

Julia Marsh

| v: 610 554 3748 USA e: julia.e.marsh@gmail.com w: sitecited.com

education

- 2007 **MA** The School of the Art Institute of Chicago, Visual and Critical Studies Department
Thesis: *Looking at Lincoln: Pictures and Persuasions*
- 1997 **MFA** University of Illinois at Chicago, Chicago, IL
Area(s) of Specialization: Performance-Video and Installation
- 1992 **BFA** Rutgers, The State University of New Jersey, New Brunswick, NJ
Area(s) of Specialization: Painting, Printmaking and Book Arts
- 1983-1985 Parsons School of Design, New York, NY

professional experience

- 12.2014- Present **Curator of Community Engagement,**
Allentown Art Museum of the Lehigh Valley, Allentown, PA
Responsible for curating community-based art exhibits and projects, community outreach, and the development of a community art initiatives and programs.
- 2012-2014 **Editor**
Art inASIA, Seoul, South Korea
Editor for all contribution drafts to this bi-monthly 85-100 page, contemporary Asian art magazine, primarily translated from Korean to English, for content and copy.
- 2015 -2016 **Adjunct Professor,** Cedar Crest College (CCC), Allentown, PA *
- 2010-2014 **Principal contributor and editor,** *sitecited*, Seoul, South Korea
- winter 2014 **Adjunct Assistant Professor,** The School of the Art Institute of Chicago (SAIC) *
- spring 2013 **Visiting Graduate Faculty,** Yonsei University (YU), Seoul, South Korea *
- winter 2013 **Adjunct Assistant Professor,** The School of the Art Institute of Chicago (SAIC) *
- 2008 – 2012 **Full-Time Lecturer,** Seoul National University (SNU) Seoul, South Korea *
- 2005 – 2007 **Co-editor and contributor,** *Blunt Art Text*, Vol. 1, nos. 1-5, Chicago/NYC
- 2000-2007 **Adjunct Assistant Professor,** The School of the Art Institute of Chicago (SAIC) *
- 2000- 2005 **Adjunct Faculty,** Harold Washington College (HWC), Chicago, IL *
- 1999 – 2000 **Adjunct Professor,** Rockford College (RC), Rockford, IL *
- 1996 – 1997 **Teaching Assistant** (Instructor of record, University of Illinois at Chicago (UIC)) *

publications

books

- "Work in progress" *Looking for Lincoln: Pictures and Persuasions*, 217 pp.
OB.SCENE No. 4, Guest editor (Seoul: Specter Press, 2014)
- "Detouring, Derives and Destination: The Performance Practices of Seo Hyun-suk," *MediaCities: Proceedings*, edited by J. Geiger, O. Khan, and M. Shepard (Buffalo, NY: Departments of Architecture & Media Study The University at Buffalo, SUNY, 2014), 166-176
- "Observing," *Theorizing Visual Studies: Writing Through the Discipline*, edited by J. Elkins, K. McGuire, M. Burns, A. Chester, and J. Kuennen (New York and London: Routledge, 2012), 199-201
- "Yi DaeBak's Seoul," *Experiences: Asian Women in Global Culture*, edited by Eunhee Yang (Incheon: International Women Artists' Biennale, 2011), 84-87

* See last page for a list of all courses taught.

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publications continued

articles

- "Forthcoming" "Distant Stars, Black Holes, and Burned Out Sculptures: Media Obsolescence and the Trouble with Public Works", *Public Art Dialog*, Spring 2016
- "Platitudes and Promises, Pennies and Principles, Passed and Present," *talktalk*, (Suwon: Gyeonggi Cultural Foundation 2014), 385-389 [translated into Korean by Kwang Soon Kim] (print and web)
- "How I See", *OB.SCENE* (Seoul: Specter Press, 2011) 136-8
- "DoBaeBacSa: Design-Cultural Space," *PR* (Mar 2009), 6-7
- "Interview: Incheon Women Artists Biennale," *Space*, (Sept 2009), 122-126 (print and web)
- "Letter from London, UK and Springfield, IL," *Blunt Art Text*, Issue 1, no. 3 (Summer 2006): 9-11.
- "Profile: Academy Records" *InterReview*, Vol. 1, no.3 (Spring 2004) (web)

art reviews

- "The Irrationality of Information - A Search for Nothing" *Art inASIA*, no. 29 (Jul-Aug 2013), 104-7
- "DOCUMENTA (13)" *www.sitected.com*, vol. 2, no. 7 (2012) (web)
- "Seo Hyun-suk: *The Divine Prostitution of the Soul*" *Art inCulture*, Vol. 22, (Oct 2011), 169
- Guest commentator, *Bad at Sports*, (Summer 2006) (podcast)
- Guest commentator, *Bad at Sports* (Spring 2006) (podcast)
- "Welcome to Wonderland" *TenbyTen* Vol. 1, Issue 1, (Sept 2004), 89
- "50th Venice Biennale: *Dreams and Conflicts*" *Bridge On Line* Vol. 1, no.6 (Fall 2003) (web)
- "Susan Giles at Deluxe" *Dialogue* (Sept 2001), 43-44
- "FGA@ Dogmatic" *New Art Examiner* (Apr 2001), 85
- "Remix @ ISpace" "Adam Leach @ TBA" & "John Henley @ California Clipper," *FGA*, no. 5 (Jan 2001)
- "Joe Baldwin" & "Public Inventions & Interventions@ Temporary Services," *FGA*, no. 4 (Dec 2000)
- "Day of the Dead @ Mexican Fine Arts Museum" & "Shona Macdonald," *FGA*, no. 3 (Nov 2000)
- "Gerwald Rockenschaub at Chicago Project Room" *Cakewalk*, no. 2 (Winter 1999), 62
- "Mindy Schwartz at Chicago Project Room" *Cakewalk*, no. 1 (Spring/Summer 1998), 39

book reviews

- Chromophobia*, *New Art Examiner*, (February 2001), 69
- Art Matters*, *New Art Examiner*, (June, 2000), 55
- Sister Wendy*, *New Art Examiner*, (June, 2000), 60

catalogue essays, pamphlets

- (work in progress) "Exhibition Essay," *Film Postale*, curated by Anca Mihulet, Sibiu, Romania, 2015
- It Is Now a Matter of Learning Hope*, Irina Botea solo exhibition at ThreeWalls, Chicago, IL, 2014
- The Street*, Karolina Bregula, 2013
- "Interview with James Robert Southard", *Seoul Art Space GEUMCHEON*, Seoul Foundation for the Arts (2011-2012), 257 (print and web)
- "Seo Hyun-suk: *The Divine Prostitution of the Soul*" *MAP*, Seoul: Seoul Art Space Mullaee, (2012), 60-63

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conferences/presentations/papers

- 2015 "Looking at Lincoln: Pictures & Persuasions, Life after Death", Illinois State Museum, Springfield, IL
- 2014 "Distant Stars, Black Holes, and Burned Out Sculptures: Media Obsolescence and the Trouble with Public Works", *Vandalism, Removal, Relocation, Destruction: The Dilemma of Public Art's Permanence*, College Art Association Conference, Chicago, IL
- 2013 "Detouring, Derives, and Destination", *New Practices*, MediaCities 4, Buffalo, NY
- 2012 "In Defense of Dialog" Incheon Women Artists Biennale Symposium, Incheon, South Korea
- 2007 "Looking at Lincoln: Pictures and Persuasions" *Reading the Remains*, SAIC, Visual & Critical Studies Masters Symposium, Chicago, IL
"Lincoln: Object of Dissemination" *Memory and Representation*, Popular Culture & American Culture Associations Joint Conference, Boston, MA
- 2006 *Deconstructing the Politics of Identity*, SAIC, Chicago, IL
Local Publications, The School of Art and Design, UIC, Chicago, IL
- 2005 *Toward Site*, The School of the Art Institute of Chicago
"Teaching Art After Postmodernism" *The Emperor's New Clothes? FATE*, College Art Association, Atlanta, GA
- 2002 Interdepartmental Presentations: Presenter Representing the Process of Living: Department of Applied Sciences
- 2002 Values & Teaching: Evaluating Creative Practices Arts & Humanities Collegium, Harold Washington College, Chicago, IL
- 2001 *Gender's Impacted You and Your Work*, The School of the Art Institute of Chicago
- 2001 Guest Graduate Critique Panelist, Art Department, Northern Illinois University, IL

guest lectures, visiting artist

- 2012 Lecture, "Photography: Artists & Operators", Art History Department, Seoul National University
- 2012 Visiting Critic Seoul, Art Space-Geumcheon, Seoul, South Korea
- 2006 Guest Critic, 44/46, Lakeview Chamber of Commerce, Chicago, IL
Lecture, "Attention and the Mandates of Viewing Art", Von Zweck Gallery, Chicago IL
- 2002 Visiting Artist Lecture, Moss Lecturer, Rhodes College, Memphis, TN
- 2001 Visiting Artist Lecturer, University of the Arts, Philadelphia, PA
- 1996 Guest Artist, Spiral Workshop, University of Illinois at Chicago
- 1994 Visiting Artist, Lecturer/Critic, Middlesex Community College, Edison, NJ
- 1993 Visiting Artist Lecturer/Critic, Middlesex Community College, Edison, NJ
- 1991 Workshop Presenter NJ Women & Aids Network 3rd Annual Conference, Newark, NJ

independent curatorial projects

- 2011-12 Cynthia Gray: "don't give up" "포기 하지 마" *sitcited.com* Seoul, South Korea
- 2009 Research Assistant for Nominated Busan Biennale Proposal: *Happy Together*, Seungbo Jun, Curator
- 2004 *Under Run*, Dogmatic Gallery, Chicago, IL
- 2000 Registrar, The CORE Center, Chicago, IL
- 1999 Assistant Project Coordinator *1999 New Artists In Chicago*, Chicago, IL
- 1995 Director, Palmyra Art Gallery, Bound Brook, NJ
- 1993 *Pushing the Edge*, Walter's Hall Gallery, Rutgers New Brunswick, NJ

select exhibitions record

solo

- 2005 *re: location*, Dogmatic at The Butchershop, Chicago, IL
- 2002 *Every Day Sky*, Dogmatic, Chicago, IL
Reviewed: Bridge Magazine, Chicago, IL
- 2000 *Glimpse*, Kortman Gallery, Rockford, IL
View, Rockford College, Clark Art Center Gallery, Rockford, IL
- 1998 *Here and Away*, The Hellenic American Union, Athens Greece

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select exhibitions record continued

group

- 2013 *THINKING MEDIA III*, Chungmu Art Hall Gallery, Seoul, South Korea, (Curated by Jinsik Shin)
Happiness, Art Athina, Athens, Greece (Curated by lo and behold)
Happiness, Supermarket: State of Being, Stockholm, Sweden (Curated by lo and behold)
- 2008 *COMA 16: Roam (If You Want To)*, The California Occidental Museum of Art, Chicago IL
- 2007 *This is Not a Self Portrait*, Gallery 2, Chicago, IL (Curated by Sean Fader & Jill Frank)
- 2006 *COMA 6*, The California Occidental Museum of Art, Chicago IL
Bad Drawing, University of Cincinnati Exhibition Gallery, Cincinnati, OH (Curated by Mark Harris)
- 2005 *Experiment 400/5*, At the Edge, Gallery 400, Chicago, IL, (Alliance of Pentaphilic Curators)
- 2004 *Drawing Project: Chicago/London*, The Stray Show, Chicago, IL (Curated by Shona Macdonald)
Free Walking, versionfest:04 invisible networks, NFO/XPO, Chicago, IL
- 2003 *The New Normal*, Borowsky Gallery, Philadelphia, PA (Curated by Gerard Brown)
- 2002 *Reading Room*, University Galleries, ISU, Bloomington-Normal,
Thrill II: The Sequel, Joymore, Chicago, IL (Curated by Melissa Schubeck & John Henley)
Reviewed ArtNet.com
Photo-ish, Delta Axis, Memphis, TN, (Curated by Hamlett Dobbins)
- 2001 *Fluid Interface*, G2, Chicago, IL (Jury: H.M. Nugent, Andrea Arsenault & Hennie Reynders)
Fantastic Landscape, Schneider Gallery, Chicago, IL
- 2000 *Thin Line*, I Space Gallery, Chicago, IL Reviewed: New City, Chicago, IL
- 1997 *Virtue*, Gallery 400, University of Illinois at Chicago, Chicago, IL

installations

- 2002 *Boxed Sod*, Thrill II, The Sequel, Joymore, Humboldt Park, Chicago, IL (destroyed)
- 2001 *Template*, Thrill of it All, Joymore, Chicago, IL (destroyed)
- 2000 *Occurrence*, 18th St. under the Dan Ryan, Chicago, IL
- 1995 *Locks Up*, Joyce Mahon Sculpture Garden, Rosemont, NJ (destroyed)

grants/scholarships

- 2007 The School of the Art Institute of Chicago, Graduate Research Grant
- 2006 The School of the Art Institute of Chicago, Graduate Research Grant
School of the Art Institute of Chicago, Trustee Merit Scholarship
The School of the Art Institute of Chicago Grant
- 2005 The School of the Art Institute of Chicago, Trustee Merit Scholarship
The School of the Art Institute of Chicago Grant
The School of the Art Institute of Chicago, Faculty Enrichment Grant
- 2004 Illinois Arts Council: Special Assistance Grant
The School of the Art Institute of Chicago, Faculty Grant
Community Arts Assistance Program Grant, Chicago, IL
- 2001 Community Arts Assistance Program Grant, Chicago, IL
- 2000 Community Arts Assistance Program Grant, Chicago, IL

residencies

- 2005 Visiting Artist, Illinois State University, Bloomington-Normal, IL
- 2001 Ox-Bow Professional Residency Program, Saugatuck, MI
- 1998 Chicago Artist International Program, Athens Greece

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professional services

- 2012 Textbook Review Committee: College English II Writing (SNU)
- 2010 Workshops: *English in Context – at the SNU Museum of Art: Pictures of the Korean War* (SNU)
: *English in Context - at the SNU Museum of Art: Jang Ucchin* (SNU)
- 2010 Workshops: SNU Museum of Art (SNU)
: *Art and Ideas: Listening to Images: Portraits* SNU Museum of Art (SNU)
: *Researching in English* (SNU)
Editor and Voice: *Speaking Lab* student textbook and tutor guideline (SNU)
- 2009 Curriculum Development Committee for Advanced English Presentation (SNU)
- 2001-2005 Faculty Counselor Portfolios Reviews (SAIC)
- 2000-2005 Office of Multicultural Affairs Identity: Experience and Discovery Critiques (SAIC)
International Students Practice Critiques (SAIC)
Graduate Critiques: Interdisciplinary; Time Based Arts; and Writing (SAIC)
- 2002-2005 The First Year Program Curriculum Committees Member: Core Studio & Research Studio (SAIC)
- 2000-2005 Co-Coordinator ARTBASH The First Year Program Student Exhibition (SAIC)
- 1999 Jury Member, *Up Next*, Chicago Department of Cultural Affairs
- 1998 Selections Panel Member, Chicago Artist International Program, Chicago, IL
- 1997-98 Host, Chicago Artist International Program - Greece, Chicago, IL

professional activities

- since 2008 Freelance Editor: various Individual clients and organizations; MA and PhD Theses
- 2009-10 Member at Large, Around the Coyote, Chicago, IL
- 2005-09 Board Member, Around the Coyote, Chicago, IL
- 2008 Creative Consultant, Asia Society Korea Center, Seoul, South Korea
Conservator, Adler Planetarium Project, Methods and Materials, Chicago, IL
- 1997 Project Coordinator, University of Illinois, Chicago: Study Abroad to documentaX & Berlin

bibliography

- 2015 "Focus", PBS39, October 2, 2015
Interview with Melanie Pellowski "Take 5", RCN, June 17, 2015
"Pedaling peace through paper at Crest", Erin Ferguson, *Bethlehem Press*, (March 18, 2015)
"All Art, All In", *Inside Lehigh Valley Arts* February 11, 2015 (web)
- 2007 "A. Lincoln series" *60 Minute Critic*, Lori Waxman, 19 May 2007, Mess Hall, Chicago, IL (web)
- 2006 "re:location," Keri Butler <http://www.keributler.com/marsh.htm>
- 2005 "re:location," Fred Camper, *The Chicago Reader*, (February 25, 2005), 21
"re:location," Michael Workman, *New City* (January 27, 2005), 17
- 2002 "Every Day Sky @ Dogmatic Gallery," Michael Workman, *Bridge Magazine On Line*, (Fall, 2002)
"Summer Thrills, Review: Thrill II" Pedro Velez, *Art Net* (September 6, 2002) (web)
- 2000 "Thin Line" *New City* (February 10, 2000), 43
"Quickie" *New City* (May 25, 2000), 34
- 1998 "Here and Away," *The Herald Tribune*, (November 5, 1998), 7

professional affiliations

- 1999 to present College Art Association

skills/certifications

- TESOL Certified
- Photoshop; Microsoft Office; Wordpress

references available upon request

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courses taught

- Contemporary Art History: Survey of art making since 1980 emphasizing the dramatic change brought about by the civil rights movement of the 1960s and contextualize through a survey of the previous 100 years. (CCC)
- *Advanced Studio Problems*: Course designed for graduating seniors to aid in the development of portfolio and professional materials. (CCC)
- *Women Artists*: A survey of Feminist artists from the 60s and 70s that emphasizes consciousness raising. (CCC)
- *What are you looking at?:* Upper level undergraduate seminar focusing on the dis/connect between images and sight by exploring the parameters in which images are made and produced. (SAIC)
- *The Politics of Power: Gender and Space in Art and Cinema*: Graduate seminar focusing on the construction and politicization of gender in film and art through space, related to the identification, displacement and dismantling of sites of power. (YU)
- *Advanced English, Film Arts*: Introduction films and film-theory with an emphasis on critical thinking. (SNU)
- *College English II, Writing*: Intermediate course focusing on academic standards of essay writing (SNU)
- *Advanced English: Culture*: An overview of Western culture, post Enlightenment. (SNU)
- *College English*: Basic language course for the intermediate student of English (SNU)
- *BFA Exhibition – Critique and Tutorial*: Course for seniors to develop BFA exhibition including exhibition planning, artist statement writing, developing professional materials, dialogs with visiting artists and critics. (SAIC)
- *Advanced Photography – Individual Projects*: Course for advance photography students working independently, met individually with faculty member and in group meetings for critiques, discussions and viewing exhibitions. (SAIC)
- *Why Make Art, Now?:* Seminar designed for graduating seniors focusing on augmenting student's knowledge and understanding of their own art making and its relationship to contemporary art making. (SAIC)
- *Research Studio II- Art as Experience/Experience as Art*: Theme based required course introducing exploratory strategies to develop critical thinking and strengthen the relationship between research and studio practice. (SAIC)
- *Research Studio I*: Required freshman course introducing personal, public, and institutional research methodologies that enable students to access, collect and use resources available for making work. (SAIC)
- *2-D Studio*: Required First Year Program course focusing on the incorporation of 2D principles in visual thinking. (SAIC)
- *Off Campus Study Italy*: Travel included Milan, The Venice Biennale, Florence and Lucca with upper level undergraduate and graduate students working in both Studio and Art History. (SAIC)
- *Off Campus Study Germany*: Travel to documenta11, Berlin and Manifesta4 in Frankfurt with upper level undergraduate working in both Studio and Art History. (UIC)
- *Early College Program: Intro to Color; Intro to Water-based Paints; Beginning Drawing; Figure Drawing* (SAIC)
- *Oil Painting* (HWC)
- *General Drawing* (HWC)
- *Art Appreciation* (HWC)
- *Beginning Drawing* (UIC) (RC)
- *Intermediate Drawing* (RC)
- *Advanced Drawing* (RC)
- *Introduction to 3D Design* (RC)
- *Introduction to 2D Design* (RC)
- *Figure Drawing* (UIC)