

## KATE SARRANTONIO

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### Education

- 2018 MFA Rhode Island School of Design, Providence, RI  
Relevant Course Work:
- Collegiate Teaching with Professor Nancy Friese
  - Graduate Print Projects with Graduate Program Director Andrew Rafferty and Megan Foster
  - Artistic Research with Dean Dan Cavicchi and Associate Provost Tracie Costantino
- 2007 BA Hampshire College, Amherst, MA (focus: printmaking and Art History)  
Studied under:
- Professors Sura Levine, Karen Kohler and Sandra Matthews at Hampshire College
  - Chair of Studio Art Nancy Campbell at Mount Holyoke College
  - Professor Craig Felton at Smith College Art Department

### Additional Education

- 2015 Bruce High Quality Foundation University (BHQFU), New York, New York
- Emotional Formalism course with Jarrett Earnest
  - Painting Critique course with Nicole Wittenberg
- 2012 Hunter College, New York, NY
- Post-Baccalaureate Pre-medical courses
- 2004 State University of New York at New Paltz, New Paltz, NY
- Intaglio, Relief, Silkscreen and Spanish courses
- 2003 Ulster County Community College, Stone Ridge, NY
- Photography, Spanish and general education courses
- 2002 Simón Bolívar Language Academy, Quito, Pichincha, Ecuador
- 80 Hour Spanish Language Certification

### Professional Experience

- 2010 Founder and Owner, Swordfish Screenprinting, Brooklyn NY,  
I ran this small custom screenprinting business for six years with one additional employee. We printed T-shirts, sweatshirts, baby onesies, posters etc. For dozens of clients from t-shirts for bands and patches for activist groups, to high-end wallpaper for interior designers. Additionally we printed our own line of items under the Swordfish Screenprinting label which were sold online and in gift shops in New York City and the Hudson Valley. We forged connections with companies carrying fair-sewn US grown cotton apparel blanks for printing.

## Teaching Experience

- 2017 Teaching Assistant, Rhode Island School of Design, Providence, RI
- “Single Edition” printmaking course. Assisted Professor Megan Foster with supplies, photocopies etc. Assisted students with technical aspects of printmaking
- 2016 Teaching Assistant, Rhode Island School of Design, Providence, RI
- “Light into Ink”, photo-printmaking processes course. Assisted Professor Henry Ferreira with office tasks and assisted students with studio assignments

## Awards and Residencies

- 2017 Rhode Island School of Design Graduate Studies Grant Recipient
- Signal Fire Arts Residency, Kanab Creek Wilderness, AZ
- Doug Byers Memorial Fellowship Recipient for Signal Fire Arts
- 2016 Rhode Island School of Design Graduate Fellowship Recipient

## Exhibitions

- 2018 *Graduate Thesis Show*, Rhode Island School of Design, Providence, RI
- 2017 *Amplify and Multiply*, Coburn Gallery at Colorado College, Colorado Springs, CO
- Northeast Regional Collegiate Print Show*, Printmaking Center of New Jersey, Branchburg, NJ (Juror: Eileen Foti)
- 2016 *99 Problems (But a Print Ain't One)*, The Southern Gallery, Charleston, SC (Juror: Justin Nathanson)
- Common Multiples*, Sol Koffler Gallery, Providence, RI
- 2015 *Robert Blackburn Members Show*, Elizabeth Foundation for the Arts, New York,
- Solo Exhibition**, *New Prints on Steel, Canvas and Paper*, Joe Coffee, New York,



## **Memberships**

- 2017            Printmaking Center of New Jersey, Branchburg, NJ
- 2015            Robert Blackburn Printmaking Workshop, New York, NY
- Lower East Side Printshop, New York, NY

## **Technical Skills**

- 2003            Dark Room Technician (chemical mixing, technical assistance)
- 2008            DIY Screenprinting (began printing studio at home)

Adobe Photoshop, Adobe Premiere, Excel, Analog Photography, Digital Photography, Video, Intaglio, Relief printing, Screen printing, Lithography, Acid Transfer, Photo-printmaking processes, Papermaking, Ceramics, Metals, Welding

## **Community Experience**

- 2017            Rhode Island Resist Hate, Providence, RI (member and participant)
- 2016            ACLU Providence, RI (volunteer)
- 2004, 2008    Voter Registration in New York, Pennsylvania, Texas (outreach in various communities and deputized as a voter registrar)
- 2007            Willing Workers on Organic Farms (WWOOF) International, County Cork, Ireland and Gascoigne, France (volunteer on sheep and goat farms)
- 2007            Campaign to Keep Abortion Legal, Sioux Falls, SD (volunteer)
- 2005-2007    From Abortion Rights to Social Justice Conference, Amherst, MA (social justice conference organizing)
- 2006            Hurricane Katrina Relief Work, New Orleans LA (volunteer)
- 2001-2004    LGBTQ Youth Group, New Paltz, NY (founder)

## **Travel and Languages**

Intermediate Spanish. Traveled to Ecuador, Peru, Colombia, Mexico, Nicaragua, Canada, Italy,

France, Spain, Morocco, Belgium, The Netherlands, Ireland, England, Wales, Puerto Rico and widely within the United States.

## **References**

Andrew Raftery, Chair and Professor, Graduate Printmaking Department, Rhode Island School of Design, Providence, RI 02903

Phone: 401- 559-4108 Email: [araftery@risd.edu](mailto:araftery@risd.edu)

Megan Foster, Associate Professor, Printmaking Department, Rhode Island School of Design, Providence, RI 02903

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Sheri Willis, Dean of Fine Arts, Rhode Island School of Design, Providence, RI 02903

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Tracie Costantino, Associate Provost & Dean of Faculty, Graduate Studies Department, Rhode Island School of Design, Providence, RI 02903

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## Teaching Philosophy

As a printmaker and a faculty member it is my goal to empower my students to be active members of the arts community while becoming the best artists they can be. My role includes determining clear goals and expectations, fostering a productive learning environment, providing clear technical and conceptual direction and above all inspiring my students to engage their curiosity and pursue knowledge and self-awareness through art. My teaching practice is a composite of methods from the diverse range of educational settings I have experienced over my own life. My first three years of formal education were at Waldorf school, where imagination was the driver of learning. Next I spent six years homeschooling, an incredibly challenging and self-motivated experience, before attending the local high school where I learned a great deal about classroom dynamics. I then attended the county community college and the state university before transferring to receive a degree from a small alternative liberal arts college, where in-depth written evaluations were given instead of grades. Finally I attended a more formal private art college for my graduate degree, where I learned how to give effective technical direction and facilitate productive critique sessions. Together these learning experiences have shaped the way I engage with the learning process of my students.

The best faculty in my life were the ones who expected the most of me, without fail these were the same professors from whom I could expect the most. Experience in the field is important to teaching any subject, but showing up for your students is how you will best inspire them to learn. In order to “show up” for the students a teacher must consider how every detail will affect the student’s desire and ability to learn. This includes how the classroom is set up, how well planned the demonstrations are, how clear the objectives of the course are, how thoughtful the feedback is, how flexible the teacher is to students’ varied needs and abilities and many other things.

In order to create a successful learning environment I would build an actively anti-oppressive communication method with the students. This can be pursued by maintaining an awareness of how certain students take up space in the class, creating space for students to speak about anti-oppression, and directly addressing issues with students when necessary. I was in a class where a male student edited a video clip of a man hitting a woman in the face in a rapid loop, the professor had a one on one interaction asking the student to consider how this imagery will be read, especially in the political climate we are currently living in. Although in this instance the class would almost certainly have arrived at the same critique, the immediate direct engagement by the professor was visibly effective, the student did not become defensive or dismissive and immediately changed his video. Not only did the individual student learn an important lesson from the professor, the professor showed care for the entire class by not allowing them to watch a potentially triggering video without warning. It is important to know when to directly address a situation. As a white teacher for example, I want to be aware of not allowing the education of white students around race to become the job of the students of color in the class. When it is difficult to engage students in discussing the many oppressions that are often present in educational settings it is important that the faculty say something directly.

Printmaking can be a very technical practice. It is important that demonstrations are clear and complete. I will make sure I check individually with each student as each begins practicing a new printmaking process, any errors in technique must be kindly but immediately corrected or a student will develop habits that will hurt them in the long run. This is important for safety as well as efficiency and effectiveness. Likewise it is important to point to the things a student is doing well because the student will learn from successes as well as failures. It is also valuable to show a range of examples of what can be produced from any given technique. Showing examples by way of a field trip to a museum or a slideshow of established artists will

inspire students, show examples of strong student work will empower them, it is an asset that they are exposed to both.

For students to get the most out of experiences they must also contribute to them. Creating a community in the classroom where students learn from one another is done through exercises like asking them to bring in ten artists that they like so that others can benefit from the exposure, and also most directly through class critiques. The critique is often the most generative time in a student's progress in a class but it can also be fraught. While most students see the critique as a necessary part of developing work, some students look forward to sharing their work while others may find it incredibly vulnerable and stressful. Still others may not think they need it. A discussion of the various critique styles before the critique can help a class decide as a group how to approach the experience. Asking the students "why do we have critiques?" can help foster a community discussion that will bring the group closer together.

Curiosity is what drives us to acquire knowledge. An old boss of mine once told me (in annoyance) "I bet you were you one of those kids who asked 'why?' all the time". I still am one of those kids, and my classroom will be a space where every student can ask "why?" as many times as they want.

**Course Descriptions:**

**Flocking : Gold Glitter to Cheetos**

Department: **Printmaking**

Instructor: **K.A. Sarrantonio**

Level: **Junior Majors and Above**

Prerequisites: **Intro to Screenprinting**

Credits: **3**

Lab fee: **\$300**

Hours: **60**

Seats: **16**

Location: **Benson Hall Screenprinting Studio**

Flocking simply refers to the process of depositing particles onto a surface, like snow clinging to the needles on the branch of a pine tree. Artists and artisans flock for a number of reasons, including: to achieve textures, intensity of color, or to communicate something about the material that's used. Students can explore flocking with everything from gold dust to household dust. Together we will explore and troubleshoot proper adhesives for various materials, durability and archivability, finishing or fixing the material, and other challenges. This course will be a material exploration with a strong focus on integrating the process with each artist's existing themes and directions. Bi-weekly critiques will keep the class abreast of one another's successes and difficulties and will focus on the meaning the chosen material adds to the work as well as the technique. Students will be evaluated on willingness to experiment, proficiency in execution and participation in class critiques.

## **Critical Discussion and Conscious Making**

### **Out of the Closet and into the Millennium : Queer Art Since 2000**

Department: **Graduate Studies**

Instructor: **K.A. Sarrantonio**

Level: **All**

Credits: **3**

Hours: **36**

Seats: **25**

Location: **College Building**

*“Queerness is a creative and generative refusal to clarify oneself and one’s position -  
‘not a thing but a resistance to a norm’”*

-Gordon Hall paraphrasing David Halperin, “Object Lessons: Thinking Gender Variance Through  
Minimalist Sculpture”, 2013 [Art Journal](#) Vol. 72 , Iss. 4

How has the rise of homonormativity affected what we think of as queer art in America? How has queer art served as resistance in a post-occupy usa? Alongside the studio component, we’ll examine art in relation to writings by queer artists and theorists such as Jack Halberstam, Sarah Ahmed, Gordon Hall, David Getsy, Wayne Koestenbaum, Nicole Eisenman, Ariel Goldberg, Eileen Myles and others. Though this course focuses mainly on the contemporary setting, there will be space to discuss historical representations of gay subjects by queer artists from Michelangelo to Catherine Opie in regards to how they inform not only new representations but non-representational queer art today. Students will produce weekly visual work in response to the readings. The format of the work is up to the student but may take the form of zines and collages. A final written research paper of 15 pages will be submitted at the end of the course. Students will be evaluated on the basis of engagement in conversation, thoughtfulness of visual responses to assigned readings and depth of research for the final project as well as production of visual work and participation in class critique.

Seminal texts :

*Queer (Whitechapel: Documents of Contemporary Art)*, David Getsy, Whitechapel, 2016

*The Estrangement Principle*, Ariel Goldberg, 2017, Nightboat Books

*Strike art : contemporary art and the post-occupy condition*, Yates Mckee, 2014, Verso, Brooklyn, NY

Syllabus:

## Image into Sculpture

Department: **Printmaking**

Level: **All Levels - Elective**

Credits: **3**

Lab fee: **\$250**

Hours: **60**

Seats: **16**

Time/Day: **Tuesdays 8am-1pm**

Location: **Benson Hall Intaglio Studio**

Instructor: **K.A. Sarrantonio**

Contact: [csarrant@risd.edu](mailto:csarrant@risd.edu)

Office Hours: by appointment

*“A painting is an imaginary world, and it hangs on the wall out of our way. There is room in the real world for an infinity of imaginary worlds, which you can deal with or not. The conditions that apply to anything actually in the world apply to sculpture, with the added challenge of blatant uselessness. Three questions we might ask of a sculpture that we unexpectedly encounter are: ‘What is that?’ ‘Why is it there?’ and ‘When will it go away?’ ”*

-Peter Schjeldahl, “In Conversation with Jarrett Earnest”, Brooklyn Rail, July 13th 2015

**Course Description:** What are challenges or benefits of extending an “imaginary world” into a physical world? How does the travel of an image from two dimensional space into three dimensional space expand imaginative realities? What does an image offer an object, and how in return can sculptural surface broaden our understanding of an image? We will explore how image is transferred to sculpture through the printmaking methods of acid-transfer and silkscreen, two methods which can be easily used on a wide range of surfaces. We will wrap screenprinted fabric, construct from image-transferred wood, bend and fold various printed materials, from sheet metal to paper. We will look at examples of print in sculptural applications and discuss further methods such as screenprinting on ceramics. Over the course of the semester students will develop three relevant studio projects and contribute to the class conversation by each assigning an article or book chapter on relevant contemporary art for class discussion. Class time will consist of museum visits, reading discussions, technique demonstrations and communal critique sessions.

**Course Goals:** To develop a deeper understanding of the context and uses for images in relationship to sculpture in a contemporary art setting. To experiment in new mediums. To practice creating a varied edition of “prints”.

### **Course Learning Outcomes:**

A strong technical understanding of silkscreen and acid transfer printmaking methods.

A conceptual understanding of how processes of building, printing, transferring, folding etc can be used in contemporary art.

A new language that will inspire future art making practices.

A cohesive body of work based on three assignment prompts

**Grading:** Attendance is mandatory and students are expected to arrive on time. Multiple late arrivals and failure to attend more than two sessions will result in the drop of one letter grade. Students will be evaluated on keeping a sketchbook of ideas (10%), participation in class discussion and critiques (20%) and execution of three projects (1st - 20%, 2nd- 20%, Final- 30%)

**Required Materials:** sketch book, pens, pencils, paper, photographic images for transfer

**Course Outline:**

**Week 1**

**Goals:** to introduce the course, to lay communication groundwork

**Objectives:** A basic overview of class material. An understanding of expectations and grading. An introduction to the ways contemporary artists have used print in sculpture through slideshow lecture.

**Assignment:** Prepare five minute presentation on your current portfolio. What are some of the themes in your work and how do you address them? What influences played a role in you making the work that you do? In what ways is material important to the content of the work? Color? Dimensionality? etc.

**Week 2**

**Goals:**to present recent work, to discuss possible ideas for projects and how to integrate new methods with current body of work. To gain knowledge of Citrasolv transfer technique.

**Objectives:** An ability to situate your work with the context of that of your peers. A chance to share your work with others. An ability to execute prints through the acid transfer method.

**Assignment:** Write one page proposal for transfer project. How will the use of this method inform the content of the piece? Why did you choose the images you chose and what are you hoping the viewer will gain understand? why did you use original vs found imagery etc.

**Week 3**

**Goals:** To experiment with transferring images. To receive technical support. To discuss proposals for transfer project.

**Objectives:** A strong working knowledge of the acid transfer method. A clear idea of how to expand a project based on a written proposal.

**Assignment:** Collect or create images to begin working with, prepare mock ups, sketches and proofs for acid transfer project. Consider how the occupation of space changes as we change from two to three dimensions. How might the content or perception of the image change as a result of a changing dimensionality?

**Week 4**

**Plan:** Paper folding demonstration, Museum visit

**Goals:** To actively engage with demonstration. To make group museum trip to look specifically at Tauba Auerbach and Sarah Sze prints in the museum collection

**Objectives:** An understanding of how to use folding to achieve three dimensionality in paper. An appreciation for the ways artists have incorporated print and paper in three dimensional work.

**Assignment:** complete first project for critique. Consider how the nature of the "blind" critique will affect the way the conversation around your work unfolds. Will other people read into the work the intention behind it? Is the content clear to the average viewer? Is it important to you that the meaning is clear?

## Week 5

**Goals:** To engage in a critical discourse. To evaluate concept and technique. To actively listen and self evaluate.

**Objectives:** A jumping off point for creation of new work for the next project. A confidence in discussing the work of peers from a conceptual standpoint in a supportive environment.

**Method:** Artist is silent, or "blind critique". Students will engage in discussion with one another and offer constructive feedback to the artist based on the perception of what is present in the object alone. "Blind" critiques can be especially useful in exploring the range of perspectives of various viewers. More importantly they are useful for the artist to understand how clearly a message in the work comes across without the aid of written artist statement.

**Assignment:** write two page response to the silent critique. Was the feedback what you expected to hear? How was this specific critique format useful or not useful for you? What changes would you make to the work after hearing feedback?

## Week 6 No Class- SPRING BREAK

### Week 7

**Plan:** Photoshop demonstration for bitmap and half tone transparencies. Basic screenprinting demonstration. Assisted work time.

**Goals** To learn to photoshop transparency making. To learn color separation. To practice basic screenprinting.

**Objectives:** An appreciation for the possibilities that the technique of color screenprinting offers. An understanding of layering and how it can be used in sculptural ways.

**Assignment:** written proposal for screenprinted object project. How will you approach this assignment differently than the acid transfer based on the new method? How is screenprinting conducive to the execution of the proposed project.

### Week 8

**Plan:** Individual meetings in student's studios.

**Goals:** To engage in a focused conversation on the student's current themes, ideas and methods of working. To discuss how the sculptural print can be used to further the students current explorations and conceptual goals..

**Objectives:** A deeper understanding of how the methods learned in this class can interact and activate ideas and content already present in the work. A chance to focus in an individual setting.

**Assignment:** prepare notes on an artist or article that is relevant to the class. What is compelling to you about this article or artist? How is it relevant to the subject matter in your own work? How does it relate to the subject matter in this class?

### Week 9

**Goals:** To discuss artists and articles selected by students for presentation by students. To demonstrate CMYK screenprinting.

**Objectives:** An appreciation for new perspectives on art making through the resources shared by peers. A working knowledge of the process of CMYK color separation screenprinting

**Assignment:** Complete work on screenprinted object assignment and prepare for critique. Write an artist statement to accompany the work. What questions are you asking? What emotions are you trying to provoke? In what ways do we see the artist in the work?

### Week 10

**Plan:** Critique of Screenprinted Object Project

**Goals:** To employ one's own language and artist statement as introduction to the work and consider how this varies from the silent critique. To participate in thoughtful discussion of peers' work. To receive feedback by way of dialogue.

**Outcomes:** A range of ideas for how the screenprinting method can be pushed beyond the two dimensional in the context of this class. An understanding of which elements are working in your piece and which need further consideration and attention.

**Assignment:** Final project proposal: installation or sculpture, printed with one or more methods in practiced in class. Why did you choose the method you chose? What challenges will you face? How will the final piece be installed?

### Week 11

**Plan:** Preparation for final project. Individual meetings in class.

**Goals:** To receive direct feedback on final project proposal and modify proposal if necessary. To conceive of how best to troubleshoot proposed project.

**Objectives:** A clear plan for how to execute the final assignment over the following two weeks.

**Assignment:** work on final project. Consider how this project relates to the other work and whether you will use visual elements to tie them together. Consider introducing new materials as well. What finishing elements does the project need? Prepare to discuss your choices in the final critique.

**Week 12-** No Class, reading/studio day

### Week 13 - Final Crit

**Goals:** To engage in a generative critique process that benefits your own work and that of your peers in order to evaluate the final assignment. To show all three class assignments and consider them as a body of work. To consider how work from this class might inform work in the future.

**Objectives:** A cohesive body of work resulting from a semester of careful attention to skill and exploration. A sense of where this work can go in the future. A greater ability to articulate feedback to peers.

**Method:** The final critique will be a partially silent critique. The first five minutes of each will be spent taking notes personal notes to be shared with the artist. When students have finished writing notes the artist will introduce the work. The artist is invited to respond to questions and criticism by their peer critics. Their peers will share from the notes taken in the blind read as well as spontaneously and in conversation throughout the critique.

## Image into Sculpture Project Assignment 1 Due March 21st Paper Print Object

Instructor: K.A. Sarrantonio

**Assignment:** Identify imagery that you would like to work with, this can come from your own drawings, paintings or photographs or found imagery but should be work you consider conceptually strong and relevant to your practice. Photocopy or print images, this must be done using a toner-based photocopier or a laser printer. Transfer the images to paper using the citrasolv transfer method and the intaglio printing press. Alter the papers by layering, cutting, backing, gluing, stuffing, rolling, sewing, folding or another method of your choice to create a three-dimensional object or sculpture. Be prepared to present your work and discuss your choices in regards to imagery, type of paper(s), and method(s) or alteration during class critique on March 21st.

**Inspiration:** Golnar Adili, Isabelle Ouzman, Carrie Scanga, Tauba Auerbach, Origami, Paper Lanterns, Kites

**Goals:** To create a sculptural work that brings elements of your current conceptual focuses. To demonstrate strong transfer technique. To prepare for group discussion of your work.

**Outcomes:** A well executed art object that ties your current practice to the methods of print on or as sculpture. A greater understanding of challenges faced both in the printshop and in the communication of content in artwork.

Midterm Feedback Form:

Course Goals: To develop a deeper understanding of the context and uses for images in relationship to sculpture in a contemporary art setting. To experiment in new mediums. To practice creating a varied edition of "prints".

**overall this course has met my expectations so far**

strongly agree      agree      undecided      disagree      strongly disagree

**Assignments are thoughtful and challenging**

strongly agree      agree      undecided      disagree      strongly disagree

**Lectures and demonstrations are well planned and clear**

strongly agree      agree      undecided      disagree      strongly disagree

**What is an area that has not been addressed that you hope will be addressed in the second half of the term?**

**Is there anything else you would like to share that might improve your experience in this class?**

## Grading Rubric

Grade	A	B	C	D
<b>Contribution to Class Critique and Conversations</b> 25%	Repeatedly demonstrates attentiveness and investment in success of peers through thoughtful, engaged feedback in critiques. Contributes actively to the material and themes of the class through their own research.	Participates regularly in critiques and shows interest in conceptual assignments.	Participates occasionally in critiques and occasionally in group conversations.	Participates rarely or never in group critiques and does not show commitment to engaging in themes of the class.
<b>Willingness to take risks and experiment</b> 15%	Shows thoughtful and creative drive to push the medium further and is not deterred by setbacks. Demonstrates clear commitment to problem solving.	Shows ability and interest to troubleshoot and try new things.	Shows little attention to experimentation and creative new ways to engage with the class materials.	Does not demonstrate interest in growing through creative experimentation.
<b>Demonstrated Effort</b> 20%	Spends a serious amount of time outside class working on projects with dedication. All assignments completed on time.	Spends time working outside of class and turns in all assignments on time.	Spends little time working outside of class and turns in most assignments on time.	Rarely works outside of class and regularly is unprepared.
<b>Overall success of project outcomes</b> 40%	Projects go above and beyond in concept and execution. All details thought through and tested before critique. Exceptional work and presentation.	Project work shows thoughtfulness and attentiveness to detail and is overall successfully crafted	Projects show some creativity but are lacking in concept and are not fully tested or presentable for critique, show flaws.	Projects are incomplete and show lack of thoughtfulness, poor craftsmanship and inattention to detail