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TEACHING PHILOSOPHY

Central to my teaching philosophy are the ideas that diversity should be welcomed and embraced, that the classroom and course content should reflect anti-racist principles, that the difficult lives of our students—their schedule or financial challenges—should be recognized and accounted for within the classroom, that there's no right path for practicing art—not everyone will become an art star, and as many as nine visual art students out of ten will not be practicing art within ten years after graduation—that the skills taught in pursuit of a Fine Arts degree are exactly the problem-solving, creative thinking, and self-determination skills sought in every aspect of the job market today, and further, that printmaking is one of the best areas of study to develop skills that translate into non-art career paths, as well as to help students through enriching their understanding of history, technology and culture.

In practice, this means that I regularly read and implement new pedagogical approaches, particularly in regards to classroom equity concerning information access, late and make-up policies, privilege, unconscious bias and student backgrounds. I acknowledge students' cultural and/or racial heritages, and do my best, as a white professor, to step in to listen and assist on issues as an active ally; I intentionally try to create classes that welcome and encourage Black students, as well as other students of color. I structure my classes so that long-term planning is modeled for students, and so that regular attendance means that regular production will occur. I set some days up as workshop environments that foster inter-class collaboration and camaraderie, and also serve to lower technical inhibitions. I provide students with historical readings and presentations that connect art history, and the history of printmaking, to culture, and tie it to contemporary issues. I integrate non-toxic practices with traditional printmaking approaches, instructing in comprehensive safety and environmental information.

For those students for whom a museum-track path as an exhibiting artist is their goal, I advise, counsel and connect them to information, exhibitions, resources and discussions to better prepare them for the demands of professional art practice.

My outcome goals for my students, whatever the course, are that they are inspired, enriched, have a better understanding of the world around them, of themselves, of art history and the art world, of contemporary art practice, have practiced reading art texts, have practiced complex planning skills and executed long-term projects, have developed technical printmaking skills, and have felt recognized as individuals of worth and merit while in the program.

**RELEVANT WORK
EXPERIENCE**

COLLEGE INSTRUCTOR, (ADJUNCT)

FLORIDA ATLANTIC UNIVERSITY, NEW WORLD SCHOOL OF THE ARTS, MIAMI-DADE COLLEGE, UNIVERSITY OF FLORIDA, UNIVERSITY OF MIAMI

2007 - 2021

Courses taught: Drawing 1, Printmaking 1, Lithography, Monotype, Screenprinting, Intaglio, Print/Photo/Process, Advanced Printmaking, Portfolio 1: Printmaking (High School course), Workshop in Art Research and Practice (WARP). I was also responsible for printshop maintenance and equipment repair, inventory and supply orders, as well as the development of new coursework for the WARP class.

FOUNDER, DIRECTOR, CO-DIRECTOR, LEAD PRINTER

TURN-BASED PRESS

2009 - 2022

Independent printshop and exhibition space dedicated to the promotion of prints, artist books and works on paper. I received an individual grant from the Knight Foundation in the amount of \$150,000 to start TBP; Turn-Based Press offered workshops, tours, lectures, book-readings, pop-up events, open-houses, demonstrations and exhibitions. I curated and installed almost all of the exhibitions personally, managed consultants, maintained social media and website accounts and pages, produced and managed programming, and acted as lead printer or technical consultant for various print projects. TBP was consistently on the Art Basel Miami Beach Artist Studio tours, and was housed in a building with three other arts organizations with whom we worked closely. TBP is currently without a public space (I still do print work from my garage studio).

VOLUNTEER DOCENT, PAID RESEARCH ASSISTANT

MIAMI ART MUSEUM

1998 - 2006

I went through a two-year, inquiry-based weekly docent training program developed by Eva Buttacavoli (now the Executive Director at the Dayton Arts Center), later giving regular tours of both the traveling exhibitions and permanent collection for many years; I wrote and selected the artworks for my tours myself. Tours varied in size from two to approximately 45, and lasted between twenty minutes and an hour and a half. During the Jam-at-MAM period, I was the regularly scheduled docent responsible; the attendees were frequently tipsy and voluble, requiring excellent crowd-control strategies as well as an attention-grabbing style and volume. I also held a brief position as a paid research assistant, developing files on artists and artworks in the permanent collection. I credit the strategies and experience I learned during my time as a docent with my success as a college professor.

**CLASSES AND
CURRICULA**

WORKSHOP IN ART RESEARCH AND PRACTICE (WARP)

2016 – 2021

The WARP class is a required course for all incoming freshman and transfer visual arts students. The class is team-taught with either 2 or 4 professors. In 2016, I was instrumental in changing the WARP curriculum to what it is today.

The new curriculum touches upon five to six different areas of art practice: *Topic One: The Tough Questions* is dedicated to helping incoming students transition from high school to college, particularly in terms of performance expectations, *Topic Two: Pattern and Ornament* focuses on design and the decorative arts, *Topic Three: Portrait and Propaganda* focuses on photography, illustration and propaganda, *Topic Four: Landscape* focuses on the presence and role of nature in both art and architecture, *Topic Five: (Various)* is a unit that focuses on a long-term project goal, or which models extended professional practice; in 2018 we worked with the students (35) to create, produce and execute a two-day, two-site, site-specific performative installation that was an official Art Basel Miami Beach event. The last topic, *Topic Six: (Various)* either focuses on contemporary practice, or functions as a reprise of the *Tough Questions* unit—in the latter case, we ask students to evaluate their own performance and growth over the course of the semester. We assign museum or site visits for every unit and create an online response form for each designed to enhance the student learning outcomes. Readings are paired with discussion and presentations, and we have a high number of in-class activities designed to prime student learning and ready them for the reading, discussion, or presentation content.

This course is challenging because we meet 10 hours a week with a class of between 30 and 40 students, with two professors, all in the same classroom; nevertheless, it is the most exciting and *positively* challenging teaching experience of my professorial career. In this course we set the tone for the rest of their college experience, and we're also responsible for taking a diverse group of students, many of whom have never even visited a museum, despite their intent to major in art, and bring them all up to an equivalent level. It's an incredibly meaningful class to teach. I co-teach this class with Don Lambert.

PRINTMAKING, VARIOUS

2009 – 2022

All of my printmaking courses discuss concepts of the multiple, as well as printmaking's overlooked history and impact on visual and communicative culture, in addition to providing specific technical instruction. During remote instruction due to the pandemic, I shifted my printmaking instruction to at-home techniques, many of which I had to test, investigate and refine. I also became adept at using multiple cameras, and incorporated both the college LMS (Blackboard and Canvas) and Discord to maintain and enhance the sense of community in the class.

Printmaking 1: This class is run like a workshop environment; students are taught several different types of printmaking techniques; the basics about paper, paper-handling; inks, ink mixing, modification and cleanup; the basics about editions and editioning; and an overview of the history of printmaking through reading assignments and presentations, including some focus on notable historic printmakers: Rembrandt van Rijn, Albrecht Dürer, Edouard Degas, Mary Cassatt, Käthe Kollwitz, Honoré Daumier, Robert Rauschenberg, and Cecile Reims.

Screenprinting: This class begins with paper stencil work and the history of stencils in art, then touches upon different screen monotype techniques before concluding with hand-drawn photo-positive techniques. Presentations are given on notable screenprinting artists (Sister Corita Kent, WPA Screenprints, Andy Warhol, Ed Ruscha), as well as on the different types of commercial screenprinting equipment and facilities, including commercial, hand-pulled textile

workshops. Copyright and appropriation are also discussed.

Monotype: This course focuses on trace-drawing, stencil, additive and subtractive monotype techniques, color viscosity monotype, and collagraph methods. Because of investigations during the Covid-19 Pandemic, I have also added water-soluble monotype to the techniques instructed. Readings on the history of monotype are given, as well as presentations on the work of Edouard Dégas, Giovanni Benedetto Castiglione, and Belkis Ayon.

Intaglio: In this course, the focus is on both copperplate and alternative matrix intaglio techniques—we cover drypoint, mezzotint, engraving, etching (ferric chloride), collagraphy, false-mezzotint, color viscosity intaglio. Tetra-Pak drypoint is also instructed, giving students a far less costly option for investigating intaglio. Readings are given on the development of intaglio, and presentations are given on Rembrandt van Rijn, Albrecht Dürer, Claude Mellan, Cecile Reims, Kiki Smith, and women printmakers of the Renaissance.

Lithography: This course explores stone, ball-grained, Pronto-plate and “kitchen” lithography. Readings are given on the history of printmaking. Presentations are given on the history of lithographic workshops in the US, as well as on Political Cartoons; artists such as Honoré Daumier, Käthe Kollwitz, Robert Rauschenberg, Robert Blackburn, Jasper Johns, and Kiki Smith are discussed. I have also taught class as a co-taught summer course with Jennifer Basile from MDC Kendall Campus.

Print/Photo/Process: This course is team-taught by a group of three professors. Students begin in traditional black and white photography and develop a body of work, they then come to printmaking, and continue that theme using the technique of Pronto-Plate lithography, after which they move on to digital processes. The course is a challenge, because each professor has only four weeks to compress a semester’s basic knowledge into. I co-teach this class with Antonio Fernandez and Alisa Pitchenik.

Portfolio 1: High School Printmaking: This course is geared for High School students at the junior and senior level. Two 9-week sections are split into intensive focus on monotype and intaglio. Students are given the history of printmaking, detailed information about the technique, presentations on notable contemporary artists who use printmaking in their practice, and, when possible, are taken to local exhibitions within walking distance that relate to printmaking. If the course is given in the Fall semester, students are encouraged to submit prints to the Scholastics competition. This course is a challenge because the students may only use the printmaking facilities during class time.

INTRODUCTION TO DRAWING, UNIVERSITY OF MIAMI

2007 – 2009

I taught the Introductory drawing class at the University of Miami as a Teaching Assistant, Instructor of Record, and as an Adjunct. I followed the curriculum designed by Professor Brian Curtis, but added some components: sketchbook homework, weekly critique and a final project drawing with content of their choice (with class and instructor input during the planning process, though). The class size was close to 30, and many of the students were non-majors. I found it a rewarding class to teach.

**NOTABLE
WORKSHOPS
AND PUBLIC
EVENTS**

**PAPER WEATHER WORKSHOP; ALLISON KNOWLES IN RESIDENCY AT
AUDIOTHÉQUE**

ART CENTER SOUTH FLORIDA

JUNE 4, 2017

I developed, organized and hosted a paper-making workshop for Gustavo Matamoros of Audiotheque; paper-making is not within my area of expertise, so I engaged the assistance of Lisa Haque, former papermaker at Dieu Donné papermaking studio in New York City. Together, we developed an afternoon-long program of activity designed to facilitate the intended presentation of noted Fluxus artists, Alison Knowles. This was a medium-sized workshop (approx. 14 participants) that required a lot of preparatory work, water-usage and specialized knowledge. My primary roles were as organizer, coordinator and support staff.

Public event (limited attendance). Age range: adults.

Roles: Organizer, coordinator, support staff.

ART ACTS OUT; WOMEN IN TODAY'S [ART] WORLD

NORTON MUSEUM OF ART

MARCH 19, 2017

Two-hour Pronto Plate lithographic postcard station hosted during the 'Make' portion of an afternoon dedicated to the advancement of gender equality in the arts. My station (Turn-Based Press) offered guests the ability to create their own lithographic Pronto Plate using a ball-point pen and typographic templates. My Co-Director and I inked and printed the guests' plates onto postcards which I'd already printed the stamp-side of in advance. I created didactics which offered guests a basic history of Lithography, some background on two artists noted for their lithography, Kathe Köllewitz and Honoré Daumier, as well as on two fine-art printshops founded by women: Tamarind Lithographic Workshop and United Limited Artist Editions. Guests took their prints home in small bags containing information about my press and about the history of lithography.

Public event. Age-range: teens and adults.

Roles: Educator, Printmaker, Coordinated materials purchase and budget.

**KATHLEEN HUDSPETH AND ADLER GUERRIER ARTIST TALK; FLORIDA
DREAMING**

FLORIDA ATLANTIC UNIVERSITY

JANUARY 19, 2017

Artist talk presented in conjunction with the exhibition Florida Dreaming, curated by Erica Ando. My work in Florida Dreaming dealt with a dystopian vision of Florida due to climate change; in my talk, I focused on political expression in art, discussing printmaking's specific role in societal and cultural change and the role of image as a form of subtle conceptual activism. I touched upon works by Honoré Daumier, Francisco Goya, Kerry James Marshall, Mary Cassat, Rembrandt Harmenszoon van Rijn, and the US Mint (the iconography on the dollar coins, specifically), as well as my own work.

Public event. Age range: adults.

Roles: Artist, Educator.

PRINTAPALOOZA; PAMM FREE SECOND SATURDAY
PÉREZ ART MUSEUM MIAMI
SEPT 10, 2016

Four-hour Intaglio (drypoint) workstation presented in conjunction with a family day inspired by prints in PAMM's permanent collection. Guests used twisted scribes to scratch an image onto either prepared chipboard or upcycled Teta-Pak plates, which were inked and printed (using pasta machines) by New World School of the Arts high school interns and Turn-Based Press directors. I created didactics with basic information about drypoint, as well as information about Robert Rauschenberg's use of printmaking. The impressions were made on high-quality German etching paper, and were given to guests in bags with information about my press as well as information about Robert Rauschenberg.

Public event. Age range: primary school children, teens, and adults.
Roles: Educator, Printmaker, Intern-coordinator, Coordinated materials purchase and budget.

**TAKEOVER TOUR WITH KATHLEEN HUDSPETH; MYTH AND MACHINES;
THE FIRST WORLD WAR IN VISUAL CULTURE**
THE WOLFSONIAN-FIU
JANUARY 8, 2015

Along with Wolfsonian Curator Jon Mogul, I lead a tour through the exhibition "Myth and Machines"; we looked at a selection of prints in the exhibition, and discussed their artistic intent as well as technical aspects of their making. I also featured a brief demonstration of a portion of the lithographic process using a real litho stone to help guests better contextualize how some of the prints under discussion were created.

Public event (limited attendance). Age-range: adults.
Roles: Educator, Printmaker

DWNTWN ART DAYS
TURN-BASED PRESS
2013 - 2015

2015: Paper Pavement—artist Nick Gilmore blind-embossed the streets of Downtown Miami and presented the work at Turn-Based Press the same evening that it was made. Turn-Based Press funded some of the cost of Gilmore's production with a grant from the Downtown Development Authority.

2015: Steamroller Printing; Large Format Relief Workshop—the same weekend that Gilmore's work was presented, Turn-Based Press hosted a Steamroller printing event in collaboration with IS Projects that was open to the public for viewing.

2014: Comic Art Workshop with the Sequential Artist Workshop—Turn-Based press offered a five-hour workshop in which participants explored story-building with Tom Hart of SAW, drew positives, and screenprinted their drawings onto flat paper stock that was folded into zines at the end of the session. This workshop was partly funded with a grant from the Downtown Development Authority.

2013: Live Printing with the TM Sisters—Turn-Based Press hosted a live-screenprinting demonstration with the TM Sisters.

Public event (limited attendance). Age-range: all ages.
Roles: Organizer, Grant-writer, Administrator, Educator, Printmaker

EDUCATION | **UNIVERSITY OF MIAMI, CORAL GABLES, FL**
MFA (PRINTMAKING, 2009)

I had a fully-funded Teaching Assistant position for all three years of the program, courtesy of a specific Graphic Arts scholarship fund. The head of my Thesis Committee was Lise Drost, head of Printmaking and Art Department chair at the time; my committee included Tom Lopez, current Chair and head of Photo, Jonathan B. Thomas, current Chair of Printmaking at MICA, and Rene Morales, Curator at MAM, now PAMM. I was also fortunate to study some art history with Dr. Paula Harper and Dr. Rebecca Brien.

UNIVERSITY OF TEXAS AT AUSTIN, AUSTIN, TX
BFA (STUDIO ART, 2000)

I studied Stone Lithography under Ken Hale, Color Viscosity Intaglio under Lee Chesney, Non-ferrous Metalsmithing under Thelma Cole, and Ceramics under Janet Kastner. My work was exhibited in the BFA show (not all student work was shown due to the size of the graduating class).

REFERENCES | Available upon request