

Mini-Dossier for Promotion to Associate Professor and Tenure

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1. Introduction

Throughout my tenure at IU Southeast, I have contributed to the Fine Art Program, the School of Arts and Letters, the University, and the IU system through my creative research, teaching, and service. I submit this mini-dossier and the accompanying full-length version as a summary of my contributions. I extend my creative practice into the public sphere, where my artwork engages local, national and international histories and systems. My work has been exhibited locally, nationally and internationally, and my research has brought me to locations all over the world. I am always striving to become a better educator through pedagogical research, staying abreast of the latest technologies, my evaluation of student feedback and outcomes, building on my teaching experiences inside and outside the classroom, and working to understand the ways in which students learn most effectively. Additionally, I am strongly committed to serving our students, the Fine Art Program, the School of Arts and Letters, Indiana University Southeast, the IU system and my discipline.

This dossier builds upon my tenure track experience as an Assistant Professor of Fine Art – Sculpture and Expanded Media and Digital Art at Bellarmine University for three years, and in accordance with my hiring contract at IU Southeast, includes achievements of note during that time. In my third year at Bellarmine, I submitted my three-year dossier and received the ranking of meritorious (the highest accolade) in all three categories of teaching, scholarship, and service. That year I was also awarded the Bellarmine Presidential Merit Award, a competitive award given to only a select handful of faculty who received Meritorious in all three annual report categories. During my time at Bellarmine, I developed a new sculpture degree curriculum and co-developed a digital art degree curriculum; I oversaw the renovation of the sculpture studio and the gallery, and I worked collaboratively with other faculty in the development of a cross-curricular Design, Art and Technology degree curriculum that allowed students to study technology across the fields of Business, Visual Art, Technology, Music, English, and Theater. This experience has allowed me to fill gaps in the IU Southeast Fine Art curriculum, which before I joined the faculty, did not have a Digital Art area and currently does not have a Sculpture area. Throughout my time at IU Southeast, I developed the Digital Art and Interactive Media Area in the Fine Art Program and am currently working with colleagues in the development of a Sculpture Area.

2. Research

My creative practice engages socio-political histories and contemporary geography, and has evolved from a solo practice into exciting new collaborative work with fellow artists and IU Southeast professors, including our new Assistant Professor of Fine Art – Printmaking, Susanna Crum. I use video and large-format projection to create long and short-term public artworks that engage with architecture and public space. I have exhibited works at prestigious institutions and reputable public art festivals in locations as local as New Albany, Indiana, and Louisville, Kentucky; as national as New York City, Miami, and San Diego; and as global as Cape Town, South Africa, Lodz, Poland, and Hamburg, Germany.

My projects have been supported by prestigious grants, including a National Endowment for the Art - Art Works Grant that provided \$80,000 in funding for a year-long outdoor projection and community engagement project in Oregon City, Oregon, and the competitive Efroymson Contemporary Arts Fellowship, an individual artist grant of \$20,000, which supported my research on international trade in China and Thailand. This grant also allowed me to purchase the high end equipment needed for professional photography and videography. I have received faculty support grants from Bellarmine University for research conducted nationally and internationally, including the length of the Ohio and Mississippi Rivers from New Albany, Indiana to The Port of New Orleans, at The Panama Canal and in Cape Town, South Africa. I have been the recipient of IU Southeast research support grants, including a Summer Faculty Fellowship, a Regional Creative Initiative Grant, and a Research Support Fund Grant which have allowed me to work with students to engage local histories, as well as experience and document a commercial container ship and its surroundings as it sailed from Lisbon, Portugal to Rotterdam, the Netherlands, stopping at many ports along the

way. After disembarking in Rotterdam, I travelled to Hamburg, Germany, where I conducted research at Hamburg University for one month under the IU Faculty Exchange Program.

My artwork consists of video that I capture of international commercial waterways that is edited and projected on existing or fabricated elements of architecture (projection mapping). These videos consist of original footage I have captured across the United States, Europe, China, Thailand, South Africa, The Panama Canal, and in international waters of the Atlantic Ocean. As a resident of New Albany, Indiana, I am interested in creating visual and metaphorical connections between my own waterway-linked community to other communities around the region, nation and world that have historic and contemporary relationships with national and international maritime trade. This research allows me to form links between people and communities through the global movement of commodity.

Projection Mapping example (video is projected only on lighted areas):



Between Here and There: Richmond
Original video of international waterways
Mapped Video Projection for Inlight Festival, Richmond, Virginia
For Video Clip See: <https://vimeo.com/113215642>

I project video in a very unique way. Unlike traditional means of projection that are square or rectangle, through the use of specialized software I am able to manipulate the projection of video so it only projects in various shapes, or on specific elements of architecture, I am intending to highlight. In the fields of Digital Art and Digital Media, this is call “projection mapping.” By “mapping” the video projection, I am able to call attention to specific architectural elements, allowing viewers a new experience of our built environment.

These professional experiences feed my pedagogy, bringing the latest in technological advancements and professional standards into my classroom and allowing my students to actively engage in contemporary art making and conceptual inquiries.



Between Here and There: Lodz

Original Video of Hong Kong Container Terminal
Mapped Video Projection for Move Light Festival, Lodz, Poland
For Video Clip See: <https://vimeo.com/57647686>

As my artistic practice has evolved, I have found the benefits from collaborating with other artists and architects. My most recent and exciting creative venture is the collaborative artistic team I have formed with artist and IU Southeast Assistant Professor in Printmaking Susanna Crum. By combining architectural video mapping with archival research, historic and contemporary map imagery, moving images, and legislative ephemera, Carboneau + Crum creates moving images that are physically embedded within the site (architectural video projections), allowing for new experiences of familiar places. That new experience can serve not only to shine a light on a forgotten part of the past, or help to give a new meaning to a locality, but may also spur a public conversation on the present, and point the way towards a new consensus on the shape of the future. So far, Carboneau + Crum has created original works for sites including the original grandstand at Churchill Downs, on display the opening night of Spring Meet, 1619 Center for Art and Activism in the historic Portland neighborhood of Louisville; the 157 year-old Bethel AME Church in Indianapolis during the In light In Festival, and are finalists for a large scale public commission that explores the so-called "9th Street Divide," a boulevard known for physically separating Louisville by race and class. Please find more detailed project descriptions in Evidence of Creative Work supplementary folder.



A Place in Time (two views of the same work)

Carboneau + Crum
For video clip see: <https://vimeo.com/180795186>



Inside and Outside (two views of same work)
Carbonneau + Crum
For video clip see: <https://vimeo.com/166635924>

3. Teaching

My teaching practice has developed over thirteen years of experience, from research towards my degree in Art Education, one year of teaching full-time elementary art to underprivileged students in Austin, Texas, experience during graduate teaching assistantships and adjunct instructing, my three years of tenure track experience as Assistant Professor of Art – Sculpture and Digital Art at Bellarmine University, and in my current position as an Assistant Professor of Art at IU Southeast. This experience has prepared me to teach future artists effectively by developing and implementing curriculum in accordance with degree requirements, as well as department and university goals, and has allowed me the toolbox necessary to develop and implement a new Fine Art Area at IU Southeast titled “Digital Art and Interactive Media,” develop and implement curriculum for new foundations and special topics courses, titled “Digital Art: Survey and Practice” and “Contemporary Practices,” and work with faculty from Music, English and Journalism to create the recently ICHE approved Certificate in Multimedia Production. I am committed to meeting the evolving needs of art students in the 21st century by creating and fostering balanced and challenging visual art courses, building and maintaining current and well-equipped studios and digital resources, while providing a positive and productive community environment, where students feel comfortable taking risks and asking questions.

Throughout my time at IU Southeast, I have worked diligently on organizing the addition of three new spaces: a 15 station high powered Macintosh Lab, a Fine Arts Department Equipment Checkout and large formatting print space (the “Gear Lab”), and a professional photo/video lighting/green-screen studio and high resolution animation studio (the “Time-Space”). I developed the space/lab needs assessment that led to our new Mac Lab and Lighting Studio and worked with Academic Affairs, Campus Facilities, The Office of Information Technology, The School of Arts and Letters and other faculty in the Fine Arts Department to find sources of funding and to organize implementation strategies. The new just opened this semester (Fall, 2016) and is scheduled with courses from 9am – 4:15pm, Monday through Thursday. I have acquired over seventy individual pieces of equipment for the Gear Lab that are available to all Fine Art faculty and students for coursework.



Fine Art Equipment Checkout (“Gear Lab”)



Professional Lighting, Animation, 4K Studio (“Time-Space”)

From foundations to upper level, my courses are designed to build upon themselves as well as other courses in the fine art curriculum. At the foundations level, courses focus on the development of skill and craft while introducing students to conceptual motivations and critical thinking. As skill-learning becomes more in depth, the conceptual complexity of assignments becomes more challenging, pushing students to hone their craft while developing unique voices as artists and an understanding of the importance of creative problem solving. For example, my Digital Foundations courses begin with basic tools and techniques of digital image creation and editing while exploring the elements of art and principles of design. Students are then led from the still to the moving image – from basic digital photography to image compositing, animation, and eventually audio and video production, editing and output. Through assignments such as “Focus: Abstract Photography,” “Dream-scaping Reality and Dual Nature: Composite Image Collage,” “Vector Portrait,” “Frames Per Second: Stop Motion Animation,” and “Video Portrait,” conceptual and creative challenges include exploring dualities and painting a portrait of a person or place with a video that never exposes visually to the audience its’ focus.

My Video Art course builds upon the skills and concepts of Digital Foundations by allowing students a more in depth investigation of video shooting, editing and output, including video effects and compositing, video mapping, color-keying, audio creation and manipulation and digital art installation. Assignments such as “Multi-Channel Video,” “The Medium is the Message,” and “Short Film” allow students to investigate video process and techniques while exploring the role of digital information and images in contemporary culture. During the assignment “Site Specificity and the Digital Image,” students learn various systems of video output while negotiating how the digital image interacts with the physical and social environments in which it is presented.

I have designed the curriculum of advanced Digital Art and Interactive Media courses to build upon skills students have learned in the required fine art foundation and 200-level courses, while mentoring each student in the development of a unique artistic voice and conveying the skills necessary to succeed at the professional level. The Digital Art and Interactive Media Fine Art Area (DAIM), and all required courses, was approved by ICHE and began implementation in the Fall semester of 2015. Since then, the first DAIM major to graduate, Michael Kopp, has been recognized regionally (full page article in The Courier Journal) for his video artwork and was accepted into six graduate programs, four of which are nationally ranked in the top ten art graduate programs nationally. Current

DAIM major, Cody Tevis, had a short film he created in my Video Art course accepted into two international film festivals, one in London.

Beginning Level Student Works:



Site Specificity and the Projected Image Project
FINA-S 217 Intro to Video Art (beginning project)
For Video Clip see:
<https://vimeo.com/176626562/9f6ed7cac4>

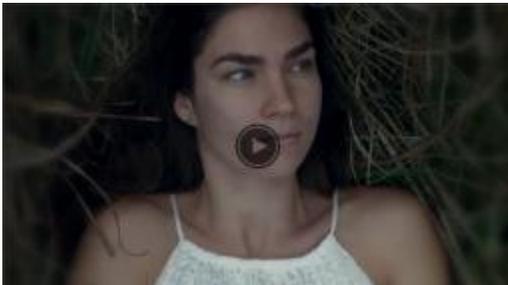


Image Composite Project
FINA-D 210 Digital Art: Survey and Practice



Stop-Motion Animation Project
FINA-D 210 Digital Art: Survey and Practice
For Video Clip see:
<https://vimeo.com/176521662/f6f044c624>

Advanced Level Student Works:



Cody Tevis – Short Film
For Video Clip see:
<https://vimeo.com/176635782/e4bade0f1e>



Michael Kopp
Digital Image (corrupted found image)



Ambrose Schneider
Digital Photographic Print

Student Work in Press:



By organizing the use of unique venues, on and off campus, and providing opportunities for collaborative experiences, my students have had the opportunities to interact with the public, install their work in non-traditional environments, and work with peers to achieve projects not possible by one person. During my time at IU Southeast, I have organized learning collaborations with various regional institutions, including a public art project in downtown Louisville created with students and professors from University of Louisville and Kentucky College of Art and Design, and an upcoming student projection at the New Albany Riverfront during the event #Iampublicart, organized by The Carnegie Center for Art and History.

I have hosted several visiting artists at IU Southeast to give our students, faculty and community lectures about their practice, as well as skill-based workshops. These lectures and workshops brought to our campus the new Contemporary Curator at The Speed Museum, Miranda Lash, Chicago-based digital artist Jon Satrom, New York City and Louisville based Professional Film Still Photographer, Tom LeGoff, and I invited the new Speed Museum Curator of Film, Dean Otto, judge the awards for our first annual IU Southeast Student Short Film Festival. I am currently partnering with the Arts Council of Southern Indiana to incorporate our new film festival into the Grand New Albany Film Festival in the Spring of 2017, which is being held at The Grand Theater in downtown New Albany for its' third consecutive year.

I assess the effectiveness of my teaching by pre and post-tests, quality of student work, and student growth throughout the semester and over the course of several semesters. Throughout the duration of the semester, I see my student's technical skills and awareness of, and vocabulary concerning, contemporary and historic art grow considerably. Student projects are graded using rubrics that assess several aspects of student learning, including creativity, skill, craftsmanship, and participation. I also assess student learning and comprehension by students' oral presentations of their work during class critiques for each project.

Through the analyzation of student evaluations, outcomes, and feedback, I have made several adjustments to my teaching. Because several students expressed feeling overwhelmed and/or they did not have enough time to finish projects, I have taken out several smaller assignments from FINA-D 210 to maximize the amount of time students have to work on larger projects. I have added follow-along strategies for in-class tutorials and have begun to record and post all software tutorials done in class on Canvas and Box so students can access them while working independently. Responding to a student comment and my own observations, I have added more visual and hands-on components to my lectures; for example, I now teach an exercise where students in my Video Art course gain hands-on experience capturing video with varying depths of field (varying focal ranges). I also investigate and respond to students' interests by adjusting curriculum to promote more active engagement; for example, I use popular culture references, like an image of Justin Bieber to teach photography editing, and teach digital processes that are used widely in popular culture, like Memes and Gifs, and how those processes can be used in creative and thoughtful ways.

4. Service

I view service as an integral part of my role as an educator and artist. I make an effort to participate in Program, School and University service activities for which my skill sets will be the most valuable. I am proud of my contributions that have made significant impacts on the educational experience of students at IU Southeast. I consider one of my greatest service achievements at IU Southeast to be the curriculum development and implementation of a new Fine Art area concentration, Digital Art and Interactive Media. Although this achievement very much supports learning outcomes and student growth, the development of DAIM serves the university in many ways. This new Fine Art degree path fills a great need for digital processes and education in creative fields at IU Southeast, and at the time, was the only one of its kind in the region, and is currently the only BFA in Digital Art offered at a Public Institution in this region.

In support of this new Fine Art degree plan and growing technological needs of the Fine Art Program, I developed The Fine Arts Department Equipment Checkout and Print Shop to allow Fine Arts students to check out equipment for use while enrolled in all Fine Art Courses, alleviate duplication of equipment across the six Fine Art areas, and lessen the possibility of theft. I also worked with University Facilities, School of Arts and Letters Dean Samantha Early, Executive Vice Chancellor of Academic Affairs Uric Dufrene, and Fine Art Faculty members to acquire and retrofit a classroom space to serve as a studio space that supported the unique needs of the DAIM curriculum. In the development of the new DAIM area, I took care in learning about technological and physical space needs of the entire Fine Art department, and observed potential opportunities for sharing facilities and/or equipment. I was able

to organize the funding, purchase of equipment and space that supports DAIM and Graphic Design specifically, but also the entire Fine Art Program, The School of Arts and Letters and The University. I worked closely with Arts and Letters Dean Samantha Early, Executive Vice Chancellor of Academic Affairs Uric Dufrene, The Office of University Information Technology, and Fine Arts Faculty to pull together the \$80,000 needed to support a new IT supported Mac lab that is open for digital courses and out of class student use. This new lab was supported by funding from The School of Arts and Letters, Academic Affairs, The Office of University Information Technology, The Fine Art Department and the DAIM start-up budget recently opened (Fall, 2016) and as I stated earlier, is schedule 9am – 4:15pm, Monday through Thursday.

I have also served my department by overseeing digital foundations courses, photography courses, and the DAIM area, currently acting as BFA Coordinator for the second academic year, building, organizing and coordinating the Fine Art Equipment Check-out and Large Format Print Shop, acting as the Barr Gallery Co-Coordinator for one year, attending recruitment events, Chairing the Fine Art Program PR Committee, as well as working with other faculty to schedule courses, organize and oversee the Fine Art budget. I did all scheduling for twelve courses offered in Graphic Design and DAIM for fall 15, Spring 16 and Fall 16. This includes the oversight of four-year course plans to make sure courses are being offered when needed and the organization of three full time faculty schedules and one part time faculty. I have volunteered to be the Fine Art Program BFA Coordinator for the 2016-17 school year and look forward to mentoring our seniors in preparation for their Senior Thesis Exhibitions and for their success after graduation.

I have had the pleasure of serving The School of Arts and Letters by participating in committee work, such as the A and L Marketing, Recruitment, and Persistence to Graduation Committee, during which we developed and hosted a university-wide Majors Fair and by participating in three successful full-time professor faculty hiring searches, including searches for an Assistant Professor of Fine Art – Graphic Design, an Assistant Professor of Fine Art – Printmaking, and a Professor of Practice in Marketing. I also worked with administration and faculty at IU Southeast, Ivy Tech and JCTC to discuss potential agreements to boost recruitment.

As my institutional knowledge has grown, so to have my abilities to serve our campus and the IU-Wide Community. I worked with professors Tim Haertel of music (main author of the certificate), Adam Maksel of Journalism, Jacob Babb of English and Writing, and Asst. Vice Chancellor of Academic Affairs, Angela Salas, to develop the Certificate in Multimedia Production proposal and implementation. This new certificate provides comprehensive instruction in production and writing techniques for the multimedia platform and is targeted to small businesses and non-profits but will also strongly augment the educational experience of many of our majors, providing them necessary job skills in the current market.

I have been a member of the Campus Information Technology Committee for the past two years, where we have reviewed technological proposals and decided where funding is most in need, and where we have served as a bridge between the head IUS IT Services and IUS faculty. I have recently been appointed by Chancellor Wallace as the IU Southeast campus representative on the IU Wide Campus Art Committee, for which I catalogued and created a presentation on all public art on our campus.

In addition to my service to Indiana University, I serve the field of Fine Art in general and Digital Art in particular. I have lectured about my creative research at prestigious institutions such as Notre Dame, Michigan State University, the Paris College of Art (France), the Rochester Institute of Technology, and Hamburg University (Germany), among others. I also served as a juror for the 2014 Indiana Arts Commission Regional Initiative Grants.

I applied for and was accepted to present about my creative practice at the 2015 SPE Conference in Louisville, Kentucky, and organized The IU Southeast Fine Art Department sponsorship of a main speaker at the conference, Chicago-based artist Jon Satrom. Jon also presented and conducted a workshop at IU Southeast during his visit. I introduced Jon's lecture at the conference to several hundred people, the IU Southeast logo was included on conference brochures, and I was able to promote the new IUS Fine Art DAIM area during my introduction. In coordination with the conference, I helped organize a public exhibition of students' video artworks, which were created in response to social justice issues and histories at that particular site in Louisville. The exhibit included videos created by art students from IU Southeast, University of Louisville and Kentucky College of Art and Design, and was projected in the courtyard of the Center for Interfaith in downtown Louisville.

During my last year as Assistant Professor of Art at Bellarmine University, I collaborated with IU Southeast faculty Emily Sheehan and Brian Harper to host a symposium titled *Ephemeral Art and Context*. This symposium was held at both Bellarmine and IU Southeast, and over the course of two days, hosted six local, national and international artists and four local and national curators, and included nine lectures and three panel discussions. In addition, I curated the exhibition, *The Ephemeral, The Fleeting* at Bellarmine's McGrath Gallery, and co-curated the exhibition, *The Ephemeral, The Evolving* at IU Southeast's Barr Gallery, coordinating the opening receptions to occur during the two nights of the symposium.

5. Conclusion

I strive to contribute to IU Southeast through my research, teaching, and service, and I have outlined in this document some of the primary ways I strive to achieve excellence in these areas. My full dossier will convey a more complete representation of my accomplishments. As I advance in my journey at IU Southeast, I will continue to develop my research and exhibit my creative works, mentor students to be successful professionals and members of society, contribute to the development and education of public and professional creative communities, and support initiatives that serve to further the missions of Indiana University, the IU Southeast Campus, the School of Arts and Letters, the Fine Art Program.