

Creativity + Connection Education & Experience

Independent Author, Scholar, & Artist (2021-present)

Hollyhock: Leadership Learning Centre, Cortes Island, BC Canada (2022-present)

The Pembroke Hill School: Faculty Assistant Lower School (2022 – present)

The Barstow School: Summer at Barstow and Substitute (2022 – present)

Community Education: Mira Costa College, San Diego, CA (2022)

Francis Parker School: Substitute Teaching, San Diego, CA (2022)

Professor Emerita of Art, Pittsburg State University (2021) Professor of Art (2013-2020)

Associate Professor of Art (2006 – 2013), Assistant Professor of Art (2001-2006)

Hawai'i Preparatory Academy Summer Institute Grades 6 – 12 (2010-2018)

Child & Adult Community Art Classes (1995-2001)

Gallery Director, Pittsburg State University (2001-2015)

Visiting Scholar, Ceramics Research Center, Arizona State University (2017)

Post-Graduate Certificate in Creative Writing, Humber College (2016)

Master of Fine Arts, University of Tennessee

Bachelor of Fine Arts, University of Saskatchewan

Champion, Deliver: Program Development

"Before a child talks they sing. Before they write they draw. As soon as they stand they dance. Art is fundamental to human expression." – Phylicia Rashad

Professor of Art (PSU): I was responsible for a range of classes, including Printmaking and Paper Arts, Sculpture, Sculptural Ceramics, 3D Visual Thinking, and The Designed World, Exhibition Design, Research and Grant Writing for Artists, & Art Education.

"I'll always remember you as both challenging and rewarding. Thank you for being such a lovely person and inspirational model. You have taught me how to be an artist and an educator." — Kylee Baldetti

Hawai'i Preparatory Academy: I developed a curriculum that addressed mixed ages and mixed skills while working collaboratively with my summer colleagues as the lead art teacher.

"In a short period of time, Ms. Bowman created strong social-emotional bonds as she worked with students to boost their self-esteem and create confident learners." — S. Fukumoto

Art and the Automotive: I was asked to teach a General Education Fine Arts credit to 14 Automotive Technology students. This involved reworking the curriculum so it would be relevant to these non-traditional students while we also learned how to draw and sculpt cars.

Toy Design: I travelled to the Pasadena College of Art and the ChiTag Toy Conference to research how to develop and implement toy design into the Department of Art curriculum. I went on to co-teach 3 years of Toy Design to the elements of toy design.

Inspire, Connect: Public Engagement

*"A mind that is stretched by a new experience can never go back to its old dimensions."
– Oliver Wendell Holmes*

Interdisciplinary Public Lecture Series (PSU, 2012, 2013, 2014): Each year an exhibit was selected from the gallery schedule that had material relevant to expanded public programming. Panel discussions from a variety of community and academic experts as well as the artist were organized on issues such as aging, sustainability, and civic engagement.

High School Art Day (PSU, 2017-2018): Each year I recruited and trained university art students to lead 10 workshops for 200 high school students, coordinated a high school art exhibition and competition, communicated with teachers, and promoted the event.

Family Art Night (PSU, 2009-2012): Activities were planned and educational brochures prepared so that families could visit the gallery and engage in art-related activities that connected to current exhibits from 1-3 times per semester. This was later replaced by school tours.

Professors Outside the Classroom (PSU, 2018): I applied for and received funding to take students to the Spencer Museum of Art to learn about the broad range of museum careers.

Learn, Share: Scholarship & Artistic Creation

"Do something. Start with pleasure. . . . And if you're courageous, make a list of all the things that are difficult in your life and make an art form out of one of them." – Paulus Berensohn

Literary Achievements (selected)

Cashmere Comes From Goats, a novel (Forthcoming, Stonehouse Publishing, 2021)

Canada Council for the Arts, Professional Development Grant: Alison Pick Mentor, (2021)

"Cary Esser: Natural Language," *Ceramics: Art and Perception*, 107 (2018)

"Summer Cotton," in *Line Dance: An anthology of poetry*, Gerald Hill (Ed.) (2016)

"Jan Ru Wan: A Magical Journey," *Sculpture Magazine*, Vol. 30 #7, (2011)

"Jun Kaneko: Pure Form and the Industry of Collaboration," *Ceramics: Art and Perception*, 76 (2009)

Dig: Paulus Berensohn. A Natural Life (current): *Dig* is a literary nonfiction work about the man who made his work as a dancer, ceramicist and deep ecologist become the research of play. I want to share a portion of his story in the meandering speed of a book to complement the full length documentary, *To Spring From the Hand*, Director Neil Lawrence, (2013).

Visual Art Achievements (selected)

Rut Route Lane: A Hana Kark Collaboration, Shoebox Gallery, Los Angeles, CA (2018)

AP Invitational, Utah Arts Alliance, Salt Lake City, UT (group exhibition, 2017 & 2018)

Art Director, Artist, Coordinator, I'mPact (Koehline Museum of Art, 2002-2005):

Interdisciplinary exhibit exploring the pact between nature and soul to create infinite individuals.

Solo exhibition, *Clear Mind* (Maddox Fine Art Center, 2013): Multi-media solo exhibition incorporating sculpture, solar and zinc etch prints, zinc plates, mixed media, and computer projections.

Resident Artist, Center of Polish Sculpture, Oronsko, Poland (2002)

Curator, *The Flight Show* (2001): International art exhibit celebrating 100 years of flight and the 100th anniversary of Pittsburg State University

Strive, Achieve: Standards of Excellence

"When you do things from your soul, the river itself moves through you. Freshness and a deep joy are a sign of the current." – Rumi

Gallery Director, Pittsburg State University: I was responsible for 12-16 exhibits a year (2001-2014) in three university galleries while also teaching two classes per semester. I recruited artists; managed logistics, promotion, and communication; installed exhibits; and organized receptions and tours. I directed a total of 187 exhibits through this period.

Students were exposed to the professionalism of exhibition practices, encountered actual artworks, gained practical skills, and made professional connections with visiting artists. The gallery then became a living laboratory vital to the artistic and professional development of our students.

Ceramics Research Center, ASU: I digitized 1,372 Studio Potter interviews creating a data management numbering system for all the files.

Archives of American Art (2019): In 4 days, working from 10 am-4:30 pm, I captured 2200 reference documents for preliminary research on *Dig: Paulus Berensohn, A Natural Life*

Projects Space Coordinator NCECA (National Council on Education for the Ceramic Arts): I was invited to co-curate and select ten installation artists for the national conference of 5,000 attendees. Artists were then guided through all of the necessary arrangements for timely and safe presentation of their works in the conference center.

Coordination of the event included arranging for donation of materials, shipping of artworks, an installation program guide, access to a variety of specific technical accommodations, organizing volunteers, and documentation of the installation and interviews for all ten artists.

Saskatchewan Craft Council & AKA Gallery: I organized slide libraries, identifying the works and then creating and maintaining a cataloguing system.

Collaborate, Empower: Interpersonal Skills

"Nothing in life is to be feared, it is only to be understood. Now is the time to understand more, so that we may fear less." – Marie Curie

Internship Coordinator, PSU (2015-2019): I initiated and developed an internship program at PSU. This involved identifying, recruiting, and developing relationships with hosts, including editors, teachers, and photographers. I fielded relationships between students and internships, reviewing progress and providing support as needed.

Advanced Placement College Board, Studio Art Reader (2006-2019): During one week, I grade over 3000 high school art portfolios. An invitation to read for the College Board is a prestigious and selective process. Of over 1000 applicants on file, approximately 100 readers are chosen. A return invitation is not automatic and occurs yearly based upon performance criteria: accuracy, speed, and collegiality.

Cardboard Kitchen Initiative (2011): Working with a high school teacher and international sculptor Chris Gilmour, we developed a public exhibition *Better Homes and Bathrooms*. High school and college students created a kitchen and bathroom entirely from cardboard. Students corresponded with cardboard artist Chris Gilmour and mounted a final exhibit/installation.

Fundraising: My practical experience raising funds for national juried exhibits, visiting artists, general funds for the Gallery, and prize money has been put to good issue as I teach classes in grant writing and research.

Impact, Outreach: Communications

"Our delight in being dazzled or charmed is modest before the greater joy of being blessed."
— M.C. Richards

Program calendar: I initiated, developed, and launched a biannual calendar highlighting Art, Music, English, & Communications programming at Pittsburg State University

"[Bowman] has earned a reputation in the field of ceramics as an intelligent and insightful writer, curator and gallerist." — Elaine Henry

Critical Response Process (workshops, notes & interviews over a 2-month period in 2017):

Critical Response Process combines the power of questions with the focus and challenge of informed dialogue, offering makers an active role in the critique of their own work. It enhances all kinds of human interactions, from coaching to community dialogue, from artistic collaboration to family conversations.

Critical art theory and review: "Colby Parsons: In An Instant," *Ceramics: Art and Perception*, 93 (2013) is an excellent example of how my personal experience in ceramics, my interest in computers and philosophy, deepen my ability to express the artist's experience of their work in writing.