

## **CARRIE IVERSON**

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### **SELECTED COLLECTIONS**

The Art Institute of Chicago  
Brooklyn Museum  
Bullseye Glass Co., Portland, Oregon  
The Columbus Museum, Georgia  
Illinois State Museum, Springfield  
Joan Flasch Artists' Book Collection, The School of the Art Institute of Chicago  
KALA Art Institute, Berkeley, California  
Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois  
Mississippi Museum of Art, Jackson  
Montgomery Museum of Fine Arts, Alabama  
Museum of Contemporary Art, Artists' Books Collection, Chicago  
Museum of Modern Art, Artists' Books Collection, New York  
Pilchuck Glass School, Stanwood, Washington  
Seto City Art Museum, Seto, Japan  
University of Mississippi, Southern Graphics Council Archives, Oxford  
Virginia Museum of Fine Arts, Richmond  
Yale University Art Gallery, New Haven, Connecticut  
Zuckerman Museum of Art, Kennesaw, GA

### **EDUCATION**

MFA School of The Art Institute of Chicago, Chicago, Illinois, 1998  
BA Yale University, New Haven, Connecticut, 1994 (Honors in Art)

### **SELECTED SOLO EXHIBITS**

Breakdown, de Young Museum, San Francisco, California, 2017  
Dissonance, Gallery One One, Cincinnati, Ohio, 2012  
Cusp, Cascade Gallery, Portland, Oregon, 2011  
Correspondence, Bullseye Gallery, Portland, Oregon, 2011  
undercurrent, Portland Building Installation Space, Portland, Oregon, 2009  
transient, Mosnart, Chicago, Illinois, 2009  
Survey, College of Lake County, Grayslake, Illinois, 2008  
Catalyst, Bullseye Gallery, Portland, Oregon, 2008  
CATALYST, FLATFILE galleries, Chicago, 2007  
Interference, Phyllis Stigliano Gallery, Brooklyn, New York, 2006  
WAKE, Brooklyn Public Library, Brooklyn, New York, 2006  
WAKE, Phyllis Stigliano Gallery, Brooklyn, New York, 2006

## **SELECTED GROUP EXHIBITS**

### **2018**

My Land/Your Land, Southern Graphics Council International, Las Vegas, Nevada  
2018 Arrowmont Instructor Exhibition, Gatlinburg, Tennessee  
Glasstastic, Bellevue Art Museum Biennial, Bellevue, Washington

### **2017**

Picturing Mississippi, 1817–2017: Land of Plenty, Pain, and Promise, Mississippi Museum of Art, Jackson  
Leap of Faith, North Lands Creative, Lybster, Scotland  
Detritus, San Jose Institute of Contemporary Art, San Jose, California

### **2016**

8th International Printmaking Biennial, Douro, Portugal

### **2015**

2nd Global Print 2015, Alijo, Portugal  
Experiments & Variations, Poplar Gallery, Oakland, California  
Theresa and Harry Crook's Art: State of the Estate, Gallery 72, Omaha, Nebraska

### **2014**

Paraphrase, Featured SGCI Exhibit, Cannery Gallery, San Francisco, California  
Unexpected Imagery, Gallery R, Rochester, New York, New York  
2013 Artists-in-Residence, Seto City Art Museum, Seto, Japan  
Groundwork, Pullman Factory Site, Chicago, Illinois (site specific installation and iron pour)  
Rolled, Stoned, & Inked: Chicago Printmakers Collaborative 25<sup>th</sup> Anniversary, Expo 72, Chicago, Illinois  
25 Years of the Chicago Printmakers Collaborative, Prairie State College, Chicago Heights, Illinois

### **2013**

Threshold, Hoffman Gallery, OCAC, Portland, Oregon  
Disguise, Indiana University Print Archives, Bloomington, Indiana

### **2012**

Intangible, North Lands Creative Glass, Lybster, Scotland  
Beyond Tradition, Caithness Horizons, Thurso, Scotland  
Artists' Annual, KALA Art Institute, Berkeley, California

### **2011**

Tally, Gallery One One, Cincinnati, Ohio (installation with Nathan Sandberg)  
San Francisco Fine Art Fair, Bullseye Gallery, San Francisco, California

### **2010**

Artists-in-Residence Exhibition, Glenfiddich Gallery, Dufftown, Scotland  
Invisible Cities, Bullseye Gallery, Portland, Oregon  
Incised, Bitten, and Gouged: 20 Years of Printmaking, Ukrainian Institute of Modern Art, Chicago  
20/20, Workshop Print Gallery, Chicago

### **2009**

Correlations, Glasmuseum Hentrich, Düsseldorf, Germany  
A Book About Death, Emily Harvey Gallery, New York, New York (group fluxus project)  
Ink/Paper/Press, FLATFILEgalleries, Chicago, Illinois

## RESIDENCIES

- 2017 Artist-in-residence, de Young Museum, San Francisco, California
- 2015 Artist-in-residence, KALA Art Institute, Berkeley, California
- 2013 Artist-in-residence, Ceramic and Glass Art Exchange Program, Seto, Japan
- 2013 Hauberg Fellowship, Pilchuck Glass School, Stanwood, Washington
- 2012 Artist-in-residence, North Lands Creative Glass, Lybster, Scotland
- 2012 Artist-in-residence, KALA Art Institute, Berkeley, California
- 2010 Glenfiddich Artist-in-residence, Dufftown, Scotland
- 2010 Visiting artist, Alberta College of Art and Design, Alberta, Canada

## AWARDS, HONORS, & GRANTS

- 2011 Emergency Grant, Foundation for Contemporary Art, New York, New York
- 2009 RACC Grant to create an installation at the Portland Building, Portland, Oregon
- 2008 Documentary by WGN News Chicago about the FACADE PROJECT wins an Emmy
- 2007 CAAP Grant, Chicago Department of Cultural Affairs

## VISITING ARTIST & ARTIST LECTURES

California College of the Arts, Oakland, Artist Talk, Glass Department: 2016  
Taiwan National University, Taipei, Visiting Artist, Printmaking Department: 2013  
Rochester Institute of Technology, New York, Visiting Artist, Glass Department: 2012  
University of Indiana (Bloomington), Visiting Artist, Printmaking Department: 2012  
University of Sunderland, England, Visiting Artist, Glass Department: 2012  
Bullseye Resource Center, Portland, Oregon, Artist's Talk: 2010, 2011  
Oregon College of Art and Craft, Portland, Oregon, Artist's Talk: 2011  
Alberta College of Art and Design, Alberta, Canada, Visiting Artist: 2010  
Washington State University, Pullman, Washington, Visiting Artist, Printmaking Department: 2009

## TEACHING EXPERIENCE

I currently teach classes in both printmaking on glass and paper. I developed the process "Image Transfers for Kiln Glass" which uses principles from lithography to create a glass piece composed of glass sheet and glass powder. I have taught intensive workshops on a multitude of processes ranging from 3 days to 3 weeks at studios and institutions around the world.

- 2018 M<sup>3</sup> | Methods, Materiality & Making  
Three week intensive, Pilchuck Glass School, Stanwood, Washington  
What are our methods of creative practice? How can we develop an individualized approach to process through material research? In M<sup>3</sup>, we'll explore these questions through focused experimentation in a wide range of materials (glass, metal, paper & print). Each student will then fine-tune their approach to making through careful observation and an individualized methodology. Our group focus will be producing new strategies for the conceptualization and adoption of cohesive yet tangential approaches to the process of creation. Techniques to inspire this process will include digital and analog 2d image creation, screen printing and lithographic transfer processes using glass powders and vitreous enamels on glass and steel, as well as complementary experiments in Pilchuck's print studio. Field research, daily assignments, readings, and group discussions will support each individual's creative goals.

#### **Collagraph: Chance Investigations**

**Three day intensive, Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee**

During this course students explore collagraphs, a unique hybrid of collage and printmaking especially susceptible to unexpected marks and textures in the print matrix. You will cut up and recombine materials such as wax, carborundum, acrylic mediums, fabric, leaves, stencils, string, netting, and grass to create a series of interrelated work. Other methods participants will undertake include incising plexiglass plates with a variety of power tools and discovering experimental weathering in Arrowmont's natural environment. In addition to pursuing individual experiments, we'll also look at examples of contemporary artists' use of chance as a tool for reference and inspiration.

#### 2016 **Monotype: Print as Process**

**One week intensive, Ox-Bow School of Art and Artists' Residency, Saugatuck, Michigan**

This course will present a variety of oil and water-based monotype techniques, including chine collé, multiple plate printing, image transfers, and over-printing. We will also discuss proper paper choice for each process, printing on alternate substrates (cloth, wood, glass, metal), and the incorporation of ink modifiers and unconventional tools to develop new means of mark making. In addition to pursuing individualized experiments, we will also look at examples of contemporary artists' use of the medium for reference and inspiration.

#### **Poetics of Phenomenon**

**Two week intensive, Pilchuck Glass School, Stanwood, Washington**

Working with a variety of experimental processes, students will explore the practical and conceptual possibilities of altering, reusing, and layering imagery. Through structured research, the class will focus on observing the phenomenology of materials as a means to develop new work. Processes include fusing, slumping, lithographic transfers on glass and paper, screen-printing with glass, and manipulating glass powder in assorted mediums for painterly effects. Field research will provide inspiration while daily assignments and discussions will build on and refine previous skills.

#### **Images in Glass**

**One week intensive, IV Designs, Oakland, California**

Incorporate images into glass! You will learn a variety of printmaking processes to incorporate imagery into kiln formed glass, as well as strategies for how to combine multiple techniques. Using photographs, drawings, and text, you will create components to combine into layered projects. Processes include: lithographic image transfers, screenprinting with glass powder, and chine colle (collage). The class will also cover the basics of fusing, color reactions in glass, color and composition, and the proper firing and annealing procedures for each process.

#### **Image Transfers for Kiln Glass**

**Four day intensive, Chicago Glass Collective, Chicago, Illinois**

Explore this printmaking method, developed by artist Carrie Iverson for transferring images onto glass. The technique uses principles from lithography and results in prints composed of fine glass powder fired onto glass sheet. This versatile method can be adapted to a variety of materials and requires minimal space and equipment (perfect for the home studio!). Over the three-day class you will create a variety of samples exploring the potentials of the process, including using reactive glasses to widen your color palette.

#### 2015 **Independent Study/Thesis Advisor, Spring Semester**

**California Institute of Integral Studies, San Francisco, California**

Outside advisor for Cheryl Derricotte, focusing on text, printmaking, and glass.

### **Images in Glass**

#### **Two one week intensives, Blue Dog Glass, Melbourne, Australia**

Incorporate images into glass! You will learn a variety of printmaking processes to incorporate imagery into kiln formed glass, as well as strategies for how to combine multiple techniques. Using photographs, drawings, and text, you will create components to combine into layered projects. Processes include: lithographic image transfers, screenprinting with glass powder, and chine colle (collage). The class will also cover the basics of fusing, color reactions in glass, color and composition, and the proper firing and annealing procedures for each process. No printmaking or glass experience necessary.

### **Images in Glass**

#### **One week intensive, Art Glass, Perth, Australia**

### **The Glass Pastiche**

#### **One week intensive, Pittsburgh Glass Center, Pennsylvania**

You will use multiple printmaking and painting with glass processes mixed with glass cutting techniques to assemble layered glass artworks. We will discuss the pros and cons of each technique and how to mix and match them to best realize your layered two-dimensional work. Concept, context, and formal qualities of composition will also be discussed and practiced. The print processes covered are lithographic image transfers and screen printing with glass powder; "painting" processes covered are manipulating glass powder in a variety of mediums for painterly effects.

### **Image Transfers for Kiln Glass**

#### **One week intensive, IV Designs, Oakland, California**

Explore this printmaking method, developed by artist Carrie Iverson for transferring images onto glass. The technique uses principles from lithography and results in prints composed of fine glass powder fired onto glass sheet. This versatile method can be adapted to a variety of materials and requires minimal space and equipment (perfect for the home studio!). Over the three-day class you will create a variety of samples exploring the potentials of the process, including using reactive glasses to widen your color palette.

### **Screenprinting with Glass**

#### **One week intensive, IV Designs, Oakland, California**

We will cover the unique aspects of printing on glass with powdered glass (texture, depth, and color interactions) as well as the basics of glass as a material. The class will also cover a range of methods of image creation (both darkroom and non-darkroom based) as well as how to properly choose, prepare, and clean screens.

2014 **Independent Study/Thesis Advisor, Spring & Fall Semester**  
**California Institute of Integral Studies, San Francisco, California**  
Outside advisor for Cheryl Derricotte, focusing on text, printmaking, and glass.

### **Shifting Perspectives**

#### **Two week intensive, North Lands Creative Glass, Lybster, Scotland**

Using a scientific model of research and focused experimentation, students will learn strategies to develop new work. We will move through a series of exercises to collect, cull, produce, edit and then refine material. Processes include drawing, photography, printmaking on glass, and open-faced kiln casting of textures and found objects. Field trips around Lybster will provide inspiration while new assignments, exercises and discussions each day will build on and refine previous skills. In addition to learning printmaking for glass and glass kiln casting, students will develop research practices and strategies for refinement that can be applied to any art form.

**From Research to Refinement**

**Two week intensive, Pilchuck Glass School, Stanwood, Washington**

Using a scientific model of research and focused experimentation, students will learn strategies to develop ideas for new work. A series of exercises to collect, cull, produce, edit, and refine ideas will help students develop a databank of inspirational material. Processes covered will include drawing, photography, printmaking on glass, and open-faced relief-texture kilncasting. Field trips around Pilchuck will provide inspiration while daily assignments and discussions will build on and enhance previous skills.

**Image Transfers Intensive**

**Four day intensive, IV Designs, Oakland, California**

This class provides students with additional time and projects to explore working with the process, which employs principles from lithography to transfer images onto glass. Projects include creating a multi-layered 12mm-thick piece, incorporating alternative print processes, and investigating the color variations made possible by using reactive glasses through layers. No prerequisites.

**Text in Glass**

**Two day intensive, IV Designs, Oakland, California**

This class will explore a variety of ways to incorporate text into glass, both through layering with imagery and on its own. We will explore transparency, opacity, and glass's unique layering possibilities.

- 2013 **Independent Study/Thesis Advisor, Fall Semester**  
**California Institute of Integral Studies, San Francisco, California**  
Outside advisor for Cheryl Derricotte, focusing on text, printmaking, and glass.

**Image Transfers for Kiln Glass**

**Four day intensive, Bullseye Resource Center, Emeryville, California.**

**Image Transfers for Kiln Glass**

**Four day intensive, Bullseye Resource Center, Portland, Oregon**

- 2012 **Image Transfers for Kiln Glass**  
**Four day intensive, Bullseye Resource Center, Emeryville, California**

**Image Transfers for Kiln Glass**

**Four day intensive, Bullseye Resource Center, Portland, Oregon**

**Image Transfers for Kiln Glass**

**One week intensive, Creative Glass, Kent, England**

**Image Transfers for Kiln Glass**

**One week intensive, Creative Glass, Zurich, Switzerland**

- 2011 **Image Transfers for Kiln Glass**  
**Four day intensive, Bullseye Resource Center, Portland, Oregon**

**Image Transfers for Kiln Glass**

**Four day intensive, Hot Glass Houston, Texas**

**Image Transfers for Kiln Glass**

**One week intensive, Glass Forum, Averoy, Norway**

2000-04 Shop Manager

Chicago Printmakers Collaborative, Chicago, Illinois

Provided individual mentoring and tutorials in screen printing, lithography, intaglio (aquatint, white ground, soft ground, spit bite), relief printing, and artist's books.

1997 Essay Writing, Lib English 1001

Fall semester, School of the Art Institute of Chicago, Chicago, Illinois

Examining the art of essay writing through the lens of art criticism, personal essays, and critical essays.

## SELECTED PUBLICATIONS

Ingold, Kate. "Something's Happening in Pullman," Bad at Sports (Contemporary Art Talk), February 24, 2015, (illustrations)

Paltrineri, Marc. "The Materials of the Immaterial: An interview with Carrie Iverson," DuKool Magazine, June/July 2015, pgs. 203-7 (illustrations)

Radon, Lisa. "Carrie Iverson: "Correspondence" at Bullseye Gallery," Art Ltd., January 2012, (illustration)

Speer, Richard, "Best of 2011 (Best Glass show)," Willamette Week, December 28, 2011

Speer, Richard. "Correspondence," Visual Art Source, September 29, 2011, (illustration)

Speer, Richard. "Carrie Iverson Correspondence / Stephen Scott Smith Burlap 2B," Willamette Week, September 7, 2011, (illustration)

Blake, Victoria. "Italo Calvino's book 'Invisible Cities' sets the inspiration for art displayed at Bullseye Gallery," The Oregonian, September 3, 2010 (illustration)

Sanders, Beverly. "Layers of Memory," American Craft Magazine, February/March 2008, Volume 68, no 1, pg. 32 (illustration)

Kogan, Rick. "Putting a Face on War," Chicago Tribune Magazine, Sunday, 6 May, photograph of the "Facade Project" by Charles Osgood

"A 'Wake' for the Dead in Iraq," Chicago Tribune, Perspective, "The Wars in Iraq and Afghanistan: The Fallen," Sunday, 28 May, Section 2, p. 2. Photograph of "Wake" installation at Phyllis Stigliano Gallery by Pete Souza

Foreman, Julie and Copenhaver, Katie. "The Sociable Artist As Printmaker," Chicago Artists' Coalition, Chicago Artists' News, November, Volume XXXII, Number 10, pp. 1,7, (illustration)

Brooks, Ryan. "Public Displays: The Price of War Writ Large," Chicago Reader, Calendar, Section 1, 13 August, p. 34 (illustration)

"Art Windows Put Face on War," Chicago Tribune, Metro Section, Sunday, 8 August, p. 2 (illustration)