

ShanePrine

124 South Las Hurdes #1A • Saint George, Utah 84770

shaneprine@gmail.com • www.shaneprine.com • 435.862.5598 Mobile • 435.652.7979 Office

Education

M.F.A., Photography and Drawing Washington State University Teaching assistantship (2005–2006)	2004–2006 Pullman, WA Completed May 2006
M.A. Candidate, Clinical Psychology Middle Tennessee State University Research assistantship (1995–1996)	1993–1996 Murfreesboro, TN
B.A., Art Valdosta State University	June 1991 Valdosta, GA
Art/Psychology Major Lipscomb University	1986–1988 Nashville, TN
Photography Major Savannah College Of Art & Design	1985–1986 Savannah, GA

Fellowships, Appointments, Professional Service, Awards

- Current Member of *Society for Photographic Education (SPE)*, *The Aperture Foundation*, *American Institute of Graphic Arts (AIGA)*, and *The College Art Association (CAA)*
- Member, *Saint George Public Art Committee*, Mayoral appointment 2009–present
- Chair, *B.S. Graphic Design Development Committee*, Dixie State College of Utah 2008–present
- Member, *Saint George Arts Commission*, Mayoral appointment 2008–present
- Member, *Faculty Senate Executive Committee*, Dixie State College of Utah 2008–present
- Member, *Marketing Committee* and *Web Committee*, Dixie State College of Utah 2006–present
- Chair, *B.F.A. Art and Design Development Committee*, Dixie State College of Utah 2006–2009
- Juror, *Tuacahn Performing Arts High School Fine Art Competition*, St. George, Utah 2008, 2009
- Interviewer, *Library Technologist Selection Committee*, Dixie State College of Utah 2008
- Interviewer, *Mass Communications Faculty Selection Committee*, Dixie State College 2007
- Interviewer, *Human Communications Faculty Selection Committee*, Dixie State College 2007
- *John Ludwig Endowed Graduate Fellowship in Fine Arts*, Washington State Univ. 2005–2006
- *Annual O'more College of Design Provost Award*, “in honor and recognition of exceptional performance within the fields of academics and leadership” 2004
- Secretary, Government Relations Committee, Nashville Area Chamber of Commerce 1996–2002
- Graduate Research Assistant, Neuropsychology program, TN Rehabilitation Center 1995–1996
- *Best Presentation for Original Research*, First Annual Psi Chi Awards, Mid. TN St. Univ. 1995

ShanePrine

124 South Las Hurdes #1A • Saint George, Utah 84770

shaneprine@gmail.com • www.shaneprine.com • 435.862.5598 Mobile • 435.652.7979 Office

Selected Exhibitions and Publications

- Show Title to be determined, group photography exhibition, Terrain Gallery, New York, NY 2010
- Show Title to be determined, solo photography exhibition, ARC Gallery, Chicago, IL 2010
- *The Presence of Absence*, solo photography exhibition, Firehouse Gallery, Grants Pass, OR 2010
- Show Title to be determined, solo photography exhibition, Infusion Gallery, Los Angeles, CA 2010
- Show Title to be determined, solo drawing exhibition, Howell Center for Arts, Valdosta, GA 2010
- *The Presence of Absence*, solo photography exhibition, North Central College, Naperville, IL 2009
- Show Title to be determined, group photo exhibition, Krause Gallery, Providence, RI 2009
- *Studio Visit* magazine, nationally-recognized and distributed juried art publication 2009, 2010
- *New Photographs of an Old Place*; solo photography exhibition, Pinnacle Gallery, Dallas, TX 2008
- *Shane Prine: Recent Work*; solo photography exhibition, Atmosphere Gallery, Scottsdale, AZ 2007
- *WSU MFA Thesis Exhibition*; Washington State Univ. Museum of Art, Pullman, WA 2006
- *UI/WSU Exchange Exhibition*; Ridenbaugh Gallery, Univ. of Idaho, Moscow, ID 2006
- *First Year MFA Review Exhibition*; Gallery II, Washington State Univ., Pullman, WA 2005
- *WSU Art Students Union Exhibition '04*, Gallery III, Washington State Univ., Pullman, WA 2004
- *Moving: a solo exhibition of recent photographs*; The Factory, Franklin, TN 2004
- *Westward: a solo exhibition of recent photographs*; The Factory, Franklin, TN 2003
- *O'More College of Design Faculty Annual Exhibit*; Suntrust Center, Nashville, TN 1998–2001
- *Symbiosis: Artists and the Media*; The Gallery on Broadway, Nashville, TN 1994
- *First Anniversary Invitational Exhibition*; The Gallery on Broadway, Nashville, TN 1993
- *The Nashville Business Journal*, Nashville, TN; February 22–26, 1993 edition 1993

Selected Public Lectures

My job is to deliver lectures each day in the classroom. However, these are some outstanding events:

- *Creation of Psychologically-Meaningful Art in an Era of Image Ubiquity* 2009
Visiting Artist lecture delivered to Art students at North Central College, Naperville, IL
- *Unique Prints: How the Digital Domain Has Affected Photography as Fine Art* 2009
Lecture delivered to Art students at Tuacahn Performing Arts High School, St. George, UT
- *Getting Attention: The Digital Portfolio and Scholarship Competition* 2009
Lecture delivered to Art students at Tuacahn Performing Arts High School, St. George, UT
- *Adobe InDesign: Key Features for Practitioners of Editorial Design* 2006
Lecture delivered to faculty and students at Dixie State College of Utah, St. George, UT
- *Leading and Abiding: Higher Education and the Arts* 2004
Speech delivered upon acceptance of *Annual O'more College of Design Provost Award*
- Monthly service-related updates presented as Secretary of the Government Relations Committee, Nashville Area Chamber of Commerce 1997–2002

ShanePrine

124 South Las Hurdes #1A • Saint George, Utah 84770

shaneprine@gmail.com • www.shaneprine.com • 435.862.5598 Mobile • 435.652.7979 Office

Teaching Appointments

Assistant Professor, Visual Technologies and Art 2006–Present
Dixie State College of Utah **St. George, UT**

- Teach a variety of photography, graphic design and drawing curriculum courses
- Chair committee charged with development of BFA in Art and Design
- Chair *ad hoc* committee charged with development of BS in Graphic Design
- Serve on various committees (hiring, curriculum development, Faculty Senate Executive)
- Develop a number of new photography and design courses for two new degree proposals
- Develop student learning outcomes for all courses that I teach

Teaching Assistant, Teacher of Record 2005–2006
Washington State University **Pullman, WA**

- Develop Drawing 110 course according to my priorities/emphases
- Instruct and counsel students in daily drawing activities
- Serve as graduate student (i.e. non-voting) member of two faculty selection committees

Adjunct Professor, Art Department 2001–2004
Lipscomb University **Nashville, TN**

- Teach all black-and-white photography courses
- Oversee maintenance/scheduling of darkrooms & lighting labs
- Aid in creation of objectives/standards for curriculum courses

Adjunct Professor, Advertising/Graphic Design 1997–2004
O'More College Of Design **Franklin, TN**

- Teach a variety of photography and graphic design curriculum courses
- Oversee maintenance and scheduling of Macintosh computer lab and darkroom
- Aid in creation of objectives/standards for curriculum courses

Instructor, Visual Communications 1996–2002
Nashville State Community College **Nashville, TN**

- Teach computer-based and traditional graphic design courses
- Aid in creation of objectives/standards for curriculum courses

Ongoing Educational Experiences

- Middle TN State Univ., *Figure Drawing Masterclass* w/Audrey Flack, Murfreesboro, TN 2003
- Fechin Art Workshops, Figure Drawing workshop w/Sherrie McGraw, Taos, NM 2002
- John C. Campbell Folk School, Drawing workshops, Brasstown, NC 2002
- Cheekwood Fine Arts Center, Drawing & Figure Drawing workshops, Nashville, TN 2000–2002

ShanePrine

124 South Las Hurdes #1A • Saint George, Utah 84770

shaneprine@gmail.com • www.shaneprine.com • 435.862.5598 Mobile • 435.652.7979 Office

Other Relevant Experience

Owner, Art Director

1996–2004

Prine Design

Nashville, TN

- Concepting, creation, and production of client projects ranging from corporate identity to music-industry design
- Prepress consulting for corporate and publishing clientele

Creative Services Director/Freelance Graphic Designer

1996–2000

The Potomac Group

Nashville, TN

- Ensure that all design work reflects consistent corporate image
- Oversee design projects for quality control, printing and deadlines

P.M. Shift Supervisor/Postscript Output Specialist

1995–1996

The Font Shop

Nashville, TN

- Oversee operation of P.M. shift duties/deadlines
- Output proofs and plates from a variety of Mac and PC applications

Freelance Graphic Designer

1994–1995

Lawrence, Spence & Associates

Murfreesboro, TN

and **White Bridge Communications**

Nashville, TN

- Publication and brochure design/layout
- Working with marketing staff to create clients' ad campaigns

Publication Designer

1992–1994

The Tennessean

Nashville, TN

- Layout editorial pages for daily newspaper sections
- Work with editorial staff to ensure that deadlines are met

Teaching References

• **Michelle Forsyth, Associate Professor**

mforsyth@wsu.edu

Washington State University, Pullman, WA

509/335-3278

• **Mark Hilliard, President**

mhilliard@omorecollege.edu

O'More College of Design, Franklin, TN

615/794-4254

• **Carol Ivory, Chair**

ivorycs@wsu.edu

Washington State University Art Department, Pullman, WA

509/335-7043

• **Chris Watts, Professor and Graduate Coordinator**

cwatts@wsu.edu

Washington State University, Pullman, WA

509/335-7107

ShanePrine

124 South Las Hurdes #1A • Saint George, Utah 84770

shaneprine@gmail.com • www.shaneprine.com • 435.862.5598 Mobile • 435.652.7979 Office

Teaching Philosophy

As a teacher, I believe there are several responsibilities which I face. First, I believe from my own experience that a broad-based liberal arts education is key to being an *informed* artist—literature, psychology, philosophy, and a wide range of humanities and scientific disciplines can all play roles in informing one’s artistic statements. As a teacher, I am charged with encouraging students to be intellectually curious—to be unafraid to dig into research which may seem (on the surface) to be irrelevant but which may ultimately provide ignition of a creative spark which will serve that student for years to come. Instilling the development of strong conceptual foundations as well as urging improvements related to the formal aspects of artmaking process (i.e. composition, technique and manipulation of materials) are, I believe, the most fundamentally important obligations of the professor of visual arts and design.

For beginning students, certainly the most important aspect of teaching is conveying the importance of formal principles and technical acuity. Without a solid foundation the prospective artist cannot grow without a great deal of frustration and, at worst, despair over the idea that one simply isn’t “cut out” to be an artist. Of course, as one develops ones ability to “see” and ones technical know-how, conceptual thinking becomes very important as without this ability the artist—while technically competent—is left creating trite, banal pictures...not Art.

One of the most rewarding aspects of teaching, in my view, are those moments of joy in witnessing students’ creative breakthroughs. Because I become engaged in the work that each of my students is undertaking, I’ve realized how much teaching energizes me. It is the only job I’ve ever had in which I don’t arise each morning with a sense of dread about having to “go to work”...as I did when I worked in advertising.

The bottom line: I understand from my own experience as a student and as a teacher that empathy, encouragement, patience and honesty are essential attributes of an effective teacher.

ShanePrine

124 South Las Hurdes #1A • Saint George, Utah 84770

shaneprine@gmail.com • www.shaneprine.com • 435.862.5598 Mobile • 435.652.7979 Office

Photography Courses Taught

Introduction to Black-and-White (Photography I)

Instruction in the history of photography, principles and creative use of the camera, and printing techniques; emphasis on photography as a fine art, stressing visual awareness and craftsmanship.

Intermediate Black-and-White (Photography II)

Students are encouraged to explore the medium more fully through experience with straight and creative photography techniques. Portfolio review required at the end of this course.

Explorations in Monochrome (Photography III)

Students are expected to explore the medium more deeply by incorporating various contemporary techniques and media (i.e installation, multimedia design) as well as traditional artistic techniques (i.e painting) with their own photographic creations. In this course students will also learn to further critically evaluate their own and others' photographs. Emphasizes photography as fine art, stressing advanced visual awareness, creativity and craftsmanship. Portfolio review required for admission to this course.

Introduction to Digital Photography

An introduction to the history, mechanics and applications of digital photography as well as basic photographic techniques and compositional skills. Course objectives are met through a combination of lectures, viewing the work of master photographers, class assignments and in-class critiques of student work.

Advanced Digital Photography

A continuation of "Introduction to Digital Photography," this course explores digital color and output; scanning and digitally-retouching negatives and raw digital files; tonal control; organizing images; selecting few from among many for exhibition (self-editing); "what is contemporary photography and where do I fit in?"; and the "digital darkroom."

Commercial Studio Lighting

Advanced photography course which covers artificial as well as natural lighting techniques and equipment. Among the expected course outcomes: a sound understanding of the principles and techniques of lighting; the ability to apply knowledge gained to personal and professional work; and creation of a bound portfolio of work completed in this course.

Photographing the Outdoors

Digital photography of nature and conservation subjects in color as well as black-and-white. Content includes landscapes, plants, birds, insects and other animals. The course will consider human-made structures and/or human-induced changes in the natural environment. Theory/critique sessions are supplemented with field experience. This course ultimately emphasizes "the art of seeing."

Alternative Photographic Techniques

Students explore various non-silver and primitive methods of creating images. Some techniques include vanDyke brown, cyanotype, salt printing, photosynthesis, and hand-made pinhole cameras.

Syllabi for any or all of the courses listed here are available upon request.

ShanePrine

124 South Las Hurdes #1A • Saint George, Utah 84770

shaneprine@gmail.com • www.shaneprine.com • 435.862.5598 Mobile • 435.652.7979 Office

Graphic Design Courses Taught

Design Fundamentals I & II

Essential experience in two-dimensional design, with emphasis on the elements and principles of design and creative development, and media skills training. Lessons are reinforced with exercises which enable students to apply various design concepts.

Principles of Graphic Design

This course teaches how to become a Graphic Designer who can solve problems of communicating products, concepts, images, and organizations by combining the elements of type, photos, and illustrations in the most original and precise form. Design and structure of this class is not Macintosh driven. Manual technical skills are used cohesively with problem solving skills.

Introductory and Advanced Digital Imaging

Introduces the equipment, software, and procedures used in digital technology to capture, manipulate, and store photographic images; a continuation of Photoshop, students will learn techniques for use in designing for print production as well as web design. Focus of this course is on creative software use.

Introductory and Advanced Digital Illustration

An in-depth look at Adobe Illustrator and the techniques used to create professional-quality illustrations and logos. Focus of course is primarily on design; technical considerations are also covered.

Typography

A study of basic layout lettering, type design, identification of styles and typographic history. The student learns the use of type as a basic element of graphic communication and the use of different type faces to visually communicate a desired effect. Students learn about kerning, x-height, point size, type specification and other essential facets of typographic use.

Advanced Typography

The course expands beyond the fundamentals of *Typography*, allowing for expression and experimentation to create dynamic and exciting typographic solutions to given problems. The course further explores the power of meaningful typographic communication, tempered by emphasis on typography's counterparts—concept, language, form, compositional ploys, graphic techniques, and technology. Students' skills are pushed to new levels through observation, research and investigation.

Publication Design

Explores the creative, functional and aesthetic aspects of editorial design with emphasis on page layout. Upon completion of this course, students should understand the significance of consistency and thematic continuity; develop aesthetic awareness and visual judgment; integrate design principles, color and typographic theory; arrange type and images to effectively convey visual messages.

Syllabi for any or all of the courses listed here are available upon request.

ShanePrine

124 South Las Hurdes #1A • Saint George, Utah 84770

shaneprine@gmail.com • www.shaneprine.com • 435.862.5598 Mobile • 435.652.7979 Office

More Graphic Design Courses Taught

Graphic Design History

This course is a survey of pivotal achievements in graphic communication. Students explore creative thinkers and communications technologies through lectures, slides, videotapes, research and discussions.

Corporate Identity Design

This course covers development of the many needs of design in the business world as those needs relate to companies of varying size. Projects include: logos, ads, posters, brochures, and annual reports.

Business for Graphic Designers

This course covers business procedures related to the graphic design profession. Topics covered include professional/client relationships, time management, job cost analysis, contracts, general business management skills, marketing and business planning.

Introduction to Electronic Prepress

This course discusses the impact of desktop publishing and digital imaging on the prepress industry. Topics include input and output; correct creation of digital files; data storage; proofing methods; relevant terminology/communicating with service bureaus and printers. This course acquaints students with the variety of jobs offered in the field, file evaluation, and much more. Field trips to printers and other prepress service providers reinforce lectures/projects.

Portfolio Preparation

This capstone course provides instruction in the development of a visual communications portfolio and résumé. Also includes practice in job interview skills, speakers from the industry, portfolio reviews by industry professionals, and tours of creative businesses.

ShanePrine

124 South Las Hurdes #1A • Saint George, Utah 84770

shaneprine@gmail.com • www.shaneprine.com • 435.862.5598 Mobile • 435.652.7979 Office

Drawing Courses Taught

Introduction to Drawing

An introduction to the study of drawing, beginning students address basic concepts, issues and techniques of drawing and composition through a series of problem-solving activities. As the emphasis of the course will be basic skills of drawing from visual perception, students are encouraged to engage and experiment with the processes presented.

Intermediate Drawing

Course is designed to allow the serious drawing student to further develop skills as a draughtsman and to begin to develop work more independently. The course will consist of further practice in using materials introduced in *Introduction to Drawing*, but with originality and expressiveness being stressed. Students are encouraged to experiment with materials, techniques, and forms that are uncommon; students are given greater freedom in determining their own approach.

Advanced Drawing

Course is designed to expand students' drawing skills with exposure to new mediums, broad opportunities for creative expression, and increased time for more carefully-refined work. By the end of the semester, students will be able to use more drawing media with skill and confidence; utilize two-dimensional space of the picture plane more creatively and effectively; conceptualize more creatively; express more effectively a unique view of the world; create more sophisticated drawings.

Figure Drawing

Students learn to create realistic and accurate renderings of the human figure. Emphasis will be on: exploration of techniques and methods used to achieve depth, proportion, and balance; detailed study of the human form (i.e. skeletal and muscular structure); accurate rendering; creating mood and expression. The course is intended for anyone interested in learning how to draw the figure correctly and improving their overall drawing abilities. Nude models provide the subjects for drawings and sketches utilizing a variety of media and approaches.

Figure Drawing Drop-In Lab

These are open sessions in which those interested may come in to work on various figure drawing poses in order to improve their ability or just to keep their drawing skills sharp. There is typically no instruction or critique but, occasionally, critiques are arranged as voted on by those attending regularly. The job of the "instructor" is to direct the poses of the model and ensure that times are being measured for various poses.

Perspective Short Course

Students are introduced to the principles of linear perspective drawing. Through historic examples (primarily those created just before, during and then after the Renaissance) and drawing projects, students learn mechanical perspective drawing so that—in CAD classes to follow—they learn how to get the best results from modeling software. The course is intended primarily for interior design and fine arts students.

Syllabi for any or all of the courses listed here are available upon request.