

Rita J. Robillard

2845 SE Schiller Street, Portland, OR 97202 503 238-6284 ritarobillard@comcast.net

EDUCATION:

- MFA** University of California, Berkeley, CA, 1979-1981
BA University of California, Berkeley, CA 1977-1979 Honors
Cooper Union, Fine Arts, New York, NY 1962-1966

SOLO EXHIBITIONS:

- 2020 • *Votives & Polarities*, Dengerink Gallery at Washington State University, Vancouver, WA
2019 • *The Waters of March-Spring*, Augen Gallery, Portland, OR
2016 • *Polarities: Patterns in Time, 1850/ 2016 2.3 Degrees*, Augen Gallery, Portland, OR
2016 • *Here & Then: Timeless Migrations*, Kittredge Gallery University of Puget Sound, Tacoma, WA
2014 • *Renewing Time, Caressing the Moment*, Augen Gallery, Portland, OR
2013 • *And Then Again*, Augen Gallery, Portland, OR
2009 • *The Lookout/Outlook*, Littman Gallery, Smith Center, PSU, Portland, OR
Video, shown at Artists' talk on Art, Fulcrum Gallery, New York City
2006 • *The Oregon Breast Center*, Beaverton, OR
2004 • *Arranging Experiences*, Glenn & Viola Walters Cultural Arts Center, Hillsboro, OR
2003 • *Wandering*, Lorinda Knight Gallery, Spokane, WA
2002 • Governor's Office, State Capital, Salem, OR, at the invitation of the Oregon Arts Council
• *Coming West to Meet the East*, WSU Vancouver Center Gallery, Vancouver, WA
2001 • *Time and Place*, Elizabeth Leach Gallery, Portland, OR (catalogue & reviews)
1998 • *Essence and Artifice: Visual Images of Spokane*, Lorinda Knight Gallery, Spokane, WA
1997 • *The Garden, the Park, and the Fall from Grace*, A.I.R. Gallery, New York, NY
1991 • *Windows*, Gallery II, Fine Art Center, Washington State Univ., Pullman, WA
1990 • *Windows*, Wentz Gallery, Pacific Northwest College of Art, Portland, OR
1987 • *Spirit Ground*, Scripps College Gallery, Claremont, CA

SELECTED GROUP EXHIBITIONS:

- 2019 • *Forest Visions*, Royal Nebeker Gallery, Clatsop College, Astoria, OR
Curated by Bonnie Laing-Malcolmson
2018 • *Landscapes*: Augen Gallery, Large installation May and October Exhibition, Portland, OR
2016 • *From the Collection: New Acquisitions*, Washington State University Museum of Art, Pullman, WA
2016 • *Nature as Metaphor*, Augen Gallery, Portland, OR
2015 • *Recent Acquisitions of Prints and Drawings Spanning 500 Years*, Portland Art Museum, Portland, OR
2015 • Augen Gallery, Group Exhibition, Portland, OR
2014 • *Women in Print: A Contemporary View*, The Williamson Gallery, Scripps College,
catalog features an essay by Margret Berenson.
• *The Whitney Biennial Offsite Piece.375,000 names of artists by Tony Tasse*
2012 • *Sitka Invitational*, Forestry Center, Portland, Or.
• *Kala*, Arts Residency Exhibition, Berkeley, Ca.
2010 • *Group Exhibition*, Augen Gallery, Desoto, Portland, OR
2008 • *Place and Time*, Ruth Chandler Williamson Gallery, Scripps College, with catalog
2007 • *Art in Embassy Program*, Port Moresby, Papua New Guinea 5 works with a catalogue
2005 • *EcoTrust*, Portland, OR
2004 • *Biosphere*, The Art Center, Saratoga Springs, NY; three-person invitational
• *The Gorge Park*, Lorinda Knight, Spokane, WA
2003 • *The Journey's End*, Astoria, OR; winner of the Clark Award
• *Print Arts Northwest*, Portland, OR; *Time and Place* featured series
2002 • *Southern Oregon Univ., Carnegie Art Center, Rogue Gallery, Medford, OR*; traveling
group print exhibition
• *Facing Faces*, Hyundai Art Gallery, Ulsan, Korea
2000 • *Elizabeth Leach Gallery, Portland, OR*; group introduction
• *Disintegration: Contemporary Landscape*, Elizabeth Leach Gallery, Portland, OR

- *Open Walls*, Portland Institute of Contemporary Art (PICA), Portland, OR
- *The 21st Century: New Paradigm*, Museo Gallery, Univ. of Ulsan,
- 1999 • Art in Embassies, US Department of State, Yaounde, Cameroon
- Ashland Univ., Print Invitational, Coburn Art Gallery, Ashland, OH
- 1999 • *Cairns, Quilts, Contact*, Ink People Gallery, Eureka, CA; invitational
- School of Arts and Academics, Vancouver, WA; invitational
- 1998 • Pacific Intercultural Print Project; traveling to China National Academy of Fine Arts, Hongzhou; jurors Gordon Gilkey, Portland Art Museum and Susan Fillin-Yeh, Reed College

SELECTED GROUP EXHIBITIONS: *continued*

- Governor's Gallery, Capitol Museum, Olympia, WA
- *Works on Paper*, New York Armory with Samson Fine Art; New York, NY
- *Essence & Artifice*, Solo Exhibition, Lorinda Knight Gallery, Spokane, WA
- *Local Press*, Kittredge Gallery, Tacoma, WA; invitational
- 1997 • *Summer Solstice*, Lorinda Knight Gallery, Spokane, WA
- Willard Gallery, Kansas State Univ., Manhattan, KS; invitational
- Northwest Print Council Gallery, Portland, OR; juried
- *Histories and Legacies*, Worth Ryder Gallery, UC Berkeley, CA; invitational.
- *Northwest Visions*; invitational; traveling to: USIS Serviço de Divulgação e Relações Culturais do EUA, Brazil., Fundação Cultural de Curitiba Museu da Gravura, Curitiba, Brazil
- Pierce College Gallery, Lakewood, WA; juried
- Northwest Print Council Gallery, Portland, OR
- *Art Concepts*, Walnut Creek Civic Center Gallery, CA
- 1995 • *Un Marco por la Tierra*, Museum of Contemporary Art, Santiago, Chile; curated by Ernesto Muñoz, reviewed 13 large scrolls
- *Contemporary Prints, National '95*, Northern Arizona Univ. Art Museum, Richard Beasley, curator, Flagstaff, AZ
- *Land*, Tacoma Art Museum, juror, Jaune Quick-to-See Smith
- 19th Harper National Print & Drawing Exhibition, Pallatine, IL, juried by James Yood; catalog and traveling.
- *Latent August*, NJAHS, Pier 1, Fort Mason Center, San Francisco, CA, Yoshido Kakudo & Karen Tsujimoto, jurors
- *Fallen Timber*, Tacoma Art Museum, WA; curated by Greg Bell, reviewed
- 1994 • *Artists Talk on Art, Panels on Contemporary Art, How Artists use Video, The Lookout*,
- *Diversity and Vision of the Printed Image*, Triton Museum of Art, Santa Clara, CA; juried
- Gallery 299, Portland State Univ.; invitational
- *Exquisite Drawing: Lines of Correspondence*, Transmission Gallery, Glasgow, Scotland
- The American Print Alliance, Tirana, Albania; lecture
- 1993 • *15 From America*, The Artetage Gallery, Vladivostok, Russia; traveling to Khabborovsk, invitational exchange
- *Yes, in my back yard? A portrait of the nuclear age, past present and future*, curated by Helen Slade, Allied Arts Gallery, Richland, WA; reviewed
- Residency exhibition, Lacoste School of the Arts, Lacoste, France
- 1992 • *Casting Light; Acknowledging the Shadow, A Tribute to Sylvia Lark*, curated by Barbara Coddington, Museum of Art, WSU, Pullman, WA
- *Southern Printmakers '92*, juror Lee Chesney; traveling to Univ. of Alabama, Tuscaloosa, AL; Montgomery College, Rockville, MD; Morehead State Univ., Morehead, KY; Purdue Univ., W. Lafayette, IN
- *Northwest Prints*, Edmonton, Alberta; invitational
- *Contemporary Prints*, Columbia Arts Center, Vancouver, WA; juried
- Cooper Union Alumni Exhibition, *Light Solutions East*, New York, NY
- *The Apocalyptic Vision*, curated by Judith Brodsky; Rutgers Univ. Arts Festival, Walters Gallery, New Brunswick, NJ; reviewed
- *Relief Prints*, NWPC, The Haynes Fine Arts Gallery, Montana State Univ., Bozeman, MT

- 1991
- '91 Invitational Monotype Exhibition, Kipp Gallery, Indiana Univ. of Pennsylvania, Indiana, PA;
 - *Northwest Printmakers in Washington*, State Museum Program, State Capital, Olympia, WA
 - *Exhibition '91*, Berkeley Art Center Association, Berkeley, CA; jurors Archana Horsting, Nathan Oliveria and Lawrence Rindler.
 - *5th Palouse Annual*, Pullman, WA; juror Shawn Elwood
 - *Northwest Prints*, curated by Mary Priester, Vickie Halper and George Johanson, Portland Art Museum, Portland, OR; traveling to: Univ. of Hawaii, Honolulu, HI, Boise State Univ., Boise, ID, The Visual Arts Center, Anchorage, AK
 - *Rare and Endangered Landscapes*, juror Richard Blair

SELECTED PUBLIC COLLECTIONS:

Banco do Itú, São Paulo, Brazil
Bancroft Library, UCB, Berkeley, CA
Berkeley Art Museum, Berkeley, CA
Brooklyn Museum Library, Brooklyn, NY
The David Winton Bell Gallery, Brown University
Clorox Corporation, Oakland, CA
Consolidated Capital, Emeryville, CA
Cooper-Hewitt Museum, New York, NY
Flaxman Library, School of the Art Institute of Chicago, Chicago, IL
Franklin Furnace, New York, NY
Griswold Museum, Old Lyme CT
Kalá Institute, Berkeley, CA
Los Angeles County Museum of Art, Los Angeles, CA
MIT Library, Cambridge, MA
Museu da Gravura, Curitiba, Brazil
Museum of Modern Art Library, New York, NY
National Museum of American Art of the Smithsonian Institution, Washington, DC
National Academy of Fine Art, Hongzhou, China
New York Public Library, Prints (Main Library), New York, NY
Newark Public Library, Newark, NJ
Newport Art Museum, Newport Rhode Island
North Dakota Museum of Art, Grand Forks
Portland Museum of Art, Portland, OR (Archive)
The Visual Chronicle of Portland, Regional Arts & Culture Council, Portland, OR
School of the Art Institute of Chicago, Flaxman Library, Chicago, IL
Gordon & Vivian Gilkey Collection, Portland Museum of Art, Portland, OR
Rhode Island Museum of Art, RI
Ruth Chandler Williamson Gallery, Scripps College, Claremont, CA
University of California, Berkeley, Bancroft Library
Washington State Univ. Museum of Art, Pullman, WA
Whitney Museum of American Art Library, New York, NY
Yale Univ. Art and Architecture Library, New Haven, CT

AWARDS/GRANTS/RESIDENCIES:

- 2012 • Kala Institute, Artist in Residency, three months
- 2011-2012 • Sitka Center for Art and Ecology Residency, three months.
 Ford Family Foundation Artists Grant
- 2008 • Faculty Enhancement Grant, PSU
 • *Oregon Arts Commission Career Opportunity Grant*
- 2003 • The Journey's End National Exhibition about Lewis and Clark, The Clark Award
 • The Artist's Enclave, I Park, East Haddam, CT two-week residency
- 1996 • CAA Mentor Grant for travel to Boston CAA Conference with graduate student Kyung Kong

- who was awarded the 1996 Protégé Grant; \$500
- 1996 • Completion Grant, Iris Prints; \$500.
 - 1995 • Initiation Grant for Electronic Imaging, Washington State Univ., College of Liberal Arts, Pullman, WA; \$500
 - 1994 • Completion Grant, Washington State Univ.; \$500
 - Summer School Grant for visiting artist's studios for Art on Location class in New York City; Artist's Studio visits to Robert Blackburn and the Printmaking Workshop, Shirin Neshat, The Art and Architecture Storefront, and Robert Kushner's studio New York
 - 1992 • Lacoste Residency, Southern France, studio, living quarters, stipend
 - 1990 • Dorland Mountain Arts Colony, Temecula, CA. A two-month residency awarded on Nature Conservancy land to draw and complete a series of prints
 - 1990 • Completion Grant, for photolithography; \$500
 - Summer Stipend, Washington State Univ.; \$1,000
 - 1989 • Initiation Grant, Washington State Univ., photo printmaking, Washington State Univ.
 - Grant-in-Aid, Water based screen printing and computer application in printmaking; \$25,000
 - 1985 • Print Award, California State Fair; \$1,000

PUBLICATIONS:

- Curated Tour of Oregon State Artist, Visits with Rachel Rosensweig, Ph.D.-forth-coming book supported by the Ford Family Foundation, OR
- The Artist's Guide to Grant Writing, By Gigi Rosenberg, Watson-Guptill Publication, cited four times.
- "Towards the Radical Reconstruction of Art Education," Leonardo, Journal of the International Society for the Arts, Sciences and Technology Planetary Collegium, co-authored with Dr. Deborah Haynes and Mike Mandel. Vol. 31 No.3, pp 187-193,1998
- Frontiers: A Journal of Women's Studies, Fall 1997 Cover image for the Eco Feminist Issue, edited by Noël Sturgeon
- "Can the West Be Saved?" Universe, Fall 1994, Image
- "Listening to Ridley Walker," Universe, 1992, Page 17
- Fine Arts, WSU Newsletter. Cover photo and article
- "The Process of Creation," Universe. An image and an article
- "A Chorus of Voices," Universe, Spring 1991, Cover image
- California Printmaker, Harold Paris, 1984, Cover article
- California Printmaker, Interview with Kathan Brown of Crown Point. Press co-interviewer

REVIEWS AND LISTINGS:

- Art in Print 2.15.13 with Image
- Radio interview on Art Focus by Eva Lake, KBOO
- Willamette Week, Feb. 26,2013 Richard Speer, Pick 2014
- Art in America, May 2002 reviewed by Sue Taylor
- Art Papers, April 2002 review by Pat Boas
- The New York Times, July 6, 1997, Listing
- The New Yorker, July 21,1997, Listing
- Art Now, The New York Gallery Guide, Summer 1997, Listings
- The Villager, July 2, 1997, p.18, Photo and description
- CAA News, July/August 1997, Photo and listings
- Reflex, The Northwest's Form On the Visual Arts, "The View East," Deborah Haynes, November 1995, Vol. 9, No. 10. Photo
- Artweek, Elisabeth Bryant, Fallen Timber, February 5, 1995
- El Diario, Pedro Labowiitz, October 17, 1994, Santiago, Chile
- La epoch, Waldemar Sommer En el Museo de Arte Contemporaneo, October 23, 1994
- El Mercurio de Santiago, Arte Ecológico en Museo De Arte Contemporaneo, September 27, 1994
- La Nación, No Olivide Que... September 29, 1994

- Visions Art Quarterly, Los Angeles, CA, Review of Windows by Deborah Haynes, March 1992, Photo
- The Daily Evergreen, "The Arts" by Laura Cameron, Photo and review of *The Lookout*. October 7, 1993
- Moscow-Pullman Daily News, Colors on Display, Reviewed by Murf Raquet, Color photo and review
- The Home News, The Arts & Entertainment Section, New Brunswick, NJ, July 7 & 21, 1991, by Evelyn Apgar
- The Ashbury Park Press, NJ, July 18, 1991, Tova Navarra
- The Star Ledger, Newark NJ, July 19, 1991, Listing
- Idahonian/The Daily News, Vera White, June 1990
- Lewiston Tribune, Review by John McCarthy, May 25, 1990
- Lewiston Tribune, Feature article by John McCarthy, September 1989
- "Artist Proof," New Northwest Printmakers, Fall 1987
- The Oakland Tribune, Charles Shere, September 9, 1986
- The Tulsa Tribune, Caroline Johnson, 1986
- Artweek, Photograph of "Lavender Blue," January 28, 1984
- The Contra Costa Times, Carol Fowler, August 5, 1981
- The Berkeley Graduate, Britta Siogren, March, 1981
- "The Facts of Association," The Daily Californian, Cathy Curtis, February 6, 1981
- The Independent Gazette, Cathy Curtis, July 8, 1981
- Sunday Magazine, San Francisco Chronicle, Cathy Curtis, March 1, 1981
- University Art Museum Calendar, July 8, 1981
- The Sacramento Bee, Victoria Dalkey, 1979
- KQED TV Focus, photo of installation of work, Berkeley Art Museum, August 1980

CATALOGUES AND BOOKS:

- Connective Conversations, 2020 sponsored by the Ford Family Foundation
- Women and Print: A Contemporary View, Margaret Mathews-Berenson, Ruth Chandler Williamson Gallery, 2014
- Place and Time, with essay by Sue Taylor for the Williamson Gallery exhibition 2008
- Time and Place, with essay by Susan Fillin-Yeh, 2002
- The 21st Century: New Paradigm, University of Ulsan 2000
- Northwest Visions, São Paulo & Curitiba Brazil, 1996
- Contemporary Prints, National Invitational '95 Richard E. Beasley Art Museum and Gallery, Northern Arizona University
- Fallen Timber, Greg Bell, Tacoma Art Museum, 1995
- Un Marco Por La Tierra, Proyecto de Integración Latinoamérica de Arte y Ecología, Antonio Baggio, 1995
- 19th Harper National Exhibition, 1995, p.9
- U.S./U.K. Print Connection, Mich Kohn, Juror, 1989. The Hanga Annual 1986
- 54th Exhibition of Japanese Print Association - Kathan Brown, Juror
- Connected by Nature - ProArts, Oakland, CA, 1986, Sylvia Lark, Curator
- Coastal Currents, Corpus Christi, TX, 1981, A California/New York Exhibition
- Printed by Women - A National Exhibition of Photographs and Prints, 1983
- Contemporary California Prints, San Jose Museum of Art and Richard Nelson Gallery, University of California, Davis, CA, 1985
- Prints USA Traveling Exhibition, 1984-86: San Francisco, National Museum Singapore; National Gallery, Bangkok; Amerika Haus, Berlin; Malmo Konsthall, Sweden; Miesio Carrillo Gil, México
- Wholes & Pieces, illustrations for the poet Judi K. Elish, The Bright Medusa Press, 1976

PROFESSIONAL TEACHING EXPERIENCE:

- 1998-2013 • **Portland State University, Department of Art**, Portland, OR
 Chair, 1998-2001; Graduate MFA Chair 2005-07 and Graduate Faculty 2000-2008

- Teach drawing and mixed-media, professional practice and graduate seminars
Teaching Excellence Award, 2006, Emerita status 2013
- 1986-1998 • **Washington State University, Fine Arts Department**, Pullman, WA
Assistant to Full Professor; Undergraduate Coordinator & Head of Printmaking
Taught Printmaking, Figure Drawing, Seminars & Art on Location, a week in NYC
Member of the Graduate Faculty from 1987
- 1993 • **Rhode Island School of Design**
New Genre Printmaking with computer imaging: “Billboards, Zines and Artist’s Books”
- 1992 • **School of the Arts**, Lacoste, France
- 1984-5 • **Chabot Valley College**, Livermore, CA, Adjunct Instructor (Drawing)
• **San Francisco Art Institute**, San Francisco, CA (Photo Printmaking)
• **UC Davis**, Davis, CA, (Figure drawing and photo printmaking)

PROFESSIONAL ACTIVITIES VISITING ARTIST, PANELS AND LECTURES:

- 2019 • Juror for The Sitka Center for Art and Ecology, Otis, Oregon
- 2016 • *Here and Then: Timeless Migrations*, artist lecture, Kittredge Gallery University of Puget Sound, WA
**Nature as Memory*, co curator with Christy Wyckoff at the Augen Gallery for the SGCI
- Juror, Percent for Art, OAC PSU Business School Building
- 2015** • *And then Again. . . Rifts on the Forest and Time*, artist lecture, Scripps College, CA
- 2014 • *Digital Technologies in Printmaking, Symposium* moderated by Susan Tallman
- 2010 • North Bank Gallery, Juror for national exhibition, Vancouver
- 2008 • Panel for “Place in Time” Williamson Gallery, Scripps College
- 2007 • Oregon Art Commission, jury for the Omdine PSU Housing
- 2005 • Artist in Resident, Computer Lab and artist lecture, University of Minnesota, Duluth
- 2003-2008 • Portland Art Museum, Gilkey Center for Prints and Drawing, Board member
- 2001 • Juror, Regional Arts & Culture Council, 39 Street Firehouse
- 2001-2002 • Juror, Oregon Arts Commission, Arts Industry Development Grant
- 2000 • Juror, Regional Arts & Culture Council, First Visual Arts Fellowship for Individual Artists;
Juror for the Corvallis Art Center/Linn Benter Council for the Arts Annual Juried Exhibition
- 1999 • The Art of Collecting creator and panelist for this public forum for the Portland Rose Festival,
with Kate Bonansinga writer with the Willamette Week and Cecil Quintana, Gallery owner
- 1998 • Juror, Port of Portland Building, RACC, Portland, OR
• Visiting Artist, talk Essence & Artifice Scripps College, CA
- 1996 • Virtually Tactile, Art at the intersection of the Virtual and Material World
• Co-chair with Norie Sato, CAA Boston Conference panel
- 1995 • City College of New York, individual graduate critiques, demonstrations and visiting artist
lecture. CD-ROM on “Printmaking Techniques and Artists” forthcoming; I am included for
my work in positive plate photo lithography; sponsored by a New York State Grant, CCNY
• Collaborative Works in Contemporary Art, a panel with Mark Anderson, Walla Walla
Foundry, James Lavador, Crow Shadow Institute, Peggy Prentice, U. of O, Frank Boynton,
independent artist, and Keiko Hara, at Whitman College, Walla Walla, WA
- 1992 • *WARNING: Not Attending this Session May Be Hazardous to Your Health*, Southern Graphics
1992 Conference, Knoxville, TN, Invited Speaker
• Casting Light; Acknowledging The Shadow, A Tribute to Sylvia Lark, co–curator with
Barbara Coddington for the WSU Museum of Art
- Bradley University, Peoria, IL. Visiting Artist
- 1991 • Pacific Northwest College of Art, Workshop & visiting Artist
• Presenter, Creating a Safe Printmaking Studio, for the Northwest Print Councils Annual
Meeting, Bozeman, MT
• Panel, *Creators or Destroyers: Ethics, the Environment and Art Materials*, College Art
Association, Washington, DC
• Co-Chair with Jo Hockenull, *Votives for Cary*
• *Inland and Island*, curator print exhibition for Northwest Print Council, Gallery II, Pullman, WA
• KWSU Radio interview with Bill Morlock
• University of Hawaii, Manoa. lecture, visiting artist
• *Artist Teaching*, forum with Mary O’Neill, U.C. Berkeley, Barbara Hammer, Video Artist,

- 1980
- Women's Caucus for Art Kalá Institute, Berkeley, CA. Photo printmaking workshops
 - Photo Printmaking Darkroom Grant, Co-Author, U.C. Berkeley; \$50,000
 - Art & Technology Support Grant, Ylem, to work with Via Video; \$3,000

PROFESSIONAL ORGANIZATIONS & SERVICE:

- Oregon Arts Commission, art selection for the PSU School of Business Administration Building Percent for Art, juror
- Portland Art Museum, Graphic Arts Board, 2003-2008, Vice President and Program chair.
- College Art Association, Board of Directors Executive Committee, Publications and Program Committees, 1994-1998
- Chair of the Visual Arts Committee, CAA
- *The Art Journal*, Editorial Board, 1995-1998
- *Frontiers: A Journal of Women Studies*, Art Editorial Board
- Co-chair Studio Panels with Nori Sato, Seattle Annual Conference, College Art Association, 1993
- Northwest Print Council, Regional Conference Chair, 1990
- The Women's Caucus for Art,
- National Conference Development Committee Women of Art: Connections West - Planning Committee, 1980; treasurer, 1979
- California Society of Printmakers, Board Member, 1981-83
- The California Printmaker, Editor, 1984-85
- Ylem, (An organization of artists collaborating with scientists in San Francisco, CA)
- Participated in workshops as a visiting artist in the Silicon Valley, at Via Video learning to use new computer technologies with a grant to create a video.,1980.