrence Gallery • Atlanta, GA  
*Boston Printmakers Exhibition*, Gallery 808, Boston University • Boston, MA.  
*Holiday Show*, Invitational printmaking exhibition, Swan Coach House • Atlanta, GA  
*Pressed and Pulled*, Competitive print exhibition, Georgia College State University,  
 • Milledgeville, GA, *Juror's Mention*  
*What's So Funny...*, Invitational multi-media exhibition, TUBE Space • Atlanta, GA  
*Ken Grizzell and Friends*, Warren Lee Center for Fine Arts • Vermillion, South Dakota
- 2000 *A Demonstration on the Caution Required to Avoid Burning Flowers*,  
 solo exhibition, Gallery Zebu • Atlanta, Georgia. (February)  
*Damp Edge*, solo exhibition of collaborative work, C. Dongoski/P. Longobardi,  
 Gallery of Art, University of Northern Iowa • Cedar Falls, Iowa. (September)  
*Sketches*, Swan Coach House Gallery • Atlanta, GA. Curated by Marianne Lambert.  
*Winter Season* Invitational Exhibition, Raymond Lawrence Gallery • Atlanta, GA.  
*Faculty Exhibition*, Penland School Gallery • Penland, North Carolina. (June)
- 1999 *Triennial '97*, Museum of Modern Art, Rio de Janeiro • Brazil.  
*SWITCH*, Eyedrum Gallery, Atlanta • Georgia.  
*Vanitas*, Agnes Scott College Dana Fine Arts Gallery • Atlanta, Georgia.
- 1998 *Icons and Altars*, Invitational Benefit Exhibition, New Art Center • Newton, MA.  
 Mid-America Print Council Conference Exhibition • Cincinnati, OH.  
 Southern Graphics Council Conference Exhibition • Athens, OH.
- 1997 *Women and Walls and Phantasies Invoked by the Vapor of the RED SPIRIT*  
 Solo Exhibition, Creiger-Dane Gallery • Boston, MA.  
 Krakow International Print Exhibition, Muzeum Okregowe-Ratusz Staromiejski  
 • Krakow, Poland.  
*Shifting Grounds*, Tower Gallery, Massachusetts College of Art • Boston, MA.
- 1996 Pacific States Biennial National Print Exhibition, University of Hawaii • Hilo, HI.
- 1995 Visiting Artist Exhibition, Universite of Sint-Marie • Antwerp, Belgium.  
 Visiting Artist Exhibition, Charles University • Prague, Czech Republic.  
*Paper in Particular*, 16th Annual National Exhibition, Columbia College • Columbia, MO.  
 National Printmaking Exhibition, Trenton State College • Trenton, NJ.  
*Craig Dongoski, Michael Krueger* Alice R. Rogers Gallery • Collegeville, MN.  
*Five Artists*, New Gallery, South Dakota School of Mines + Technology • Rapid City, SD.  
 Florida Printmakers Society 7th Annual National Print Exhibition • Jacksonville, FL.  
 25th Bradley National Print and Drawing Exhibition, Bradley University • Peoria, IL.  
 Arizona Print Invitational, Northern Arizona University • Flagstaff, AZ.

- 1994 *Tufts and The Museum School: A Fifty Year Collaboration*, Tufts University  
 • Medford, MA.  
*Blurring the Lines*, Three Artist Exhibition, Simmons College • Boston, MA.  
 9th Annual National Works on Paper Exhibition, University of Texas • Tyler, TX.  
*All-American Annual*, West Texas State University • Canyon, TX.
- 1993 Solo Exhibition, Kirkland Fine Arts Gallery, Millikin University • Decatur, IL.  
 Invitational Drawing Exhibition, Carpenter Center, Harvard University •  
 Cambridge, MA.  
*Figurative*, Mid-America Print Council, Purdue University Gallery • Lafayette, IN.  
 Florida Printmakers Society 6th Annual National Print Exhibition, New World  
 School of the Arts • Miami FL.  
 University of South Dakota Alumni Invitational • Vermillion, SD.  
*All-American Annual*, West Texas State University • Canyon, TX.  
 17th Harper National Print and Drawing Exhibition, Harper College • Palatine, IL.  
 24th Bradley National Print and Drawing Exhibition, Bradley University • Peoria, IL.  
 12th Los Angeles Printmaking Society National Exhibition, Laband Gallery •  
 Van Nuys, CA.
- 1992 16th Harper National Print and Drawing Exhibition, Harper College • Palatine, IL.
- 1991 The Priva B. Gross International, *Works On/Of Paper* • Bayside, NY.  
 21st National Works On/Of Paper Exhibition, Minot State University • Minot, ND.
- 1991, cont. Greater Midwest International VI Exhibition, Central Missouri State University  
 • Warrensburg, MO.  
*On or Of Paper*, Dakotas International Juried Exhibition • Vermillion, SD.  
 and Fargo, XVI Regional Juried Art Exhibition, University of South Dakota
- 1990 10th Annual Faber-Birren Color Award Show, National Juried Competition,  
 Stamford Art Association • Stamford, CT.  
 "Dimensions," 27th Annual National Juried Exhibition, Associated Artists Gallery  
 • Winston-Salem, NC.  
 Three Artist Show, Gallery 110, University of South Dakota Gallery • Vermillion, SD.  
 32nd North Dakota Annual Print Exhibition, University of North Dakota •  
 Grand Forks, ND.
- 1989 Solo Exhibition, Gallery 110, University of South Dakota • Vermillion, SD.  
 48th Annual Juried Competition, Sioux City Art Center • Sioux City, Iowa.  
 Summer Arts XV, University of South Dakota Galleries • Vermillion, SD.

#### **SELECTED FILM/VIDEO/SOUND SCREENINGS & FESTIVALS**

- 2004 *What Orders the Flow*, "Leeds Underground film Festival", • Leeds, UK  
*Drawing Voices* featured on "WHERE'S MY ROBOT" CD, Hydra Head productions

- 2003 *What Orders the Flow*, "Sonic Circuits X" curated by Philip Blackburn as part of a national/international festival, traveling for two years.  
*What Orders the Flow*, "A Shot in the Dark", The Contemporary, Atlanta, GA.  
*Invisible Transmissions*, "Multisensory, Visual Responses to Memory and Synesthesia," curated by Rachel Rosenfield Lafo, Director of Curatorial Affairs, DeCordova Museum
- 2002 *What Orders the Flow*, "DIRECTIONS IN VIDEO/PERFORMANCE ART", Institute of Contemporary Art • Boston, MA  
*What Orders the Flow*, "MicroCinefest: Underground film Festival", • Baltimore, MD  
*What Orders the Flow*, Education Channel Independent's Film Festival, Time/Warner Channel 18 • Tampa, FL  
*What Orders the Flow*, Gusto House Gallery • Kobe, Japan.  
*WAR WORLDS*, "THAT SMELL OF BEAUTY", The Consulate of the Bolivarian Republic of Venezuela Gallery • New York, NY

### **AWARDS AND GRANTS**

- 2004 Nominee, Rockefeller Fellowship Award in New Media, National Video Resources  
 New Media Fellowships • New York, NY.  
 Summer Research Grant, Georgia State University • Atlanta, GA  
 Studio Residency Fellowship, three years, The Contemporary Art Center • Atlanta, GA.  
 FLC Course Development Grant, Georgia State University • Atlanta, GA
- 2003 Research Instrumentation Grant, Georgia State University • Atlanta, GA  
 FLC Course Development Grant, Georgia State University • Atlanta, GA  
 Bourges Competition Winner, for film *What Orders the Flow*, Sonic Circuits X  
 International Electronic Arts Festival • Saint Paul, Minnesota.
- 2002 *Innovation in Teaching Award*, Georgia State University, Atlanta, GA  
 Research Initiation Grant, Georgia State University, Atlanta, GA  
 Summer Research Grant, Georgia State University, Atlanta, GA
- 2001 Summer Research Grant, Georgia State University • Atlanta, GA  
 Juror's Mention, *Pressed & Pulled*, juried print competition,  
 Georgia College State University • Milledgeville, GA
- 2000 *All Star Ball* Public Art commission, Metro Atlanta Chamber of Commerce  
 Cultural Affairs Department, displayed during 2000 All-Star game • Atlanta, GA.
- 1998 Cushman Foundation Grant, School of the Museum of Fine Arts • Boston, MA  
 Artist Residency Fellowship, Franz Masereel Center • Kasterlee, Belgium.
- 1997 Russell T. Smith Award for Teaching, School Museum of Fine Arts • Boston, MA
- 1996 NEFA/NEA Visual Artist Fellowship • New England Foundation for the Arts,

## Works on Paper.

- 1994 Mellon Foundation Faculty Enrichment Grant, School of the Museum of Fine Arts  
• Boston, MA.
- 1993 Mellon Foundation Faculty Enrichment Grant, School of the Museum of Fine Arts  
• Boston, MA.  
Purchase Award, 24th Bradley National Print and Drawing Exhibition • Peoria, IL.
- 1992 Juror's Choice Award, 21st Nat'l. Works on Paper, Minot State University  
• Minot, ND.  
Honorable Mention Award, 16th Harper College National Print/Drawing Exhibition.
- 1991 Purchase Award, Faber-Birren Color Award Show • Stamford, CT.

## **GALLERY AFFILIATIONS AND ORGANIZATIONS**

- 2001 City of Atlanta Public Art Registry
- 1999-2001 Raymond Lawrence Gallery • Atlanta, GA.  
Gallery Zebu • Atlanta, GA.
- 1995- 1998 Creiger- Dane Gallery • Boston, MA.
- 1992-Present College Art Association member.  
Southern Graphics Council member.  
Los Angeles Printmaking Society member.

## **CORPORATE AND PUBLIC COLLECTIONS**

- ♣ Antwerpen Museum of Art • Antwerp, Belgium
- ♣ The New York Public Library • New York, NY.
- ♣ The Fogg Museum • Cambridge, MA.
- ♣ Butler Museum of American Art • Stubenville, OH.
- ♣ Trenton State College • Trenton, NJ.
- ♣ Museum of Fine Arts • Boston, MA.
- ♣ First of America Bank • Peoria, IL.
- ♣ University of South Dakota • Vermilion, SD.



Byrd, Cathy, "Art News," Atlanta CityMag, Ill., Feb/Mar, p. 62.

1999 Pessina, Maria, "Arte Crossover," article, ill. Radar no. 64, El Universal •  
Caracas, Venezuela, March 3.

Cullum, Jerry, "A Mirror on Vanity," Atlanta Journal-Constitution, Nov 12, p. Q8,  
Review, illustrated.

1998 Allen, Lynne and McGibbon, Phyllis, *Best of Printmaking: An International  
Collection*, Rockport Publishers, p. 90.

Cohen, Joyce , "The Collaborative Spirit," Art New England, Feb/Mar. Review.

Temin, Christine, "Craig Dongoski," The Boston Globe, Mar 19. Review, ill.