

Curriculum Vitae
Allison Elizabeth Spence

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General Information

University address: Art
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Professional Preparation

2013 MFA, UC San Diego. Major: Visual Arts. Supervisor: Amy Adler.
2010 BFA, University of Florida. Major: Art. Painting. Cum Laude.
2010 BA, University of Florida. Major: Art History. Cum Laude.

Professional Experience

2018–present Assistant Professor, Art Department, Florida State University. Foundations Area.
2016–2018 Visiting Artist, Art, Piedmont College. Taught 2D Design and 3D Design, largely responsible for the Foundations curriculum.
2016 Adjunct Professor, Art, George Mason. Taught one section of Studio Fundamentals: 2D Design and Color.
2014–2016 Adjunct Professor, Art, American University. Taught a studio course called "Studio Experience" that served predominately non-majors within the university.

Artist/Designer in Residence

- 2022 Collagists in the Archive, Stewart-Swift Research Center at the Henry Sheldon Museum.
One-month Online Residency co-hosted by the Kolaj Institute and in cooperation with the archives of the Stewart-Swift Research Center.
- 2021 Stove Works.
INVITED. One-month residency in Chattanooga, TN. Received a personal invitation to be one of the artist's in residence in the flagship year of the residency.
- 2020 Hambidge Center.
Two-week Artist's Residency in Rabun Gap, GA.
- 2016–2018 Piedmont College.
Two-year position. Culminated in a solo exhibition, "Insider/Outsider" at the Mason-Scharfenstein Museum of Art (October 2017). Responsible for the teaching of two courses per semester (2D Design, 3D Design), and holding open studio hours on campus.
- 2016 Millay Colony.
One-month artist's residency in Austerlitz, NY, Founded by the poet Edna St. Vincent Millay, the residency accepts five artists/writers/musicians/dancers per month during the season. Worked on a series of mono-prints focusing on organ transplants.
- 2015 Elsewhere Residency.
A three-day artist retreat that was a part of the Hamiltonian Fellowship's annual group exhibition, "Fellows Converge," curated by Jennie Carlisle (Elsewhere Program Curator, 2015).
- 2014 Vermont Studio Center.
One-month artist's residency. Used the equipment at the residency to create a series of photostat collages, called "Teratomas".

Fellowship(s)

Creative Fellowship, Mid Atlantic Arts Foundation (2016).

Received to attend a one-month artist's residency at Millay Colony.

Creative Fellowship, Hamiltonian Artists (2014–2016).

Institution: Hamiltonian Gallery, DC. A two year Fellowship that included gallery representation and guaranteed solo shows, mentorship, and workshops.

Full Fellowship, Vermont Studio Center (2014).

Received part of a one-month artist's residency at the Vermont Studio Center.

Current Membership in Professional Organizations

College Art Association
FATE (Foundations in Art: Theory and Education)
SECAC (formerly Southeastern College Art Conference)

Teaching

Until the Spring 2023 semester, I taught at a 2:2 load due to my course-release associated with my Foundations co-director position. In Fall 2023, I stepped down from the role and returned to a 2:3. In addition to the ongoing updates to the Contemporary Arts Foundations curriculum, I also prepared to teach a new Graduate-level class, ART5927 otherwise known as one of the First-Year seminars.

Courses Taught

Photography for Non-Art Majors (PGY2100C)
Graduate Workshop (ART5927C)
Contemporary Art and Design Foundations (ART2204C)
Graduate Workshop (ART5928C)
Two-Dimensional Foundations (ART1201C)

Curriculum Development

ART 2204C: Contemporary Art and Design Foundations was reduced from a 2.5 hour, twice a week course to a 1.5 hour, twice a week course. I edited the lectures and restructured the curriculum to reflect this change (2023)

Course: ART 5927C History of Art and Criticism. Along with Meredith Lynn, planned implemented a co-integration curriculum for the two first-year graduate seminars, focused on research (2023)

Master's Committee Member

Smith, M., graduate. (2024).
Camille Modesto, graduate. (2023).
Chayse Sampy, graduate. (2023).
Nik Rye, graduate. (2023).
Leah Gossett, graduate. (2022).
Madelyn Shinham, graduate. (2022).
Michelle Castro, graduate. (2022).
Whitfield, L., graduate. (2019).
Iturrioz, K., student.

Masterson, L., student.

Bachelor's Committee Chair

Hoffstetter, K., graduate. (2021). *Catharsis of the Repressed*. [BFA Major Professor]

Kulmeier, C., graduate. (2021). *Glitch Bitch Co.* [BFA Major Professor]

Aeriel Poole, student.

Rocabado, S., student.

Supervision of Student Research Not Related to Thesis or Dissertation

Evans, S. (Jan–Dec 2023).

Member of Honors in the Major (HITM) Committee.

Mills, A. (Jan–Dec 2023).

Member of Honors in the Major (HITM) Committee. Served as outside faculty for Literature.

Houghton, B. (Nov 2019–Apr 2020).

Member of Honors in the Major (HITM) Committee.

Adams, A. (2020).

Honors in the Major (HITM) Committee member.

Mann, H. (Sep 2018–Apr 2019).

Member of Honors in the Major (HITM) Committee.

Research and Original Creative Work

Publications

Invited Books

Spence, A. E., & Kasini, R. (2023). *Artists in the Archives*. Kolaj and Kasini House. Retrieved from <https://kolajmagazine.com/content/content/collage-exhibitions/artists-in-the-archives/>

Art publication with essays by Ric Kasini. On the occasion of the 50th anniversary of the Stewart-Swift Research Center, the Henry Sheldon Museum of Vermont History invited an international network of collage artists to engage with historic material in the archive and to create a folio of collage prints that reflect on the idea of community in a 21st century world. Under the curatorial direction of Kolaj Institute Director Ric Kasini Kadour and with the support of Stewart-Swift Research Center Archivist Eva Garcelon-Hart and Henry Sheldon Museum Collections Associate Taylor Rossini, the Museum engaged with twenty-three artists from seven countries to make twenty-four collage prints referencing history

material in the collection.

Presentations

Refereed Papers at Conferences

Spence, A. E. (presented 2022). *How to Build a Monster: Hybridity and Its Challenge to the Dominant Order*. Paper presented at SECAC 2021, SECAC (formerly Southeastern College Art Conference), Lexington, KY. (Regional)

Part of a two-part panel. Research-based. Rescheduled for 2022.

Spence, A. (presented 2016). *More Human than I am, Alone: Art, Science, and Monstrosity in David Cronenberg's The Fly*. Paper presented at SECAC 2016, SECAC, Roanoke, VA. (Regional)

Additionally a Co-chair with Dr. Emily Elizabeth Goodman (Transylvania University) in panel, entitled "Anatomically Incorrect: Body Horror in Visual Culture."

Refereed Presentations at Conferences

Spence, A. (presented 2019). *Post Script: Using Supplemental Links to Foster Creativity and Establish Interdisciplinary Connections*. Presentation at Foundations in Flux, FATE, Columbus, OH. (National)

Education-based panel. Part of a panel of four at the FATE Conference entitled, "NOW NOW NOW: Maintaining Relevance in the Age of YouTube and Immediacy."

Nonrefereed Presentations at Conferences

Spence, A. E., & Goodman, E. E. (presented 2020). *"But I'm Never Going to Use this Again": The Benefits of Teaching Studio Art and Art History to Non-Major Students (Panel Co-Chair)*. Presentation at SECAC 2020, SECAC (formerly Southeastern College Art Conference), Richmond, VA (remote). (Regional)

Education-based panel in conference. Served introductory presentation in panel, co-organized and chaired with Dr. Emily Elizabeth Goodman (Transylvania University). Session included four practitioners from diverse schools and fields.

Invited Workshops

Spence, A. (2018, October). *Reading Group: Common Space: the City as Commons by Stavros Stavrides*. Workshop delivered at Stove Works, Chattanooga, TN. (Local)

Led one in a series of reading groups in tandem with the institution's show "Land and Sea." Excerpt discussed from the book, *Common Space: The City as Commons*, by Stavros Stavrides.

Invited Lectures and Readings of Original Work

Spence, A. E. (2023). *Artists in the Archives: Beyond Humans*. Delivered at Kolaj and the Sheldon Museum, Streaming online. (International) Retrieved from <https://www.henrysheldonmuseum.org/past-rc-programs>

Artist talk for Artists in the Archives residency/book/exhibition. Appeared with two other artists working with the same themes.

Spence, A. (2019, March). *Artist Talk*. Delivered at Transylvania University, Lexington, KY. (Local)

Guest lecture in Art History Course: Women in Art, taught by Professor Emily Elizabeth Goodman.

Spence, A. (2016, April). *Artist talk: "Spread," in conversation with author and science writer Sam Kean*. Delivered at Hamiltonian Gallery, Washington, DC. (Local)

Programming for solo-exhibition, Spread, at Hamiltonian Gallery, DC. Spoke about work in public conversation with author Sam Kean.

Spence, A. (2015, July). *Artist Talk: "More Human than I Am, Alone*. Delivered at Hamiltonian Gallery, Washington, DC. (Local)

Programming for solo exhibition More Human than I Am, Alone, at Hamiltonian Gallery, DC.

Original Creative Works

Poems in Journals

Spence, A. (2015). "To Dissect, To Dice". *[out of nothing]*, 8. Retrieved from <http://www.outofnothing.org/415/spence/index.html>

Poem published in online poetry journal, which incorporates experimental digital/html formats as part of the content.

Exhibitions

Invited Exhibitions

Spence, A. E. (2023). *In Rotation* [Group]. The Gage Family Art Gallery, Minneapolis, MN: Augsburg University.

Physical show of In Rotation, curated by Jenny Wheatley. The Gage Family Art Gallery is an entity of Augsburg University but also has a presence as an art institution in Minneapolis, MN. Gallery tours are open to the public. 21 artists were included.

Spence, A. E. (2023). *Artists in the Archives: Community, History, & Collage* [Group]. Henry Sheldon Museum, Middlebury, VA: The Stewart-Swift Research Center.

The Sheldon Museum, the oldest community-based Museum in the country, offering art and history exhibits on Middlebury and Vermont's history. This show was in tandem with residency and publication, in which work was made by international artists engaging in The Stewart-Swift Research Center's community archives. 23 artists from 7 countries. <https://www.henrysheldonmuseum.org/artist-in-the-archives>.

Spence, A. E. (2022). *In Rotation* [Group]. Design & Agency at Augsburg University/, Online, <https://www.designandagency.com/in-rotation>: Augsburg University.

A year-long online exhibition where participating artists' sketchbook entries were posted on a monthly basis. Design & Agency is a website run by current and former graphic design students at Augsburg University. The group is run like a professional graphic design firm, giving consultations and working with local businesses. The show itself was organized by the curator of The Gage Family Art Gallery (named gallery at Augsburg University), Jenny Wheatley. 21 artists were included.

Spence, A. E. (2022). *Contemporary Art from the Permanent Collection* [Group]. Mason-Scharfenstein Museum of Art, Demorest, GA: Piedmont College.

The Mason-Scharfenstein Museum of Art serves Piedmont University, and hosts national and international shows throughout the academic year. My work is specifically mentioned here: <https://www.piedmont.edu/2022/06/22/contemporary-art-exhibition-on-display-at-piedmont-universitys-mason-scharfenstein-museum-of-art-through-aug-18/>.

Spence, A. E. (2021). *Together is Better* [Group]. Stove Works, Chattanooga, TN: Stove Works.

Exhibiting works from the resident artists from 2021. Works shown were for sale as fundraiser, the only time the space sells work. The gallery serves the Chattanooga community and shows local, national, and international artists. <https://www.stoveworks.org/together-is-better>.

Spence, A. (2017, October–November). *Insider(Outsider)* [Solo exhibition]. Mason-Scharfenstein Museum of Art, Demorest, GA: Piedmont College.

Spence, A. (2016, November–December). *[recombitant] fellows* [Group exhibition]. Hamiltonian Gallery, Washington, DC: Hamiltonian Fellowship.

Curated by Camilo Alvarez. Contributing work in the show was featured prominently in reviews in the Washington Post and Washington City Paper.

Spence, A. (2016, April–May). *Spread* [Solo exhibition]. Hamiltonian Gallery, Washington, DC: Hamiltonian Gallery.

Spence, A. (2015, November–December). *Fellows Converge* [Group exhibition]. Hamiltonian Gallery, Washington, DC: Hamiltonian Fellowship & Elsewhere.

(curator Jennie Carlisle) Group show occurred in tandem with a 3-day artist retreat at artist's residency, Elsewhere.

Spence, A. (2015, June). *More Human than I Am, Alone* [Solo exhibition]. Hamiltonian Gallery, Washington, DC: Hamiltonian Gallery.

Spence, A. (2014, October–November). *art-Broken* [Group exhibit]. Kavichnina Contemporary

Gallery, Miami, FL: Kavichnina Contemporary Gallery.

Spence, A. (2014, September–October). *new. (now)* [Group exhibit]. Hamiltonian Fellowship, Washington, DC: Hamiltonian Fellowship.

Spence, A. (2012). *To Be Determined* [Group exhibit]. Helmuth Projects, San Diego, CA: Helmuth Projects.

(curated by Emily Elizabeth Goodman).

Juried Exhibitions

Spence, A. E. (2023). *60th Annual Juried Competition* [Group]. Masur Museum, Monroe, LA: Masur Museum.

Juror: Jovanna Venegas, Assistant Curator of Contemporary Art at the San Francisco Museum of Modern Art. <https://www.masurmuseum.org/product/60th-annual-juried-competition/>.

Non-Juried Exhibitions

Spence, A. E. (contract). *They are Growing* [Video screening]. Quart Jove, Valencia, Spain: City Council of Quart de Poblet. (Cancelled due to COVID-19)

This was cancelled due to COVID. Projection and screening of video, *They Are Growing*, one of the culminations of my FYAP grant. Part the of public programming of the institution.

Spence, A. E. (2023). *NOT EVEN HOME WILL BE WITH YOU FOREVER* [Group]. Field Projects Gallery, Virtual, <https://www.fieldprojectsgallery.com/not-even-home-online>: Field Projects.

Field Projects Gallery is an artist-run project space in New York city. This was the online portion of the exhibition, involving 22 artists.

Spence, A. E. (2023). *In the Weeds: Camouflage and its Discontents* [Group]. houseguest gallery, Louisville, KY: houseguest gallery.

Since 2018 houseguest has served as an independent, non-commercial gallery located within the living room of artist, Megan Bickel. Located in Louisville, Kentucky, the space holds five-six exhibitions a year exploring & questioning various topics relevant to the zeitgeist. Here, artists, architects, and sometimes musicians are encouraged to interact with and activate the room that serves as a half-way mark between a DIY house gallery and a white-cube space, all while exploring new ideas and concepts, with full control over what they create.

Spence, A. E. (2023–2024). *Eclecticism* [Group]. Orange Art Projects, Virtual, <https://orangeart.org/eclecticism/>: Orange Art Projects.

Orange Art is a non-profit organization founded in New York and currently operating temporary project spaces around the city. 37 artists, international.

Spence, A. E. (2021, November–December). *In Touch 2021* [Group Exhibit]. CICA Museum, Gyeonggi-do, South Korea: CICA Museum.

International Exhibition. Covered topics of tactility, texture, communication, and post-COVID-19 touchless culture trend. Showed the re-edited video, Eversion 1 and 2.

Spence, A. (2014, May–June). *Terra Incognita* [Group exhibition]. Curious Matter, Jersey City, NJ: Curious Matter.

Catalog published.

Spence, A. (2013, June). *Summer Break 2013: Double Portraits* [Group exhibit]. San Diego Museum of Art, San Diego, CA: San Diego Museum of Art.

Performed work (performance art), To Andre Breton of Whomever Will Have Me, in Surrealist wing of museum, with accompanying text by artist.

Spence, A. (2013, April). *Amass* [Solo exhibit]. University of California, San Diego Gallery, San Diego, CA: University of California, San Diego.

Edited Original Works

Edited Magazines

Spence, A. E. (Ed.). (2019). no. 142 South Issue [Artist Profile]. *New American Painting*.

Competitive publication. Publication of profile and artworks from series, Insider/Outsider.

Contracts and Grants

Contracts and Grants Funded

Spence, A. E. (2019–2019). *First Year Assistant Professor Award (FYAP): They Are Growing*. Funded by Florida State University. Total award \$20,000.

Reviews of My Research and Original Creative Work by Other Authors

Reviews Appearing in Magazines or Newsletters

Jenkins, M. (2016, December). "In the Galleries: A Limited Number of Shades of Gray". *Washington Post*, Unspecified page numbers. Retrieved from https://www.washingtonpost.com/goingoutguide/museums/in-the-galleries-a-limited-number-of-shades-of-gray/2016/12/09/447c7a14-bac7-11e6-ae79-bec72d34f8c9_story.html?utm_term=.039f5045c47b

Capps, K. (2016, December). "Hamiltonian Gallery's Latest Group Show Finds Comradere in Loneliness". *Washington Post*, Unspecified page numbers. Retrieved from https://www.washingtonpost.com/goingoutguide/museums/in-the-galleries-a-limited-number-of-shades-of-gray/2016/12/09/447c7a14-bac7-11e6-ae79-bec72d34f8c9_story.html?utm_term=.ee39f771ad06

Jenkins, M. (2016, April). "In the Galleries: The beauty of nature, in all its horror". *Washington Post*, Unspecified page numbers. Retrieved from https://www.washingtonpost.com/entertainment/museums/in-the-galleries-the-beauty-of-nature-in-all-its-horror/2016/04/28/b157caa8-0b04-11e6-8ab8-9ad050f76d7d_story.html

Carrigan, M. (2016, April). 'Spread' by Allison Spence and 'Hot Water' by Jim Leach". *Washington City Paper*, Unspecified page numbers. Retrieved from <https://www.washingtoncitypaper.com/arts/museums-galleries/article/13047771/spread-by-allison-spence-and-hot-water-by-jim-leach-reviewed>

Jenkins, M. (2015, July). "In the Galleries: Gunpowder and Teddy Bears". *Washington Post*, Unspecified page numbers. Retrieved from https://www.washingtonpost.com/entertainment/museums/in-the-galleries-gunpowder-and-teddy-bears/2015/07/23/a6bc67b6-2fb8-11e5-8353-1215475949f4_story.html

Reviews Appearing on a Web Site

Nathaniel Henderson. (2023). in the weeds. *Ruckus*. Retrieved from <https://ruckusjournal.org/in-the-weeds>

Ruckus is an independent journal that engages with art in the American South and Midwest. In 2022 (the most current impact report) Ruckus was viewed 19,000 times by 8,000 users.

Saria Smith. (2021). Resident Spotlight: Allison Spence. *StoveWorks.org*. Retrieved from <https://www.stoveworks.org/notes>

An interview on behalf of being one of the inaugural residents to the Stove Works artist's residency.

Panel Co-Chair

Spence, A. E., & Goodman, E. E. (2020). *But I'm Never Going to Use this Again: The Benefits of Teaching Studio Art and Art History to Non-Majors*. SECAC (formerly Southeastern College Art Conference).

Education-based panel. Served as co-chair, selecting proposals and responding to papers. Conducted online due to CoVid.

Service

Florida State University

FSU College Service

Member, CFA Awards Committee (2022–present).

Department representative. Review and select candidates for various financial awards over the academic year.

FSU Department Service

Member, Graduate (2023–present).

Helped draft QER summary, consulted on proposal language.

Member, Undergraduate (2019–present).

As part of committee, wrote official language for student concentrations, helped review incoming undergraduate art major applications, BFA applications, and helped jury undergraduate and MFA annual awards. Discussed and assigned undergraduate committee budget and reviewed proposals for funds.

Member, Undergraduate (2018–2023).

Member, Promotion and Tenure (2022–2023).

Helped oversee one faculty member's advancement to tenure, annual faculty reviews.

Co-Chair, Search Committee for Sculpture (2022–2023).

Served as co-chair with Meredith Lynn. Coordinated online and campus interviews, planned and introduced candidate artist talks, hosted candidates during campus visits and wrote itineraries, composed final candidate report.

Member, Executive (2020–2023).

Served as a member of the committee as co-director of the Foundations area.

Co-Director, Foundations (2020–2023).

Co-Director of Foundations with Prof. Anne Stagg. Shared responsibilities equally of the following: scheduled Foundations courses and instructors (including the assignment of Graduate TAs), organized and streamlined the curriculum concentrating (2020-21) in Drawing and 2D. Accumulated shared resources for Foundations instructors in order to improve the consistency of education between course sections. Served as referees and mentors for struggling GTAs or adjuncts. Wrote standardized attendance language for Foundations courses for the pandemic and shared with rest of department. In process of rethinking and improving the efficacy of the Foundations exhibit, and the Foundations area's visibility as a whole.

Member, Promotion and Tenure (2018–2019).

Served as main drafts person, then secondary editor in P&T tenure advancement letter for faculty members--respectively, helped review Annual Faculty Evaluation packets during the Spring semester.

Member, Foundations Curriculum (ad-hoc) (2019).

The Profession

Service to Professional Associations

Committee Member, Education Committee, College Art Association (2020–present).

Represented FSU as a member of the Education Committee, within a sub-group concentrating on Assessments, helped coordinate public resources for remote teaching to be included on the CAA website. Helped plan/facilitate topic areas for the guaranteed CAA session for CAA 2021. Reviewed applications for new members for 2021. In 2024, planning to cohost Graduate Teaching workshop at annual conference.