

### Solo Exhibitions and Installations

Sheldon Museum of Art, *Re-Picturing Nebraska: Viewer Responses*, solo installation of viewer-created collage cards archiving their views of Nebraska, 2014

Sheldon Museum of Art, *Sheldon Statewide: Picturing Nebraska* (Sheldon Museum of Art and Chadron, North Platte, McCook, Nebraska City, York, Falls City, Grand Island and Scottsbluff, Nebraska) 2013-2014

Kimmel Harding Nelson Center for the Arts, Nebraska City, Nebraska, 2012

Museum of Nebraska Art, Kearney, Nebraska, 2010

San Luis Obispo Art Center, San Luis Obispo, California, 2007

La MaMa ETC La Galleria, New York, New York, 2005

Robert Hillestad Textiles Gallery, University of Nebraska Lincoln, Nebraska, 2004

Interstate Firehouse Cultural Center, Portland, Oregon, 2004

Elmhurst Art Museum, Elmhurst, Illinois, 2002

Linfield College, McMinnville, Oregon, 2002

University of Minnesota, St Paul, Minnesota, 2000

Ohio State University, Mansfield, Ohio, 2000

Sierra Arts Center, Reno, Nevada, 2000

Alliance for the Arts, Fort Meyers, Florida, 2000

Ventura College, Ventura, California, 1999

The Art Gym, Marylhurst University, Portland, Oregon, 1999

University of the Pacific Art Center, Stockton, California, 1999

King County Arts Commission Gallery, Seattle, Washington, 1998

Fort Lewis College Art Gallery, Durango, Colorado, 1997

International Gallery of Contemporary Art, Minneapolis, Minnesota, 1997

University of Puget Sound, Tacoma, Washington, 1996

1004 Gallery, Port Townsend, Washington, 1996

Pima Community College, Center for the Arts, Tucson, Arizona, 1995

International Gallery of Contemporary Art, Anchorage, Alaska, 1995

University Art Museum, University of California, Santa Barbara, 1992

Visual Arts Center, Anchorage, Alaska, 1989

University of Alaska Art Gallery, Fairbanks, Alaska, 1989

## Selected Group Exhibitions

- Museum of Nebraska Art, *Nebraska Arts Council 2013 Visual Artist Fellowships*, Kearney, Nebraska, 2014 (Teliza Rodriguez, Curator)
- Eisentrager • Howard Gallery, University of Nebraska Lincoln, *Faculty Exhibition*, 2012
- Yeiser Art Center, Paducah, Kentucky *Fantastic Fibers*, 2011 (Second Place Award) (Freda Fairchild, Caryl Bryer Fallert and Judy Schwender, Jurors)
- Haydon Art Center, Lincoln, Nebraska, *Stitch*, 2010 (Jennifer Graham and Tina Koeppel, Curators)
- Eisentrager • Howard Gallery, University of Nebraska Lincoln, *Faculty Exhibition*, 2010
- Art Saint Louis, St. Louis, Missouri, *Fiber Focus*, 2009, (Alice Zrebiec, Curator)
- Museum of Nebraska Art, *Academia Invitational*, Kearney, Nebraska, 2009 (Teliza Rodriguez, Curator)
- Haydon Art Center, Lincoln, Nebraska, *Woman*, 2008 (Debra Johnson, Curator)
- Haydon Art Center, Lincoln, Nebraska, *Drawing the Line*, 2008 (Karen Kunc, Curator).
- Lux Art Center, *Fruits of Their Labor*, 2008 (Carlos Guerrero, Curator)
- Kentucky Museum of Art & Craft, Louisville, Kentucky, *LifeInsight*, 2006 (Gail Brown, Curator)
- Fuller Craft Museum, Brockton, Massachusetts, *The Edges of Grace: Provocative, Uncommon Craft*, 2006 (Gail Brown, Curator)
- Museum of Nebraska Art, Kearney, Nebraska, *Hanging By A Thread*, 2006 (Teliza Rodriguez, Curator)
- Wesleyan University, Lincoln, Nebraska, *The Art of Fine Craft*, 2005 (Anne Pagels, Curator)
- Haydon Art Center, Lincoln, Nebraska, *Raw Materials*, 2004 (Karen Kunc, Curator)
- Woman Made Gallery, Chicago, Illinois, *Women, Trauma and Visual Expression*, 2003 (Amy Stacey Curtis, Juror)
- Eisentrager • Howard Gallery, University of Nebraska Lincoln, *Inside the Box*, 2003
- Woman Made Gallery, Chicago, Illinois, *Photo Based*, 2002 (Barbara Crane, Juror)
- Cascade Aids Project, Portland, Oregon, *Art For Life*, 2002 (Thomas Bruner, Curator)
- Beyondwriting.com, *AutoMemoirs*, 2002 (Elayne Zaylis, Juror)
- Marylhurst University, The Art Gym, Portland, Oregon, *Grace*, 2001 (Sarah Ellen Taylor, Curator)
- Holter Museum of Art, Helena, Montana, *ANA 29*, 2000 (Lucy Lippard, Juror)
- Viridian Artists Inc, New York, New York, *Eleventh National Juried Exhibition*, 2000 (Charlotte Kotik, Curator, Brooklyn Museum of Art, Juror)
- Froelick Adelhart Gallery, Portland, Oregon, *intervals, frames and accelerations*, 2000 (Sarah Ellen Taylor, Curator)
- The Hunger Artist Gallery, Albuquerque, New Mexico, *What the Eye Can Touch*, 2000 (First Prize award) (Roberta Gossman, Juror)

**Selected Group Exhibitions, continued**

- Paris Gibson Square Museum of Art, Great Falls, Montana, Art Equinox 1999, *A Regional Survey of Contemporary Art* (Juror's Choice Award) (Greg Bell and Willem Volkersz, Jurors)
- The Society of Arts and Crafts, Boston, Massachusetts, *Social Fiber: Unraveling the Messages*, 1999 (Gail Brown, Curator)
- Mark Woolley Gallery, Portland, Oregon, *The Eternal Screen*, 1999 (Mark Woolley, Curator)
- University of Nebraska Lincoln, Robert Hillestad Textiles Gallery, *Material Explorations*, 1999 (Wendy Weiss, Curator)
- Sheldon Memorial Art Gallery, University of Nebraska Lincoln, *Studio Faculty Biennial*, 1999 (Dan Seidell, Curator)
- Gallery 9, Lincoln, Nebraska, *1999 Juried Competition* (Judith Cherry, Juror)
- California State Polytechnic University, Pomona, California, *The Fragmented Body: Violence or Identity?* 1998 (Patrick Merrill and Debra Winters, Curators)
- Cornish College of the Arts, Seattle, Washington, *Crossing the Boundary*, 1998 (Susan Olds, Curator)
- Newport Visual Arts Center, Newport, Oregon, *Human Form*, 1998 (Henry Sayre, Juror)
- Northern Illinois University Museum, Chicago, Illinois, *Substance: A Corporeal Examination*, 1998 (Julie Anne Charmelo, Curator)
- Artist Trust and A Woman's Gallery, *In Celebration of Women: Artist Trust Award Retrospective*, Seattle, Washington, 1998 (Artist Trust and Janet Laurel, Curators)
- The Luggage Store Gallery, 509 Cultural Center, San Francisco, California, *6th Annual Juried Luggage Show: Psychic, Spiritual, Physical and/or Emotional Baggage*, 1998 (Eungie Joo, Laurie Lazar, Fred Wilson and Enrique Chagaya, Jurors)
- The Space, Minneapolis, Minnesota, *Erotica*, 1997
- Bellevue Art Museum, Bellevue, Washington, *Pacific Northwest Annual*, 1996 (Michael Crane, Juror)
- Kirkland Arts Center, Kirkland, Washington, *The Flexible Line*, 1996 (Rachel Brumer and Cherry Partee, Curators)
- Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, *Bags and Baggage*, 1996
- Downey Museum, Downey, California, *Fiber Now*, 1996 (Scott Ward, Curator)
- Textile Arts Centre, Chicago, Illinois, *TEXTile*, 1996 (Gina Alicea, Curator)
- Foothills Art Center, *North American Sculpture Exhibition*, Golden, Colorado, 1995 (Peter Shelton, Juror)
- Paper/Fiber XVIII*, Iowa City, Iowa, 1995 (Marna Goldstein Brauner, Juror)
- Alaska State Museum, Juneau, Alaska, Kenai Arts Center, Kenai, Alaska, and the International Gallery of Contemporary Art, Anchorage, Alaska, *Gray Matter*, 1995 (Ken Gray, Curator)
- Paper/Fiber XVII*, Iowa City, Iowa, 1994 (Karen Stahleker, Juror)

### **Selected Group Exhibitions, continued**

- 1004 Gallery, Port Townsend, Washington, 1994 Invitational
- Florida State University and the University of Alaska, Anchorage, Alaska, *The Future of the Book of the Future*, 1994 (Sean Licka, Curator)
- Bellevue Art Museum, Bellevue, Washington, *Pacific Northwest Annual*, 1993 (Buzz Spector, Juror)
- Tacoma Art Museum, Tacoma, Washington, *About Face*, 1993 (Galen Hansen, Juror)
- Boise State University, Boise, Idaho, *National Small Painting and Small Sculpture Exhibition*, 1993
- University of Alaska, Anchorage, Alaska, *Victims*, 1993
- International Gallery of Contemporary Art, Anchorage, Alaska, *New Space/New Work*, 1993 (Jeffrey Patrick, Curator)
- University of California, Santa Barbara, College of Creative Studies, *The Book as Portable Sculpture III*, 1992
- University of Hawaii at Manoa Art Gallery, Honolulu, Hawaii, *The Fourth International Shoebox Sculpture Exhibition*, 1991
- Visual Arts Center, Anchorage, Alaska, *Women at Work*, 1989 (Karen Stahleker, Curator)
- University of Alaska, Anchorage, Alaska, *No Big Heads*, 1989
- Visual Arts Center, Anchorage, Alaska, *Sky Art*, 1989
- Anchorage Museum of History and Art, Anchorage, Alaska, *Public Space/Public Architecture*, 1988
- Visual Arts Center, Anchorage, Alaska, *Sky Art*, 1988
- University of Alaska, Anchorage, Alaska, *No Big Heads*, 1988
- Visual Arts Center, Anchorage, Alaska, *Choice*, 1988 (David Felker, Juror)
- University of Alaska, Anchorage, Alaska, *Prisoners of Conscience*, 1987
- International Gallery of Contemporary Art, Anchorage, Alaska, *Out of Order*, 1987
- Anchorage Museum of History and Art, *All Alaska Juried Art Exhibition*, 1986

### **Selected Performances and Collaborations**

- La MaMa ETC, *SKINS*, multimedia theatrical production, written by Elizabeth Ingraham, directed by Kathryn Moller, original music composed and performed by Yukio Tsuji, 2005
- Bowery Poetry Club, New York, New York, *Threads*, 2005 (Bob Holman, Curator)
- Fort Lewis College Theatre, Durango, Colorado, *Skins*, main stage theatrical production written by Elizabeth Ingraham, directed by Kathryn Moller, performed by the College ensemble theatre group, 2004
- University of California, Santa Barbara, College of Creative Studies, *Filed Fragments*, installation and performance with Brenda Dodson, 1992

### **Selected Performances and Collaborations, continued**

American Institute of Architects, Alaska Chapter, Anchorage, Alaska, *A Park for Raven's Dance*, artist-architect collaborative design charrette with James Wines, SITE, 1988

Visual Arts Center, Anchorage, Alaska, *Rites of Spring*, performance with Ken Gray, Jan Nunn, Jeff Patrick, Linda Powell and Tom Stewart, 1987

### **Articles by Elizabeth Ingraham**

"Viewpoint: Improving Learning and Achievement in Introductory Computer Science through Computational Creativity" (with Leen-Kiat Soh, Duane Shell, Steve Ramsay and Brian Moore) accepted to Communications of the ACM; accepted for publication 2014.

"Changes in Student Goal Orientation across the Semester in Undergraduate Computer Science Courses" (with Melissa Patterson Hazley, Duane Shell, Leen-Kiat Soh, L. D. Miller, and Vlad Chiriacescu); accepted for publication to Frontiers in Education, 2014.

"Improving Learning of Computational Thinking Using Computational Creativity Exercises in a College CS1 Computer Science Course for Engineers" (with Duane Shell, Melissa Patterson Hazley, Leen-Kiat Soh, L. D. Miller, and Vlad Chiriacescu); accepted for publication to Frontiers in Education, 2014.

"Integrating Computational and Creative Thinking to Improve Learning and Performance in CS1" (with LD Miller, Leen-Kiat Soh, Vlad. Chiriacescu, Duane Shell and Melissa Patterson Hazley), Proceedings of the 45th ACM Technical Symposium on Computer Science Education (SIGCSE'2014), March 5-8, Atlanta, GA, pp. 475-480, 2014

"Association of Students' Creativity, Motivation, and Self-Regulation with Learning and Achievement in College Computer Science Courses" (with Duane F. Shell, Melissa Patterson Hazley, Leen-Kiat Soh and Stephen Ramsay), Proceedings of the Frontiers in Education Conference (FIE'2013), Oklahoma City, OK, October 23-26, pp.1637-1643, 2013

"Improving Learning of Computational Thinking Using Creative Thinking Exercises in College CS-1 Computer Science Courses" (with Leen-Kiat Soh, Duane F. Shell, Stephen Ramsay, Lee Miller, Melissa Patterson Hazley and Vlad Chiriacescu), Proceedings of the Frontiers in Education Conference (FIE'2013), Oklahoma City, OK, October 23-26, pp.1426-1432, 2013

"Stitching as Knowing: Mapping Nebraska with Textiles and Thread," UNL Digital Commons, 2012

"Mapping Textile Space: Stitched and Woven Terrains," UNL Digital Commons, 2010

"Solace and Subversion: Ken Gray Re-Collected," Exhibition Catalogue for Communication Engineer: A Ken Gray Retrospective, Anchorage Museum of History and Art, 2006

"Intimacy: Comfort and Regret," Atopia Journal, March 2006

## Education

University of California, Santa Barbara, MFA Sculpture, 1992

University of Alaska, Anchorage, Alaska, Courses in Printmaking, Design and Sculpture, 1985-1989

Harvard University Graduate School of Design, Career Discovery Program in Architecture, 1983

University of Denver, JD Law, 1973

University of Colorado, BA Art History, 1969

Wellesley College, 1965-1968

## Selected Honors and Awards

National Science Foundation, *IUSE: Design, Development, and Implementation Projects: Computational Creativity To Improve CS Education for CS and non-CS Undergraduates*, Co-PI with Co-PI with Leen-Kiat Soh (PI) and Brian Moore, Stephen Ramsay and Duane Shell (Co-PIs), 2014

Nebraska Arts Council Individual Artist Fellowships, *Distinguished Artist Award*, 2013

Hixson-Lied College of Fine & Performing Arts, University of Nebraska Lincoln, Senior Faculty Achievement Award in Research and Creative Activity, 2013

Hixson Lied Foundation, Creative Research Grant, *Mapping Nebraska Statewide*, 2013

Pathway to Interdisciplinary Research Centers Program Grant, University of Nebraska Lincoln, *Center for Computational Creativity at UNL*, Co-PI with Leen-Kiat Soh (PI) and Brian Moore, Stephen Ramsay and Duane Shell (Co-PIs), 2012

National Science Foundation Transforming Undergraduate Education in Science, Technology, Engineering and Mathematics, *Integrated Computational and Creative Thinking (IC2Think)*, Co-PI with Leen-Kiat Soh (PI) and Stephen Ramsay and Duane Shell (Co-PIs), 2011

Fellow, Center for Great Plains Studies, Lincoln, Nebraska, 2011

Yeiser Art Center, Paducah, Kentucky *Fantastic Fibers*, Second Place Award, 2011

Arts & Humanities Research Enhancement Grant, University of Nebraska Lincoln, *Mapping Nebraska Phase 2*, 2010

Hixson Lied Foundation, Creative Research Grant, *Mapping Nebraska Phase 2*, 2010

Research Council Grant, University of Nebraska Lincoln, *Mapping Nebraska*, 2008

Annis Chaikin Sorensen Award for Distinguished Teaching in the Humanities, 2007

Institute of Teaching & Learning Initiative, University of Nebraska Lincoln, *Teaching Fellow Award, Creativity 101*, 2006

La MaMa ETC, *SKINS Theatre Project Grant*, 2005

**Selected Honors and Awards, continued**

Grants in support of SKINS La MaMa ETC theatrical production, 2004 (jointly with Kathryn Moller, Director)

Fort Lewis College Foundation Grant  
Levinson Foundation Grant  
Gay & Lesbian Fund Grant  
Ballantine Foundation Grant  
City of Durango Grant  
Durango Arts Center Grant  
Fort Lewis College Theatre Department  
Community Foundation Serving SW Colorado Grant

Thatcher Hoffman Smith Prize for Creativity, *The Skins Series*, 2003

Layman Trust Grant, *The Skins Series: Fabrications, Translations and Transformations*, 2003

Hixson-Lied Foundation, Creative Research Grant, *Digital Skins*, 2003

Research Council Grant, University of Nebraska Lincoln, *The Crack at the Bottom of the World*, 2002

Nebraska Arts Council, *Distinguished Achievement Award*, 2001

University of Nebraska Lincoln, *Humanities Center Fellow*, 2001

Research Council Grant, University of Nebraska Lincoln, *Sensing Antarctica*, 2001

Research Council Grant, University of Nebraska Lincoln, *The Bone Project*, 2000

The Hunger Artist Gallery, Albuquerque, New Mexico, *First Place Award*, What the Eye Can Touch, 2000

Paris Gibson Square Museum, Great Falls, Montana, *Juror's Choice Award* for Sculpture, Art Equinox, 1999

Gallery 9, Lincoln, Nebraska, *Juror's Award of Merit*, Biennial Juried Competition, 1999

*Villa Montalvo Residency*, Visual Arts, 1998

*Bertha MacMillan Biennial Fellowship*, Visual Arts, 1998

King County Arts Commission, *Exhibition Award*, 1998

*Artist Trust Gap Award*, Visual Arts, 1997

*Visiting Artist Print Project Residency*, Fort Lewis College, 1997

Mulberry Press Poetry Contest, *Honorable Mention*, The Sea of Cortez, 1994

Boise State University, Boise, Idaho, *National Small Painting and Small Sculpture Exhibition*, Honorable Mention, 1993

University of California, Santa Barbara, *Regents Prize*, Visual Arts, 1992

University of California, Santa Barbara, *Abrams Prize*, Visual Arts, 1991 and 1992

University of California, Santa Barbara, *Regents Special Fellowship in Visual Arts and Graduate Teaching Fellowship*, 1990-1992

### **Selected Honors and Awards, continued**

University of California, Santa Barbara, *Institute of Interdisciplinary Humanities Fellowship*, 1990

Visual Arts Center, Anchorage, Alaska, *Center Artist*, 1989-1990

University of Denver, *Order of St. Ives and Law Journal*, 1971-1973

Wellesley College, *Pendleton Scholar and Wellesley College Scholar*, 1965-1968

### **Presentations, Workshops and Readings**

Nebraska Arts Teachers Association, Retreat into Art Naturally Fall Conference, workshops on stenciling fabric using botanical forms, 2014

Picturing Nebraska, collage workshops for local community members to express their views of Nebraska (Grand Island, McCook, Falls City, Scottsbluff and Wayne, Nebraska) 2013 - 2014

International Quilt Study Center and Museum, "Stitching as Knowing: Mapping Nebraska with Textiles and Thread" (in conjunction with SAQA Showcase: Studio Art Quilts Invitational), Lincoln, Nebraska, 2012

OLLI Studio Tours IV, "Touching, Tracing and Translating," Lincoln, Nebraska, 2011

Lexington High School, Lexington, Nebraska, "The Transformation of Silence into Language and Action," Artist in Residence, 2011

Textile Society of America 11<sup>th</sup> Biennial Symposium, *From Plains Space to Cyber Space*, Lincoln, Nebraska, "Mapping Textile Space: Stitched and Woven Terrains," 2010

Haydon Gallery, Lincoln, Nebraska, "Constructing a Sense of Place," 2010

University of Nebraska Lincoln, Digital Arts Initiative, "Technology and the Landscape," 2010

Nebraska Summer Research Program, University of Nebraska Lincoln, "Developing Creativity: Using Right-Brained Thinking to Compete and Excel in a Left-Brained World," 2010

Museum of Nebraska Art, Kearney, Nebraska, "Assembling a Creativity Toolkit," 2010

Museum of Nebraska Art, Kearney, Nebraska, "Flexible Thinking: Stitching as Inquiry," 2010

Haydon Gallery, Lincoln, Nebraska, "Woman," 2008

Museum of Nebraska Art, Kearney, Nebraska, "Hanging by a Thread," 2006

Bowery Poetry Club, New York, New York, "Threads," 2005

Fort Lewis College, Durango, Colorado, "Useable Truth: Using Research in Creative Work," 2004

Fort Lewis College, Durango, Colorado, "The Courage to Speak and the Compassion to Hear," 2004

University of Nebraska Lincoln, Robert Hillestad Textiles Gallery, "Information, Memory and Desire," 2004

University of Oklahoma, "Conversations on Creativity," 2003

Elmhurst Art Museum, Elmhurst, Illinois, "From Duty to Desire: the Skins Series," 2002

Linfield College, McMinnville, Oregon, "The Artist as Investigator," 2002



**Presentations, Workshops and Readings, continued**

- Penn State University, State College, Pennsylvania, "Material Thinking," 2001
- University of Minnesota, St Paul, Minnesota, "Assumptions," 2000
- International Conference of Fine Arts Deans, Global Arts 2000, Auckland, New Zealand,  
"Visual Literacy," 1999
- Marylhurst University, Portland, Oregon, "Accommodations," 1999
- San Jose State University, San Jose, California, "The Bone Project," 1998
- Fort Lewis College, Durango, Colorado, 'Visiting Artist,' 1997 (Lectures in Women's Studies,  
Creative Writing, Printmaking, Drawing, Dance and Theater )
- Cornish College of the Arts, Seattle, Washington, "A Woman Looking for a Woman," 1996
- North Seattle Community College, Seattle, Washington, "Northwest Contemporary Women  
Artists," 1996
- University of Puget Sound, Tacoma, Washington, "Second Skins," 1996
- Contemporary Quilt Association, Seattle, Washington, "Social Fabric," 1996
- 1004 Gallery, Port Townsend, Washington, "Body Memories," 1996
- Pima Community College, Tucson, Arizona, and Tucson Visiting Artist Consortium,  
"Desire and Other Fabrications," 1995
- Fremont Fine Arts Foundry, Seattle, Washington, "Needlepointing a Woman from the Inside  
Out," 1995
- The Women's Center, Port Townsend, Washington, "Domesticity and Other Subversions,"  
1995
- International Gallery, Anchorage, Alaska, "A Woman Out of Time," 1995
- Flight of the Mind, Poetry Program, Eugene, Oregon, "Danger," 1995
- The Center for Integration, Port Townsend, Washington, "The Courage to Create," Lecture  
Series, 1994
- Flight of the Mind, Poetry Program, Eugene, Oregon, "A Woman in the Shape of a Potato,"  
1994
- Western Washington University, Fairhaven College, Bellingham, Washington, "Speech, Self  
and Social Action," 1993
- University of California, Santa Barbara Women's Center, "From the Edge to the Center,"  
lecture series, 1991-1992
- University of California, Santa Barbara, Interdisciplinary Humanities Center, "We Work in the  
Dark: the Artist as Investigator," 1990
- Visual Arts Center, "The Time Museum," 1989

## Teaching

University of Nebraska Lincoln, 1998-present

Associate Professor, Art and Art History

Graduate Chair, 2011-present

*Creativity 101* (General Education course in Creative Thinking for STEM and Business majors)

*Creating with the iPad*, interdisciplinary course in creative thinking and design

*Visual Literacy* (Interdisciplinary Art, Architecture, Interior Design and Textiles Foundation Design Program); Designated Program of Excellence; Coordinator, Visual Literacy Program, 1999-2000

Nebraska Methodist College, Omaha, Nebraska, Adjunct faculty 2013-present

*Individual and Group Creativity* (creative thinking course for Master's Program in Healthcare Administration)

Annis Chaikin Sorensen Award for Distinguished Teaching in the Humanities, 2007

Initiative for Teaching & Learning Excellence, *Teaching Fellow Award, Creativity 101*, 2006

UCARE Undergraduate Research Assistant Awards, 2002-2012

Advanced Peer Review of Teaching Project, 2005-2009; "Speculative Drawing & Design/ Creativity 101," Highlighted in *Inquiry into the Classroom: A Practical Guide for the Scholarship of Teaching and Learning*, by Paul Savory, Amy Goodburn, and Amy Burnett Nelson. Boston: Anker Publishing, 2007; Inquiry Portfolio at <http://www.courseportfolio.com>, 2006

Peer Review of Teaching Project, 2001, 2002

Fort Lewis College, Durango, Colorado, Visiting Artist, 2004; Seminar Leader and Lecturer, *SKINS, Honors 220/420* (Cross Listed in Theatre and Women's Studies) Fall, 2004

University of California, Santa Barbara, Beginning Sculpture and Beginning Drawing, 1990-92

## Other Professional Experience

Fort Lewis College, Durango, Colorado, Visiting Artist, (Lectures in Women's Studies, Creative Writing, Printmaking, Drawing, Dance and Theater), 1997

Fremont Fine Arts Foundry and Gallery 154, Seattle, Washington, 1995-1996, Executive Director

Fremont Art Walk, Seattle, Washington, 1995-1996, Organizer and Executive Committee Member

Ann Hamilton, Santa Barbara, California, 1990-1991, Studio Assistant

Visual Arts Center, Anchorage, Alaska, 1989-1990, Board Member and Artists' Representative to the Board of Directors

International Gallery of Contemporary Art, Anchorage, Alaska, 1989-1990, Board Member

Bristol Bay Native Corporation, Anchorage, Alaska, 1984-1990, Vice President and General Counsel

## Articles and Reviews

- "Ingraham seeks sense of place with 'Mapping Nebraska,'" Kathe Anderson, Arts at UNL, April, 2013, <http://newsroom.unl.edu/announce/artsatunl/2088/11684>
- KearneyHub, "Cloth skins resemble persona to fiber artist Ingraham," Rick Brown, January 14, 2010
- "Nebraska Now: Elizabeth Ingraham, Fiber," Teliza V. Rodriguez, Curator, 2010  
<http://monet.unk.edu/mona/exhibit/316.html>
- Fuller Craft Museum, Brockton, Massachusetts, "The Edges of Grace: Provocative and Uncommon Craft," exhibition catalogue, essay by Gail Brown, Curator, 2006
- Kentucky Museum of Art & Craft, "Life InSight: The Human Experience," exhibition catalogue, introduction by Brion Clinkingbeard, Curator; essay by Gail Brown, Guest Curator, 2006
- Providence Journal, Providence, Massachusetts, "Crafted to provoke: Hot-button issues explode at two exhibits," Bill Van Siclen, March 23, 2006
- The Standard Times, New Bedford, Massachusetts, "The Edges of Grace showcases provocative craft at Fuller museum," David B. Boyce, March 16, 2006
- The Courier Journal, Louisville, Kentucky, "Artists Delve into Human Experience," Diane Hellenman, July 2, 2006
- Daily Nebraskan, "Exhibit lets students glimpse professors' outside-of-class art," Astrid Munn, January 23, 2006
- Offoffonline.com, "Beauty is Skin Deep," Adrienne Cea, March 6, 2005 (Pick of the Week)  
<http://www.offoffonline.com/archives.php?id=340>
- Vimeo, "Skins Anatomy: The Making of a Scene," Kurt Lancaster, 2004. <http://vimeo.com/7138722>
- Coloradoan, "Texture and Poetry in Motion," Leanne Goebel, December, 2004
- Durango Herald, "Hybrid Art," Judith Reynolds, November 9, 2004
- Independent, "New York asks student to show their Skins," Sarah B. Fletcher, Fort Lewis College, Durango, Colorado, November 5, 2004
- Colorado Arts Perspective, "New York Digs SKINS out of the Desert," Leanne Goebel, Summer 2004
- Daily Nebraskan, "Comfortable in her own skin," Nancy Pettito, September 19, 2003
- News Register, McMinnville, Oregon, "Deeper than skin," Paul Daquilantes, February 28, 2002
- Artweek, "'intervals, frames and accelerations' at Froelick Adelhart Gallery," Lois Allan, September, 2000
- Albuquerque Journal, "Fiber arts exhibition features solid craftsmanship," Wesley Pulkka, July 30, 2000
- Willamette Weekly, "Snowglobe Invitational: intervals, frames and accelerations," Lisa Lambert, June 28, 2000
- Portland Mercury, "Intervals, Frames, and Accelerations at Froelick Adelhart Gallery," Karrin Ellertson, June 8, 2000
- The Oregonian, "First Thursday: Critic's picks," June 1, 2000

**Articles and Reviews, continued**

- Fiber Arts, "Social Fiber: Inventive Beyond Expectations," Patricia Harris and David Lyon, January/February 2000
- LA Times, "Critic's Confession," Josef Woodard, January 2, 2000
- LA Times, "Shell Game: Hollow female sculptures inspire strong reaction in Ventura show," Josef Woodard, December 5, 1999
- Art New England, "Society of Arts and Crafts/Boston, Social Fiber: Unraveling the Messages," Marty Carlock, October/November, 1999
- Boston Globe, "'Social Fiber' offers tactile messages," Christine Temin, July 21, 1999
- Boston Herald, "Exhibit captures fabric of life," Joanne Silver, July 16, 1999
- Oregonian, Portland, Oregon, "Fitting room, please," D. K. Row, February 5, 1999
- Oregonian, Portland, Oregon, "Hair-raising stuff," D. K. Row, January 8, 1999
- Scarlet, University of Nebraska Lincoln, "UNL Studio Faculty Biennial Exhibition," January 16, 1999
- Press-Enterprise, Pomona, California, "Bodies of expression," Devorah L. Knaff, November 15, 1998
- Orange County Register, California, "Artists seek wholeness in divided lives," Daniella Walsh, November 15, 1998
- Poly Post, Pomona, California, "Fragmented Bodies Unite for University Art Exhibit," Rudy Garcia, November 3, 1998
- News Times, Newport, Oregon, "Human Form exhibition opens today at VAC," and "Exhibit juror discusses selection procedure," June 5, 1998
- Seattle Times, "Skins Takes a Look at the Art Surrounding Us," Joe Heim, April 23, 1998
- Chicago Sun Times, "Substance: A Corporeal Examination," Margaret Hawkins, February 6, 1998
- Durango Herald, Durango, Colorado, "Skins Opens FLC Theater Season," Charlie Langdon, October 16, 1997
- San Juan Mountain Register, Silverton, Colorado, "The Devil is in the Details," Gilbert Brown, October 11, 1997
- Fort Lewis College Independent, Durango, Colorado "Let Your Fingers Do the Walking," Trinity Sipma, October 3, 1997
- New Art Examiner, "TEXT-ile," April, 1996 and September, 1996
- Port Townsend Jefferson County Leader, Port Townsend, Washington, "In Search of Feminine Skin and Bone," Ann Katzenbach, March 6, 1996
- FiberArts, "Paper/Fiber XVIII," Mark Towner, November/December, 1995
- Tucson Weekly, "Triple Play," Margaret Regan, October 19, 1995
- Seattle Times, "Time & Again," Ferdinand de Leon, October 15, 1995
- Anchorage Daily News, "Southern Exposure: Ex-Anchorage artists have mixed emotions about their moves," Mike Dunham, March 24, 1995
- Anchorage Daily News, "Ingraham show fascinates," Jan Ingram, March 24, 1995

### Articles and Reviews, continued

- Anchorage Daily News, "Gray Ghost," Mike Dunham, January 29, 1995
- Port Townsend Jefferson County Leader, "Work from a growing art community at 1004," Ann Katzenbach, June 15, 1994
- Port Townsend Jefferson County Leader, "Artistic lives blaze like comets," Ann Katzenbach, February 16, 1994
- Seattle Post-Intelligencer, "Annual Bellevue Art Museum show reveals exceptional new voices," Regina Hackett, July 24, 1993
- Reflex, "Not Necessarily About Face," May/June 1993
- Reflex, "The National Small Painting and Small Sculpture Exhibit at Boise State University Art Gallery," May/June 1993
- Tacoma Morning News Tribune, "About Face," Jean Muiser, April 18, 1993
- Seattle Weekly, "The portrait gets a face-life," Laura Funkhouser, April 7, 1993
- Anchorage Daily News, "Victims," Jan Ingram, February 28, 1993
- Santa Barbara News-Press, "Scene," Joan Crowder, May 1, 1992
- Anchorage Daily News, "Art Exhibit Devoted to Alaska Women," Nancy Jordan, August 13, 1989
- Reflex, "Art At the End of the Pipeline," Ron Glowen, November/December, 1989
- Artweek, "Abstract and Concrete Concerns," Ron Glowen, May 27, 1989
- Anchorage Times, "Ingraham at VAC," May 21, 1989
- Anchorage Daily News, "Sculptural installations invite viewer interaction," Jan Ingram, May 21, 1989

### Catalogues and Monographs

- Sheldon Museum of Art, Lincoln, Nebraska, "Picturing Nebraska," exhibition catalogue; essay by Sarah Feit, Assistant Curator of Education, 2013
- Kentucky Museum of Art and Craft, Louisville, Kentucky, "Life InSight: The Human Experience," exhibition catalogue; essay by Gail Brown, Guest Curator, 2006
- Paris Gibson Square Museum of Art, Great Falls, Montana, "1999 Art Equinox: A Regional Survey of Contemporary Art," exhibition catalogue; Juror's Statements by Greg Bell and Willem Volkersz, 1999
- California State Polytechnic University, Pomona, California, "Fragmented Bodies: Violence or Identity?" exhibition catalogue; essay by Patrick Merrill and Debra R. Winters, 1998
- Northern Illinois University Museum, Chicago, Illinois, "Substance: A Corporeal Examination," monograph by Julie Anne Charmelo, 1998
- Newport Visual Arts Center, "Human Form," exhibition catalogue; juror's statement by Henry Sayre, 1998
- King Country Arts Commission Gallery, "Skins," monograph by Helen Lessick, 1998

### **Catalogues and Monographs, continued**

Alaska State Museum, Kenai Fine Arts Center and the International Gallery of Contemporary Art, "Gray Matter," exhibition catalogue; essay by Thomas Harrison, 1995

Foothills Art Center, "North American Sculpture Exhibition 1995," exhibition catalogue, 1995

Florida State University and the University of Alaska, Anchorage, "The Future of the Book of the Future," exhibition catalogue, 1994

Boise State University, "National Small Painting and Small Sculpture Exhibition," exhibition catalogue, 1993

University of Hawaii at Manoa, Honolulu, Hawaii, "The Fourth International Shoebox Sculpture Exhibition," exhibition catalogue, 1991

Anchorage Museum of History and Art, Anchorage, Alaska, "All Alaska Juried Art Exhibition," exhibition catalogue, 1986

### **Collections**

Portland Art Museum, Gilkey Print Center

Fort Lewis College, Durango, Colorado

Private Collections in Alaska, California, Colorado, Nebraska, Oregon and Washington

### **Artist's Websites**

<http://www.mappingnebraska.com>

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