

elizabeth anne herrmann
elizabethanneherrmann@gmail.com
co-lab.us

EDUCATION

Maryland Institute College of Art (MICA), Graduate Program, Baltimore MD
 MFA in Graphic Design, 2011
Directors: Ellen Lupton and Jennifer C. Phillips

University of South Florida (USFSP), St. Petersburg FL
 BFA in Studio Art, Concentration in Graphic Design; Summa Cum Laude, 2009
 Minor in Art History, 2009
Directors: Joani Spadaro, Sheramy Bundrick, and Dorian Angello

TEACHING SUMMARY

Position: Assistant Professor of Graphic Design
Experience: Full-Time: 7 years (3 years at current position), Part-Time: 2 years
Concentrations: Graphic & Motion Design, Foundations, Printmaking, Photography
Schools: University of South Florida St. Petersburg (current), Northeastern University, Georgetown University, Maryland Institute College of Art

AREAS OF SPECIALIZATION

My creative work, research, and curricula specialize in the areas of collaborative, activist, and multidisciplinary design and address current social, political, and cultural issues, a range of content, and many mediums, including print and screen-based design. I am a graphic designer, fine artist, and author. I contribute to the discourse in design through writing, exhibiting, disseminating, freelancing, and teaching. My discipline is grounded within the umbrella of Design, and my cross-disciplinary skill set enables me to teach all foundations through upper-level design classes pertaining to typography, lettering, photography, printmaking, video, motion, interactive, and book arts. As a practicing artist, I founded Co-Lab, a collaborative design studio that hosts various community arts-related projects, tests a unique visual and verbal vocabulary through digital, physical, and grammatical collisions, and responds to a broken American monoculture using guerrilla communications and activist design as a weapon. I investigate the fringes of design, question culture through a satirical lens, and experiment with non-traditional problem solving and storytelling. As an educator, I propose structural shifts in Foundations and Design Programs that respond to the disconcerting curricular trends that value Style over Substance. I encourage the value of unique and meaningful imagery and messages, idea-first design, core design principles, research, curiosity, and arts enthusiasm.

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PROFESSIONAL SKILLS

Mediums

Typography, Graphic Design, Digital & Darkroom Photography, Curation, Writing, Printmaking (Silkscreen, Letterpress, Etching, Drypoint, Polymer, Linoleum, Woodcut, Alternative, Stencil), Vinyl, Book Arts, Environmental/ Installation, Time-Based (Video, Motion Design, Kinetic Typography), Projection, Contemporary Issues, History of Graphic Design

Software

Adobe InDesign, Photoshop, Illustrator, After Effects, Premiere Pro, Maya, Audition, Acrobat, QuickTime, HTML, CSS, PHP, Xcode, Wordpress, Canvas Dreamweaver, SketchUp, TypeTool, RoboFont, Graphtec Studio, Microsoft Office

PROFESSIONAL INITIATIVES

CO-LAB

Collaborative Design Studio: co-lab.us

2016–present

Co-Lab is a practice-based, non-profit social design studio handling client and personal research projects. (Here, social refers to both the collaborative process and a community-centered agenda.) Primarily engaged with the Underground Arts Scene in St. Pete, Florida, Co-Lab partners with local artists across a variety of disciplines to identify and address complex social problems through unexpected ideas and non-traditional, interdisciplinary means. Co-Lab welcomes all changemakers and subverts discontent with their culture to drop a line.

Clients & Commissions

USFSP Office of Sustainability, St. Petersburg People’s Budget Review (PBR), St. Petersburg Chamber of Commerce, 0 to 1 Design & Architecture Studio, Heather Elliott-Famularo from BGSU Digital Arts, Karthika Audinet from Designers & Artisans, Kevin Yoder, Jesse Vance from Vance Audio LLC, Pastor Rodney Martin from Lititz Mennonite Church, Waterfall Arts Gallery, Occupy Boston, Art Pool Gallery, American Infrastructure, Roof Engineering Associates

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CARDS FOR HUMANITY

Co-Lab Case Study: co-lab.us/cards

2016–present

Cards For Humanity is an ongoing Collaborative Design for Social Change experiment about testing an arts barter system that promotes underappreciated local indie artists and their collaborative activities in my St. Petersburg community, through free, custom, hand-crafted calling cards.

NASTEES

Custom T-Shirt Graphics: co-lab.us/tshirts

2012–present

Assorted wicked t-shirt graphics that make civilians question their identity. The shirts are digitally designed through a combination of vector-based illustrations and photography, and produced through silkscreen and vinyl printmaking techniques. Collections: Nastees Originals, No Sirvice, Co-Lab, Kill It With Kindness, Angryoungpoor, Apocalypse, re:partee, re:print, re:size.

INTERNSHIPS

MICA, with Silas Munro & Quentin Mosley, Baltimore MD, 09/2009–05/2011

Jordan Faye Contemporary, Gallery Intern, Baltimore MD, 05/2010

Phillip Gary Design, with David Meek, St. Petersburg FL, 01–05/2009

UNDERGRADUATE UNIVERSITY EMPLOYMENT

AIGA USFSP Chapter, Secretary, St. Petersburg FL, 09/2008–05/2009

Barnes & Noble, Gallery Curator, St. Petersburg FL, 09/2008–05/2009

Academic Advising, Receptionist, St. Petersburg FL, 05/2007–09/2008

Fitness Room, Receptionist, St. Petersburg FL, 05/2007–09/2008

GYMNAST

Level 10, Full-time competitive athlete, Lafleur's, Largo FL, 1990–2005

PROFESSIONAL ORGANIZATIONS

American Institute of Graphic Arts (AIGA)

Member (ID 357225) and Presenter, USFSP Student + Tampa Bay Chapters

Southeastern College Art Conference (SECAC)

Member and Presenter

Far West Popular Culture Association (FWPCA)

Member and Presenter

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RESEARCH

CO-LAB

Researching an undocumented topic of graphic design to provide a practical resource for students and practitioners on contemporary collaborative design theory and practice.

2013–present

A field once dominated by assembly line, one-stop agencies—design has harnessed modern tech to produce a new working model of small, interdisciplinary, voice-heavy collaboratives. *Co-Lab* is a handbook that offers a set of contextual essays on facets of collaboration, accompanied by original drawings from the punkish design collaborative ras+e, and concludes with a highly diverse group of case-study interviews. Channeling Kurt Vonnegut, Jello Biafra, and Ellen Lupton, the authors build a detailed case for the advantages of interdisciplinary design in a team context as a reflection of contemporary views of authorship, accessibility of tools, and a plethora of hungry, young makers with startup role models. The rhythmic and relatable writing, coupled with the extreme diversity of the Q+A studio interviews, aim to inspire both students and designosaurs looking for a new way of working.

CMD-Z: UNDEUS EX MACHINA

Empowering American civilians to participate in addressing problems in their culture through a free graphic design arsenal.

2012–present

Deus ex machina translates as “God from the machine.” It is a plot device whereby a seemingly unsolvable problem is suddenly and abruptly solved by the contrived and unexpected intervention of some new event, character, ability, or object with no further explanation. Applied to American culture, this is how we end up with mind-numbing books like *Twilight*, misguided news broadcast syndicates like Sinclair, and boneheaded presidents like Trump. CMD-Z is an ongoing body of work based on making, testing, and distributing various tools and prompts designed to symbolically “undo” (undo) a broken American culture. Like the phrase, beyond the intrinsically satisfying entertainment value, these tools in fact accomplish nothing. However, I have found that empowering (entertaining) civilians through the parody of a civilian war arsenal is enough to engage their interest and participation, when relevant. Because America doesn’t have to keep regressing down a selfishly emo path of stupidity, soullessness, and anger-apathy through its medically sedated malaise, CMD-Z is an interactive approach to reawakening

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civilians through humor, supplying the graphic weapons of resistance, inciting civil disobedience, and enabling a movement of culture jammers whose mission is to take responsibility for their culture by exacerbating the problems of their community's senseless, misguided culture-producing machines.

YOURS TRULY, SATIRICAL SAMARITAN

Because design needs an imp, the Satirical Samaritan attempts to make people laugh at their misfortunes by testing cathartic and constructive ways for people to respond to adversity and process their emotions.

2012–present

This body of work comprises various performative heart-to-heart commentaries in direct response to specific city problems—such as phony paradises, slumlords, gentrification, unbalanced budgets, rampant summer sunburns, insincere political campaigns, gratuitous municipal identities, neglected neighborhoods, red tide, corrupt police, mosquito raids, mangled manatees, racial tension, subpar public transit, Bible Belting, hungry alligators, food deserts, social unrest, homelessness, hungry sharks, overpopulation, outdated sanitation systems, idiocracy, and pollution. These projects are all inspired by a sincere belief that the comedians are our country's most legitimate, reliable, responsible, and relevant source of news and truth today. Generations X and Y tune in to Last Week Tonight with John Oliver, The Joe Rogan Experience, Adam Curtis, (and before that, The Daily Show with Jon Stewart and The Colbert Report) to make sense of what's actually going on in this crazy world. It's obvious that traditional news shows and journals have sold out to sensationalizing unfounded stories for viewership, however most people can see behind the curtains. Politicians are more likely to respond to negative publicity, so pranks (not policy) are more likely to hold criminals accountable. One of my idols—The Yes Men, prank billion-dollar corporations and infamous leaders into accepting culpability. Even the famed Pablo Picasso once said, "Art is a lie that tells the truth." This is why I think jokes, play, and benign mischief are healthy, effective methods for getting people to shift their bones or minimally get over themselves and laugh at their own problems.

LOMOGRAPHY

Leading by example, my mission is to uphold legitimacy of craftsmanship in the design profession by supporting and promoting authentic image-making practices.

2012–present

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A major aspect of my design work deals directly with combatting the problem of Style trumping Substance in contemporary design work. Furthermore, the technical and formal processes for styling visual graphics today reflect the popular attitude that, “time is money.” There is an inordinate amount of cheap, easy simulacrum used by non-reputable designers that mock a profession that used to uphold craftsmanship. Craft comprises a large component of a designer’s role, and unfortunately sloppy practice is prevalent. Not to say digital tools are inherently bad, but when they are used to emulate a physical language, the result looks fake. I question the design profession’s tendency to abandon analogue tools only so that they can use the newest digital tools in inappropriate ways. Hence, my work with lomography is concerned with demonstrating how obsolete graphic design mediums (that historically fall into the hands of the artists) can still be used by contemporary graphic designers in practical, unique, and legitimate ways. Armed with an analogue camera, I photograph both planned and found content relating to a range of social issues. Lomography is a contemporary arts movement where film is making a resurgence. The overarching thread behind all of my photographic work is that I investigate digital and physical collisions and build a case for graphic design to embrace more honest and original methods of image making.

TE@CH

A mindful approach to multidisciplinary design education values content, communication, ideas, and form over technology.

2012–present

Our students are detaching. The reality of the design profession today is that graphic designers are expected to wear many hats. In an economy that rewards generalists over specialists, it is more cost-effective for an employer to hire one person who can do many things adequately, rather than a diverse team made up of differently proficient craftsmen who can do many more things exceptionally. Thus higher education trains students as generalists, and not just within the field of graphic design. Because of the market’s questionable effects on the quality of the design education, I think it’s important to teach mediums and software early on in a student’s design education, however only within the framework of prioritizing content, original ideas, and authorship. Students may learn to favor and master a particular genre by their senior year, however not at the expense of creating good work. This body of work upholds faculty’s responsibility to promote content-first design above students’ current subservient relationship to technology in creating work.

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STROKE & FILL

Graduate thesis project demonstrating the need for strong writing—not typography, as a necessary visual component of graphic design. America’s trend towards universality and brevity in messaging causes shorter attention spans, passive thinking, and primitive culture.

2010–present

A novel about the trivialities of a young artist coming of age in her quarter-life crisis world. The premise is a personal observation of what it is like to be a blossoming art/design student in a self-aware relationship with her institution, professors, and peers. The text also forms the basis for a series of smaller artist books, spoken word readings, digital and alt-photo prints, stop-motion videos, installations, and screenprints with the argument that Writing = Graphic Design.

COLLABORATIVES

NO SIRVICE

Elizabeth Herrmann + Aaron Dietrich + David Meek + Robert Mullins

St. Petersburg Underground Street Arts Collective

05/2016–present

Off the clock, we look away as our “professional works” are used to propel stupidity. Here you find a stance against the servility of our professions to corporate culture and its operatives. What we commercialize during the day, we un-commercialize at night. No Sirvice exists to offer an organizing space for artistic, acoustic, literary, and design criticism that nurtures a refusal for our modern age. We critique the bankruptcy of American culture while also providing a movement for non-commercial creative resistance.

DRIVE BLIND HURRICANE STRIPES (DBHS)

Elizabeth Herrmann + Valerie Scafoglio + Joe Tessitore

Flamboyant St. Petersburg Jam Band

03/2017–present

Our mantra goes something like, “Who needs rhythm when you’re loud?” DBHS breaks the fourth wall with presentness, experimental audio, and entertaining performing art that explores new ideas in non-resonant noise-making, insensible songwriting, the relationship between visual and acoustical aesthetic, and absurdist public stunts in order to resensitize the desensitized.

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RAS + E

Elizabeth Herrmann + Ryan Shelley

Collaborative Design Studio & Team-Teaching Duo

2009–2016

Subjected to the digital/physical arena of mitigated communication systems, our commentary is rooted within this collision/dialogue: You can think of him as activist and her as altruist. If he's a designer, she's an artist. When connectivity is stripped of humanity, we hyper-interact, or *RE*-act. Via "RE" projects, we generate interruptive humanistic commentary on critically detached communication using lo-fi, democratic means.

TYPE CLUB (T.C)

Digital Type Foundry & Educational Forum: co-lab.us/type

2016–present

Getting inspiration from Village, Type Club is a collective foundry and union of USFSP type designers. Type Club offers an opportunity for faculty and students to publish and promote their fonts together, huddle for warmth, and teach one another advanced typography, including learning Open Type, Python, and Font Lab 6. Personal Fonts: Schizocourier, Asterisk, Follicle, Cardboard, Occupy, Reconstitute, Spont. Our new domain type.club is currently in progress.

EXHIBITIONS

Small Works Show, Group Show, Juror: Angel Bellaran

440 Gallery, Brooklyn NY, 12 / 2017

The Decisive Moment, Group Show, Juror: David Parker

Praxis Gallery, Minneapolis MN, 11 / 2017

5th Annual National Juried Exhibition, Group Show, Juror: Halide Salam

Bower Center for the Arts, Bedford VA, 07–08 / 2017

Not BIG 4, Group Show, Juror: Kurt Gohde

M.S. Rezny Gallery, Lexington KY, 07–08 / 2017

Let it Enfold You, Group Show, Juror: Lillian Nelson, Multiple Works Exhibited

E3 Convergence Gallery, Missoula MT, 07–08 / 2017

F. The Art World, Group Show, Blind Juried International Art Competition

Unorthodox Art Gallery, New York NY, 06 / 2017

Ironic Design, Group Show, Juror: Blake Dodgen, Multiple Works Exhibited

Gadsden Museum of Art, Gadsden AL, 06 / 2017

Art of Our Century, Group Show, Juror: Nick Mendoza

Woodbury Art Museum, Orem UT, 05–09 / 2017

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People's Budget Review Survey Launch, Group Show

City Hall, St. Petersburg FL, 04/2017

Shenzhen International Poster Festival 2016, Group Show, Jurors: Luo Shugang

(China's Prime Minister of Culture), Stephan Bundi, Melchior Imboden,

Kan Tai-keung, Brockett Horne, Peter Bankov, Zhao Jian, Jiang Hua,

Chen Pingbo, Zhang Dali, and Benny Au

Shenzhen Guan Shanyue Art Museum, Shenzhen, China, 12/2016

Holiday Small Works, Group Show, Juror: Tim Slowinski

Limner Gallery, Hudson NY, 12/2016

No Service 2, Group Show, First Friday

City Gym, St. Petersburg FL, 12/2016

Home, Group Show, Juror: Kevin Miller

Center for Fine Art Photography, Fort Collins CO, 12/2016

6th Annual Holga & Friends, Group Show, Juror: Harvey Stein

TCC Photo Gallery, Longview TX, 11-12/2016

66th School of Art Faculty & Staff Exhibition, Group Show

Dorothy Uber Bryan Gallery, BGSU, Bowling Green OH, 12/2016

No Service 1, Group Show, First Friday

Union Trust Bank, St. Petersburg FL, 10/2016

Home, Group Show, Juror: Lisa Elmaleh, Won Honorable Mention

Mills Pond Gallery, St. James NY, 10/2016

The Sit & Tell Project, Group Show, Juror: Jen Stucker

Traveling Exhibition: Toledo Museum of Art, Frederick Douglass Community

Center, Seed Coworking, Ohio Theater, Toledo Public Library, Sofia Quintero

Arts & Cultural Center, Collingwood Arts Center, National Museum of the

Great Lakes, Toledo OH, 07-09/2016

Chaos, Group Show, Juror: Annette Schutz

Arc Gallery, San Francisco CA, 05-06/2016

Alternative Cameras: Pinholes to Plastic, Group Show, Juror: Dan Burkholder

PhotoPlace, Middlebury VT, 01/2016

65th School of Art Faculty & Staff Exhibition, Group Show

Dorothy Uber Bryan Gallery, BGSU, Bowling Green OH, 12/2015

3rd Annual FL3TCH3R Exhibit, Group Show, Juror: Joyce Ogden

Reece Museum, Johnson City TN, 10-12/2015

A Show of Heads, Group Show, Juror: Tim Slowinski

Limner Gallery, Hudson NY, 10-11/2015

In Search of Something Special, Group Show, Jurors: Tamara Petrovic and Garner Oh

Collaboration with 0 to 1, Queens Museum, Flushing Meadows Corona Park,

New York NY, 08-10/2015

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Away With Words, Group Show, AIGA Toledo, Fundraising Event
 Handmade Toledo, Toledo OH, 09/2015

Co-Lab, Solo Show
 MICA Bronze Gallery, Baltimore MD, 07-09/2015

Toys! Toys! Toys!, Blind Juried Exhibition
 Toledo Museum of Art, Toledo OH, 05-09/2015

Super Special, Group Show, Jurors: Tamara Petrovic and Garner Oh
 Collaboration with 0 to 1, NYCxDESIGN 2015, Fat Cat Fab Lab,
 New York NY, 05/2015

Portraiture, Group Show, Blind Juried Exhibition
 Linus Galleries, Los Angeles CA, 04/2015

Tiny..., Group Show, Jurors: Skip Martin & James Thomas, Won Juror's Award
 Pop Revolution Gallery, Mason OH, 02/2015

64th School of Art Faculty & Staff Exhibition, Group Show
 Dorothy Uber Bryan Gallery, BGSU, Bowling Green OH, 12/2014

Digital Magic, Group Show, Juror: Laurence Gartel
 B.J. Spoke Gallery, Huntington NY, 08/2014

Viewpoints, Group Show, Juror: Sue Scott
 Studio Montclair + Aljira, Newark NJ, 06/2014

The Juried Art Show, Group Show, Juror: Erika Greenberg-Schneider
 Studio@620, St. Petersburg FL, 03/2014

63rd School of Art Faculty & Staff Exhibition, Group Show
 Dorothy Uber Bryan Gallery, BGSU, Bowling Green OH, 12/2013

Political Statements, Group Show, Blind Juried Exhibition
 Linus Galleries, Los Angeles CA, 11/2013

918 Letterpress Ephemera, Group Show, Jurors: Paul Moxon, Sarah Bryant, Scott Fisk
 Permanent Collection, Samford University AL, 10/2013

Black & White, Group Show, Juror: Chris Bennett
 Black Box Gallery, Portland OR, 10/2013

Blind Spot, Street Solo Show, Baltimore MD, 09/2013

Rock Paper Sizzle, Group Show, AIGA Toledo, Fundraising Event
 Secor Building, Toledo OH, 09/2013

Focal Point, Group Show, Juror: Alex Castro
 Maryland Federation of Art, Annapolis MD, 02/2013

Paradox, Group Show, Juror: Sandra Garcia
 ArtLink Gallery, Art Basel Week, Miami FL, 12/2012

Cave Art, Solo Show, Abandoned Amusement Park, Bowling Green OH, 12/2012

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62nd School of Art Faculty & Staff Exhibition, Group Show

Dorothy Uber Bryan Gallery, BGSU, Bowling Green OH, 12/2012

re:visit, Solo Show, Reviewed by Lennie Bennet, Columnist of the Tampa Bay Times

Studio@620, St. Petersburg FL, 10/2012

Wicked Games, Group Show, Juror: Lori Johns

C. Emerson Gallery, St. Petersburg FL, 08/2012

Feedback, Solo Show, Abandoned Factory, Baltimore MD, 05/2012

Corrugation Nation, Group Show, Juror: Martha Piscuskas

Waterfall Arts, Belfast ME, 04/2012

Northeastern Art + Design Faculty Exhibition, Group Show

Gallery 360, Boston MA, 01-03/2012

Illusion & Chemistry, Group Show, Juror: Christopher James

The Kiernan Gallery, Lexington VA, 12/2011

Some Bodies in a Mausoleum, Group Show, Juror: Eric Bresler

PhilaMOCA, Philadelphia PA, 11/2011

Body Language, Solo Show

Keystone Art & Cultural Center, Lancaster PA, 05/2011

Coming Home: A Group Printmaking Show, Juror: Tim Hoover

The InfanTREE, Lancaster PA, 04/2011

MFA Thesis Exhibition, Group Show

MICA Meyerhoff Gallery, Baltimore MD, 04/2011

Graphic Design MFA Group Exhibition, Group Show

MICA Rosenberg Gallery, Baltimore MD, 11/2010

MFA First Year Exhibition, Group Show

MICA Pinkard Gallery, Baltimore MD, 05/2010

Instant Messages, Group Show

Maryland Art Place, Baltimore MD, 12/2009

15 Spaces, Group Show, USFSP GD Senior Thesis

Salt Creek Artworks, St. Petersburg FL, 05/2009

PUBLICATIONS

The Block Party: A 20/20 Vision

Publisher: Popular Culture Review, Westphalia Press, Washington DC, 02/2018

Juried, Author

The Brandalist Campaign: An Activist Agenda to Engage the Multidisciplinary Design Student

Publisher: SECAC 73rd Annual Design Education Papers, Carrboro NC, 11/2017

Juried, Author: secacart.org/annual-conference-history

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Trailer Trashed

Publisher: Creative Quarterly 45, 3x3 Publishing, New York NY, 07/2017
 Juried, Professional Photography Winner, 2 published photos
cqjournal.com/winners/CQ45 and <https://shop.cqjournal.com/collections/latest-issues/products/creative-quarterly-issue-45?variant=34871236623>

Cards for Humanity

Publisher: AIGA, Design For Good Case Study, New York NY, 03/2017
 Juried, Author & Designer
aiga.org/cards-for-humanity

The Sit & Tell Project

AIGA Toledo + MTS Seating + The Arts Commission, Toledo OH, 09/2016
 Juried, Contributing Designer for Gina Scherzer's story on Strong Women
 Published: sitandtell.com/23
toledocitypaper.com/art/the-sit-tell-project-is-a-community-effort-involving-over-100-visual-artists-and-storytellers/

Orlando Strong

Publisher: AIGA Orlando, Love by Design Event, Orlando FL, 06/2016
 Produced: USFSP Silkscreen Print Shop
 Designer & Printer, Donated Edition of 25 Silkscreened Posters
orlando.aiga.org/event/love-by-design

CO-LAB: Collaborative Design Education

Publisher: UCDA 12th Annual Design Education Papers, Smyrna TN, 05/2016
 Juried, Author
ucda.com/media/files/files/2ae85b1a/UCDA_DES_2016_PROCEEDINGS.pdf

CO-LAB: Collaborative Design Survey

Publisher: BIS Publishers, Amsterdam NL, 06/2015
 Juried, Author & Designer, Edition of 3000 Books
 ISBN-13: 978-9063693732
bispublishers.com/co-lab-collaborative-design-survey.html
amazon.com/CO-LAB-Collaborative-Design-Survey/dp/9063693737/ref=asap_bc?ie=UTF8

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O-P-E-N: A Student-Run Publication Collecting Work From Students, Educators, And Practitioners of All Arts Disciplines

Publisher: 1st issue, Zoom Printing, Richmond VA, 08/2014

Virginia Commonwealth University (VCU), MFA Program in Design Publication

Juried, Contributing Artist: *re:form + undeus ex machina*

Sandboxing: Collaborative Environments in Design Education

Publisher: UCDA 10th Annual Design Education Papers, Smyrna TN, 05/2014

Juried, Author

ucda.com/media/files/files/46d3dc03/UCDA_DES_2014_PROCEEDINGS.pdf

TE@CH: Domesticating Technology in the Design Classroom

Publisher: UCDA 8th Annual Design Education Papers, Smyrna TN, 05/2012

Juried, Author

ucda.com/media/files/files/3629549a/UCDA_DES_2012_PROCEEDINGS.pdf

Graphic Design Thinking: Beyond Brainstorming

Publisher: Princeton Architectural Press, New York NY, 05/2011

Juried, Contributing Author & Designer: Take the Matter Outside, Making Letters, Regurgitation, How Designers Think (How Do You Get in the Mood?, How Do You Create Form?, How Do You Edit?)

ISBN-13: 978-1568989792

pappress.com/html/book.details.page.tpl?isbn=9781568989792

Haiti Disaster Relief

Publisher: The Haiti Poster Project

Produced: Dolphin Press & Print, Baltimore MD, 03/2011

Designer & Printer, Donated Edition of 25 Silkscreened Posters

thehaitiposterproject.com

Blockout: The Zine for Printslingers, Volumes 1-4

Produced: Dolphin Press & Print, Baltimore MD, 2010-2011

Author & Designer, Indie DIY Inspiration-Manual For Beginning Screenprinters

Self Published: Editions 1, 3, and 4 sold out on Etsy; Edition 2 still available on

lulu.com/shop/elizabeth-herrmann/blockout-the-zine-for-printslingers-edition-2/

paperback/product-11069823.html

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Puppets Pelham + Photo-Art-Graphy

Publisher: Creative Quarterly 13, 3x3 Publishing, New York NY, 12/2008
 Juried, Photography Winner for both the Magazine Cover and Photo Section
shop.cqjournal.com/products/creative-quarterly-issue-13?variant=249139784

HONORS + POSTS + REVIEWS

Creative Quarterly 45–46, Published Professional Photography Winner, 07/2017
cqjournal.com/gallery/gallery45-46/herrmann-elizabeth-45-0020
cqjournal.com/gallery/gallery45-46/herrmann-elizabeth-45-0021
 Invited to be a juror for AIGA Tampa Bay's *Command-X Command-V Collage Competition*, 03/2017 and 08/2017
tampabay.aiga.org/event/%e2%8c%098x-%e2%8c%098v-a-collage-competition
MICA Newsletter, Post by Brockett Horne on Cards for Humanity, 05/2017
 AIGA Endorsed and Published *Cards for Humanity*, 03/2017
 A Design For Good Case Study: aiga.org/cards-for-humanity
USFSP Scene and Heard, Post on Orlando Strong, 12/2016
MICA Newsletter Post by Brockett Horne on Orlando Strong, 12/2016
 Orlando Strong on view at the *Shenzhen Guan Shanyue Art Museum* for the
 2016 *Shenzhen International Poster Festival* and witnessed by China's Minister of
 Culture and Sport as well as other international judges, 12/2016
 Awarded Honorable Mention by *Mills Pond Gallery* Juror Lisa Elmaleh, 10/2016
MICA Books & Publications, Design Post on CO-LAB, 11/2015
mica.edu/News/Books_Publications_Created_by_Alumni_Faculty_Students
I Love Typography, Reviewed CO-LAB, 08/2015
ilovetypography.com/2015/08/07/this-month-in-typography-6
Temporary Services, Posted CO-LAB, 08/2015
temporarieservices.org/served/past-services/2015-2
Designer, Posted CO-LAB, designer.com/directory/detail/24984, 08/2015
A Better World By Design, Reviewed CO-LAB, betterworldxdesign.tumblr.com/post/95162536395/cracking-open-better-worlds-baby-book, 08/2015
Steve Lambert, Posted CO-LAB, visitsteve.com/?s=co-lab, 07/2015
Type Together, Posted CO-LAB, 07/2015
type-together.com/index.php?action=portal/viewContent&cntId_content=3315
MICA Newsletter, Post by Brockett Horne on Lord Mergenthaler, 06/2016
Page Magazine Germany, Review on CO-LAB, 06/2015
bispublishers.com/co-lab-collaborative-design-survey.html
Quipsologies, Review No. 55 on CO-LAB, underconsideration.com/quipsologies/archives/june_2015/arminvit_55.php, 06/2015

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Pop Revolution Gallery, Received Juror's Award for Heat Gun, 02/2015
Linus Galleries, ras+e Artist Interview Profile, linusgallery.com, 05/2014
Creative Quarterly 35, Photography Runner Up, 04/2014
shop.cqjournal.com/collections/magazines/products/creative-quarterly-issue-34-pre-order?variant=525146949
Blockout Zine Vol. 4 accepted into Samford University's Juried 918 Letterpress Ephemera Permanent Collection, Birmingham AL, 10/2013
library.samford.edu/about/exhibits/2013/letterpress.html
Thirty: 30 Creative Minds Under 30, Invited to deliver a lecture on Design Co-Lab mdartplace.org/programs/2013/01/25/thirty-30-creative-minds-under-30
 Maryland Art Place for the juried event, Baltimore MD, 09/2013
Art Taco, Review by Editor-in-Chief Luis Gottardi, 10/2012
art-taco.blogspot.com/2012/10/visit-and-reprint-elizabeth-herrmann.html
Tampa Bay Times, Review by Art Critic Lennie Bennett, 09/2012
tampabay.com/features/visualarts/free-art-exhibits-range-from-traditional-to-contemporary/1253392
Thinking Creatively Conference, Invited to deliver a lecture and workshop on Printmaking for Designers at Kean University, Robert Busch School of Design's juried event, Union NJ, thinking-creatively.org, 04/2012
Adobe Design Achievement Awards, Semifinalist, 08/2011
Creative Quarterly 19, Photography Runner Up, 06/2010
shop.cqjournal.com/collections/magazines/products/creative-quarterly-issue-19?variant=248718322
Creative Quarterly 13, Published Photography and Cover Winner, 12/2008
shop.cqjournal.com/collections/magazines/products/creative-quarterly-issue-13?variant=249139784
 Sigma Alpha Lambda + National Society of Collegiate Scholars, 11/2007-05/2009
 Florida Bright Futures Scholarship + USFSP Chancellor's List, 09/2005-05/2009
 USA Gymnastics Outstanding Senior Work Ethic Award, 05/2005
 USA Gymnastics Eastern National Champion, Vault and Bars, 05/2002

CONFERENCES + LECTURES + WORKSHOPS

FWPCA *Far West Popular Culture Association*, Las Vegas NV, 02/2018
 Juried Conference, *Paper + Lecture: The Block Party: A 20/20 Vision*
 SECAC 73rd *Annual Design Education Conference*, Columbus OH, 11/2017
 Juried Conference: *Microscopes and Megaphones, Paper + Lecture: The Brandalist Campaign: An Activist Agenda to Engage the Multidisciplinary Design Student*

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AIGA Tampa Bay Social Networking Event, St. Petersburg FL, 8/2017

Juror: Command–X Command–V, Collage Competition Second Edition

AIGA Tampa Bay Social Networking Event, St. Petersburg FL, 3/2017

Juror: Command–X Command–V, Collage Competition

UCDA 12th Annual Design Education Conference, Kean University, Union NJ, 05/2016

Juried Conference, *Paper+Lecture*: CO-LAB: Collaborative Design Education

USFSP Creative Writing Lecture Series, St. Petersburg FL, 11/2015

Curated by Heather Jones, *Lecture*: CO-LAB: Collaborative Design Survey

USFSP Visiting Artists Lecture Series, St. Petersburg FL, 02/2015

Guest to Erika Greenberg-Schneider's Intermediate Printmaking class

Workshop: Merging Digital and Physical Processes in Screenprinting

UCDA 10th Annual Design Education Conference, Madison WI, 05/2014

Juried Conference, *Paper+Lecture*: Sandboxing: Co-Lab Environments in Design Ed

MICA Visiting Artist Lecture Series, GD MFA Program, Baltimore MD, 09/2013

Guest to Ellen Lupton's Theory Seminar Course

Lecture: Thesis Pieces, Writing, and Installation

Maryland Art Place, *Thirty: 30 Creative Minds Under 30*, Baltimore MD, 09/2013

Juried Conference, *Lecture*: Design Collaboration

UCDA 8th Annual Design Education Conference, Virginia Tech, Blacksburg, VA 05/2012

Juried Conf., *Paper+Lecture*: TE@CH: Domesticating Tech in the Design Classroom

Kean University, *Robert Busch School of Design, Thinking Creatively*, Union NJ, 04/2012

Juried Conference, *Lecture + Workshop*: Printmaking for Designers

Moravian College, *Graphic & Interactive Design Program, Visiting Artists Lecture Series*,

Guest to Krista Steinke Finch's Photo Senior Seminar, Bethlehem PA, 04/2011

Lecture: Preparing for Graduate Art Programs

Linden Hall Boarding School, *Art Dept., Visiting Artists Lecture Series*, Lititz PA, 01/2011

Workshop: Alternative Printmaking

MICA Visiting Artists Lecture Series, GD BFA Program, Baltimore MD

Guest to AIGA MICA Student Chapter, *Workshop*: Alt Printmaking, 03/2011

MICA Visiting Artists Lecture Series, Printmaking Program, Baltimore MD

Guest to Quentin Moseley's Intermediate Silkscreen class, Dolphin Press & Print

Workshop: Digital+Tactile Screenprinting Processes, 10/2010

INTERVIEW LECTURES

Virginia Commonwealth (VCU), Final Candidate, GD Assist Prof, 04/2015

Pratt Institute, Final Candidate, Graduate ComD Full-Time Faculty, 04/2014

Portland State (PSU), Final Candidate, Assist Prof Design, Theory, Writing, 04/2014

University of Cincinnati (UC), Final Candidate, GD Assist Prof, 03/2013

Ohio University (OU), Final Candidate, GD Assist Prof, 03/2012

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TEACHING: UNIVERSITY OF SOUTH FLORIDA

USFSP, Dept. of Verbal & Visual Arts (VVA), St. Petersburg FL, 08/2012–present
Assistant Professor of Graphic Design, 3 x 2 course load, 08/2016–present
Full-Time Instructor of Graphic Design, 3 x 4 course load, 08/2013–07/2016
Visiting Assistant Professor of Graphic Design, 3 x 3 course load, 08/2012–07/2013

COURSES TAUGHT: USFSP

Typography I: Micro/macro understanding of letterforms and the visual hierarchy of text
The Making of Letters: Techniques for handcrafting letterforms + digitizing a typeface
Graphic Design I: Thematic immersion in diverse media and idea-first design
History of Graphic Design: Context promotes relevancy to contemporary issues
Multimedia Systems: Connections between mass mediums, tools, theory, process, tech
Media Workshop: Production: Formal skills + idea-eagerness + authorship put to the test
Intro to Computer-Based Design: Students' first introduction to MacOS and Adobe CS
Computer Graphics: Iterative image-making using digital tools and software
Digital Media II: Intermediate screen-based communication/interactive systems
Visual Design: Internet: When the web is dead, what comes next?
Senior Thesis: Investigation and exhibition on an original researchable design topic
Senior Portfolio: Prepare students professionally: identity, portfolio, application materials
Concepts & Practices I & II: Ideation skills that mold students into smart visual thinkers
Silkscreen: Designers learn color theory, reduced graphic form, multiples/production
Alt Photo: Cyanotype: Lo-fi, democratic lomography using collaged film
Undeus Ex Machina: Design Handbook: Critical theory + collaborative publication
Undeus Ex Machina: Linocut: Collaborative edition + cultural critique

SERVICE: USFSP PROGRAM IN GRAPHIC DESIGN

Program Coordinator, Graphic Design, 2017–present

Determine the schedule for Fall, Spring, and Summer semesters, oversee the development of studio facilities and equipment, and other recurring program service. Liaison to Dr. Lisa Starks, VVA Chair and execute tasks as requested

Chair, Type Club, 2017–present

Teach advanced typographic technology, and provide a platform for collecting and promoting the fonts generated by USFSP students

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Chair, Graphic Design Competitions Committee, 2016–present

Prepare and submit student work: AIGA Flux, ADDYS, CA, CQ competitions

Advisor, Portfolio Review Workshop, 2016–present

Assisted with reviewing graphic design pre-major students' artwork for consideration into their portfolio application, and lecture delivered to candidates on how to curate a visual portfolio

Chair, Search Committee for Instructor of Graphic Design, 2016–2017

Advertise position, review applications, coordinate interviews, train the new hire

Screen Printer, Visiting Artist Lecture & Workshop with Harry Pearce, 2016–2017

Assisted by pulling “typographic Pollock” screenprints in celebration of the event

Chair, Graphic Design Library, 2016–present

Research book list, seek funding, acquire and assemble collection

Juror, Graphic Design Portfolio Review Committee, 2013–present

Admit thirty students into the Graphic Design Program

Thesis Advisor & Event Stagehand, Senior Graphic Design Capstone, 2012–present

Mentor five students' graphic design thesis projects annually; assist with the printing/hanging production and curation of the show

Member, Graphic Design Curriculum Committee, 2012–present

Revise graphic design coursework for NASAD accreditation standards

Co-Chair, Graphic Design Print Studio Facilities, 2012–present

Clean and maintain the Digital Print Room, Darkroom, Silkscreen Shop, and Etching Press Lab; stock and inventory: order equipment and supplies

Professor, Independent Study, 2012–present

Work one-on-one with directed study students on coursework that relates to typography, lomography, or printmaking. These teaching assignments are uncompensated. Students: Taylor Gentle, Brittani Tramontana, Kimberly King, Jacob Boccio, Jennifer Holcomb, Patrick Henderson

Reference, 2012–present

Each semester, I write a handful of custom letters of recommendation for students and alums who are seeking employment, scholarships, or furthering their education at an MFA Program

Office Hours, 2012–present

Available to my students for 12+ office hours per week, which is significantly more than the required two hours

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SERVICE: USFSP DEPT. OF VISUAL + VERBAL ARTS

Coordinator, VVA Peer Review Committee, 2017–2018

Pair Graphic Design with English faculty, help manage annual teaching evaluations by updating the criteria and form

Co-Coordinator, VVA Brown Bag Event Committee, 2017–2018

Organize and advertise cross-discipline, lunch-time, faculty lectures in response to student requests

Co-Advisor, MLA (Masters of Liberal Arts) Graduate Program, 2016–2017

Advise Masters Degree Project. Student: Jacob Boccio

Member, VVA Shared Interests Group, 2012–present

Develop curricular crossover between the Design + Writing Programs

SERVICE: USFSP COLLEGE OF ARTS AND SCIENCES

GD Representative, Open House and Campus Tours, 2017–present

Promote the Program in Graphic Design and recruit students

Co-Chair, Student Travel Funding Committee, 2017–2018

Review student travel applications to decide merit and allocated funding amounts

GD Representative, Transfer Orientation, 2016–2017

Promote the Program in Graphic Design and recruit students

Juror, College of Arts & Sciences (CAS) Scholarship Committee, 2016–2017

Review USFSP student applications for financial merit awards

Advisor, USFSP Student Comic Book Club, 2016–present

Oversee budget, critique artwork, facilitate print production

Co-Advisor, CAS Honors Thesis Program, 2014–present

Assist and evaluate student projects. Students: Carmela Zabala, James Foster, Alejandra Torres

SERVICE: USFSP UNIVERSITY

Graphic Designer, USFSP Office of Sustainability, 2016–2017

Pro bono design work for Brian Pullen to develop a new logo, visual identity, and promotional material that syncs the various green clubs and initiatives

University Arts Consultant, The Arts Committee, 2009, 2012, 2018

Print, curate, and install student artwork for the student lounge, CAS, and Chancellor's offices

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STUDENT HONORS: USFSP

Andi Mejia

Regional Winner, Print Magazine, Winter 2017

Jennifer Holcomb

Merit Award, Poster: AIGA Blue Ridge Flux, 2017

Peter Sather

Merit Award, Poster: AIGA Blue Ridge Flux, 2017

Anna Lawn

Merit Award, Poster: AIGA Blue Ridge Flux, 2017

Former USFSP GD BFA Alum (2017) was accepted into The Master of Integrated Innovation for Products & Services Program at Carnegie Mellon (graduation 2018)

Student Gold, Point of Purchase: Local Addys, 2017

Student Silver, Television: Local Addys, 2017

Hampton Lamoureux

3 Merit Awards, Identity and Packaging: AIGA Blue Ridge Flux, 2017

Student Gold, Sales Promotion Packaging: Local Addys, 2017

Student Silver, Poster Design: Local Addys, 2017

Megan Sierra

Merit Award, Identity: AIGA Blue Ridge Flux, 2017

Student Gold, Publication Design: Local and District Addys, 2017

Danielle Sauvageau

Merit Award, Publication: AIGA Blue Ridge Flux, 2017

Christine Dorobiala

Merit Award, Identity: AIGA Blue Ridge Flux, 2017

Student Silver, Publication Design: Local Addys, 2017

Kim King & Erin Morgan

Student Silver, Publication Design: Local Addys, 2017

Rodrick Coleman & Sherrill Huelsman

Student Gold, Television: Local Addys, 2017

Student Silver, Television: District Addys, 2017

Rachel Gillespie

Student Gold, Book Design: Local and District Addys, 2017

Student Silver, Television: Local Addys, 2017

Matt Hennessey

Student Silver, Poster Design: Local Addys, 2017

Johnny Quaranto

Merit Award, Poster: AIGA Blue Ridge Flux, 2017

Student Silver, Logo Design: Local Addys, 2017

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Savannah Gibbs

Merit Award, Poster: AIGA Blue Ridge Flux, 2017

Alex Coury

Merit Award, Poster Design: AIGA Blue Ridge Flux, 2016

Annelise Sandberg

Merit Award, Poster Design: AIGA Blue Ridge Flux, 2016

Elio Marini

Student Gold, Sales Promotion Packaging: Local Addys, 2016

Student Gold, Cover Design: Local Addys, 2016

Merit Awards, Package Design: AIGA Blue Ridge Flux, 2015

Kara Pelley

Student Gold, Book Design: Local, District, and National Addys, 2016

Merit Award, Publication Design: AIGA Blue Ridge Flux, 2015

Mia Culbertson

Merit Award, Logo Design: AIGA Blue Ridge Flux, 2015

Merit Award, Package Design: AIGA Blue Ridge Flux, 2015

David Gonzalez

Student Gold, Integrated Campaign, Local Addys, 2015

Student Gold, Publication Design: Local, District, and National Addys, 2015

Merit Award, Publication Design: AIGA Blue Ridge Flux, 2014

Merit Award, Cover Design: AIGA Blue Ridge Flux, 2014

Olin Meusling

Merit Award, Publication Design: AIGA Blue Ridge Flux, 2014

Katie Lacker

Merit Award, Poster Design: AIGA Blue Ridge Flux, 2014

Alex Maldonado

Merit Awards, Package Design: AIGA Blue Ridge Flux, 2014

Brittany Tramontana

Published in HOW Magazine, 2015

Merit Award, Poster Design: AIGA Blue Ridge Flux, 2014

Andrea Pejack

Merit Awards, Poster Design: AIGA Blue Ridge Flux, 2014

Kenny Coil

Merit Awards, Package Design: AIGA Blue Ridge Flux, 2014

Stephanie Clark

Former USFSP GD BFA Alum (2013), completed her GD MFA at VCU in 2015

Mallory Moyer

Research Grant from The Awesome Foundation, Tampa Bay FL, 11/2012

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TEACHING: NORTHEASTERN UNIVERSITY

NEU, Boston MA, 08/2011–05/2012

Lecturer of Graphic Design, full-time faculty, 7x6 course load
(Co-Instructed all courses with Ryan Shelley)
Art + Design Department, *Chair*: Russell Pensyl

COURSES TAUGHT: NEU

Typography I & II: Building on letterform creation, text in mass, context, and media
Graphic Design I: Thematic intro to print/screen, multiples/time, substance over style
Time-Based Design: Baptism in time: video, motion, kinetic typography, animation
2D Foundation: Artist's boot camp; design is an umbrella beyond technology
Interactive Foundation: Basic interactive theory is more important than memorizing code

SERVICE: NEU

Advisor, NEU Arts Collaborative

Propose and schedule workshops promoting medium-crossover in the arts

Member, GD Curriculum Committee

Revise graphic design coursework for NASAD accreditation standards

TEACHING: GEORGETOWN UNIVERSITY

Corcoran School of the Arts & Design, Washington DC, 05–08/2011

Adjunct Instructor, Design Foundations, 1 course

Graphic Design Department, *Interim Chair*: Francheska Guerrero

Course Taught: *Digital Design I*: Formal intro to MacOS and Adobe CS

TEACHING: MARYLAND INSTITUTE COLLEGE OF ART

MICA, Baltimore MD, 08/2009–07/2011

Adjunct Instructor, Continuing Studies + *Graduate Teaching Intern*

Graphic Design, Printmaking, Foundations Departments, *Director*: Ellen Lupton

COURSES TAUGHT: MICA

Alt Design: Handmade: Alternative to silkscreen using cardboard forms for plates
Typography III: Original experimental lettering, advanced systems, breaking the rules
Print Survey: Collagraph & Color: Platemaking with found media + experimental color
Finding Baltimore: Community arts approach to self-discovery/environmental awareness