

curtis bracher

244 Palomar St., Apt B10, Chula Vista, CA 91911 (917) 669-1053 (cell) cwb@curtisbracher.info www.curtisbracher.info

education

MFA, Pratt Institute, Brooklyn, NY, Painting/New Media, 2003
The School of the Art Institute of Chicago, Chicago, IL, Painting, Summer 1998
BA, San Diego State University, San Diego, CA, Painting, 1995

work

art, administration
and education related

Lecturer, California State University, San Marcos

January 2013- Present. Visual and Performing Arts Department, 311 Arts Building, 333 S. Twin Oaks Valley Rd., San Marcos, CA 92096
Interactive Design Foundation Instructor, Intro to Visual Arts. Contact: Judit Hersko, Coordinator, jhersko.csusm.edu (760) 750-4639

Classes Taught: VSAR 380 **Experimental Media** (Premier/After Effects, Interactive-Live Video-Audio)
VSAR 404 **Web Design** (UX/UI Design Concepts, CMS, HTML/CSS/Javascript/PHP, Dreamweaver)
VSAR 172 **Intro to Visual Arts**

Adjunct Instructor, Grossmont Community College, El Cajon, CA

August 2013 - Present. 8800 Grossmont College Dr. El Cajon, CA 92020.

Digital Multi-Media, Contemporary Practices - Interactive Media, Drawing for Animation, Flash, Digital Foundations. Contact Paul Turounet (619)-644-7482. Email:paul.turounet@gcccd.edu

Classes Taught: **Art 172 Interactive Media** (Interaction Design, HTML5/CSS3, Wordpress CMS, Photoshop/Illustrator, Interface Design, Interactive Video-Audio, Physical Computing/Sensor Control Processing/Arduino)
Art 184 Drawing for Animation (Beginning Animation Concepts, Flash, Photoshop, Sound)

Adjunct Instructor, Southwestern Community College, Chula Vista, CA

August 2008 - Present. Department of Art and Comm, 900 Otay Lakes Rd., Chula Vista, CA, 91910.

Foundation Instructor, Painting, Drawing, Design, New Media. Contact: Marisol Rendon, Department Chair, mrendon@sccd.edu. (619) 482-6404

Classes Taught: Art 100 **Drawing 1** (repeated sections)
Art 101 **2-D Design** (repeated sections)
Art 104 **Intro to Visual Art** (repeated sections)
Art 104CB **Intro Visual Art** (College Bound High School)
Art 107 **Beginning Painting**
Art 108 **Painting 2 - Experimental Processes, Color**
Art 200 **Emerging Media - Contemporary Interactive Practices**

Adjunct Instructor, Cuyamaca Community College, El Cajon, CA

January 2009 - Present. Fine Art Department, 900 Rancho San Diego Parkway El Cajon, California 92019

Foundation Instructor, Drawing and Design 1. Contact: Dr. Marie Ramos, Department Chair, marie.ramos@gcccd.edu. (619) 660-4255

Classes Taught: Art 121 **Drawing 1** (repeated sections)
Art 124 **Beginning 2-D Design** (repeated sections)

Web Master, Art Director, MonkeyRestless Web Productions

September 2006 - Present. Part-time Web Master and Lead Designer. Web Design with an emphasis on the Responsive and Interactive, CMS Development - Wordpress, Interactive Programming - PHP/Javascript, Flash, and E-commerce solutions. Sound/Video Productions.... www.monkeyrestless.com

Adjunct Instructor, Front Range Community College, Fort Collins, CO

August 2005 - May 2006. Department of Art and Letters, 4616 Shields St., Fort Collins, CO, 80526.

Instructor for Drawing and Painting. Contact: Karl Dukstein, Department Lead (970) 204-8665

Classes Taught: Art 100 **Drawing 1** (repeated sections)
Art 105 **Painting 1**

Adjunct Instructor, Metropolitan State College of Denver, CO

August 2004 - May 2006. Campus Box 59, PO Box 173362, Denver, CO, 80217. Contact: (303) 556-3090

Instructor for Beginning/ Intermediate/ Advanced Drawing, 2-D design, Introduction to Computer Art.

Classes Taught: Art 114 **Drawing 1** (repeated sections)
Art 224 **Intermediate Drawing - Color**
Art 334 **Advanced Drawing**
Art 200 **Intro to Digital Art**

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work

Teacher, Education Department, Denver Art Museum

Summer 2003. 100 W 14th Ave Pkwy, Denver, CO, 80204. Contact: (720) 913-5437

Created, developed and implemented multi-cultural art (Drawing/Painting/Sculpture) classes for children, ages 4-8.

art, administration
and education related

Director, Museum Art School, San Diego Museum of Art

December 1994-July 1998. PO Box 2117, San Diego, CA, 92112. Contact: (619) 696-1952

Created, developed and implemented art classes, summer camps, and various other curricula and programs for children, ages 4-17. General administrative duties included grant writing and developing, budget, hiring, marketing, teacher and intern management.

Studio Instructor, San Diego Museum of Art

September 1994-July 1998. San Diego, CA, Contact: (619) 696-1952

Taught adult classes in **Drawing, Figure Drawing, and Painting.** Also functioned as studio teacher for a variety of other adult and children's programs

Classes Taught:

- MAS 100 Beginning Drawing
- MAS 101 Intermediate Drawing - Color
- MAS 104 Figure Drawing
- MAS 110 Beginning Painting
- MAS Special - Creativity Workshops
- MAS Special - Teaching Teachers
- MAS Children Classes - Summer Camps

Studio Residency, San Diego Space 4 Art

Feb 2010 - May 2014. 325 15th Street, San Diego, CA 92101. Contact: director@space4art.org

Developing Community Art Center. Program Development duties included Construction, Advocacy, Grant Writing, Budget, Marketing, Physical Plant, Education. Collaborated on early Web Presence.

Program Director, Chula Vista Arts Imperative

May 2009 - May 2010. 3525 Main Street, Chula Vista, CA, 91910. Contact: artdirector@artsimperative.org

Developing Community Art Center. Arts Program Development duties included advocacy, grant writing, budget, marketing, teacher and intern management. Program closed due to funding gaps.

Coordinator, Arte en Espanol: Para Todos

September 1997-July 1998. Barrio Logan, San Diego, CA

Originated and coordinated project to allow spanish-speaking children free access to art materials and encourage visits to cultural institutions in both Tijuana and San Diego. Project aim: To reinforce the idea that art is made by everyone for everyone.

Lecturer, Honors Seminars

March 1997-July 1998. San Diego, CA

Lectured on topics such as "Talent" and "Creativity" to high school junior and senior honor students. This program is in cooperation with San Diego City Schools/ Gifted and Talented Education and the College of Sciences at San Diego State University.

Coordinator/Artist, G Street Gallery

September 1995 and May 1997. G Street Gallery, San Diego, CA 92101,

Developed and coordinated roving artist co-op gallery giving first time showing opportunities to student, beginning and fringe artists.

community
involvement

related skills

Over 25 years of Art Education experience including 13+ years teaching Studio/Foundational/Experimental Media-Digital Art at the college level, extensive Museum Education and Gallery experience. Computer proficiency with the Processing, Arduino Platforms, Isadora and other open-source/real-time audio/visual manipulation software environments, Applications such as Adobe Photoshop, Premier, Flash, InDesign, Illustrator, After Effects. Apple Final Cut Pro, Motion. and Keynote. Worked with many Web technologies including Javascript/HTML5/CSS3/jQuery/CMS and database management. 15+ years Web design/E-commerce experience. Painter. MS Office. Twenty years managerial experience. Excellent inter-personal skills. Outstanding teaching skills and ability to relate well with a wide range of learners. **Member of College Art Association, National Art Educators Association, San Diego Space 4 Art.**

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Exhibitions List

solo

San Diego International Airport; San Diego, CA, **"Good News"**. Installation, Video, Drawing. 06/12

Space 4 Art Gallery; San Diego, CA. **"Banquet Series Prequel"**. Mixed-Media Painting, Drawing. 2/12

Arts Imperative; San Diego, CA. **"How To Win A War"**. Glass Sculpture, Image Projections (video), Drawing. 6/09

Edge Gallery; Denver, CO. **"Move"**. Sculpture, Interactive Animations, Drawing. 2/06

Edge Gallery; Denver, CO. **"Through"**. Sculpture, Image Projections (video), Painting, Drawing. 7/05

AC Project Room; NY, NY, **"Image Violence"**. Sculpture, Installation, Video, Drawing. 2/03

Steuben East, Pratt Institute; Brooklyn, NY, **"See Take Need"**. MFA thesis show. 4/02

Pratt Institute; Brooklyn, NY, **"Feed"**. Activity/Performance. 4/01

Open Space; NY, NY, **"Flag"**. Performance. 12/00

Open Space; NY, NY, **"Dictionary"**. Performance. 10/00

The Green Room Gallery; San Diego, CA, **"Choice/Compel"**. Paintings and Constructions. 6/98

The Green Room Gallery; San Diego, CA, **"Unseen Structures"**. Paintings and Constructions. 10/97

Caja Gallery; San Diego, CA, **"Persuasions"**. Paintings and Constructions, show included film work. 8/97

ArtWalk '96; San Diego, CA, **"Art De-mystified"**. Lecture and Display. 4/96

Mythic Gallery; Chula Vista, CA, **"Fright and Might"**. Installations. 10/94

Flor y Canto Gallery; San Diego, CA, **"Constructed Meanings"**. Paintings. 4/94

Grounds Gallery; Northridge, CA, **"Rhetoric"**. Paintings. 4/88

group

Ship in the Woods; Escondido, CA. "Felicitá". Standing Bears, Interactivity, Sound, Projection, Drawing. 6/16

Mesa College Gallery; San Diego Mesa College, CA. **"Lure"**. Interactivity, Sound, Projection, Drawing. 2/14

Space 4 Art Gallery; San Diego, CA. **"Anti-Freeze"**. Paintings/Drawings. 12/11

Cuyamaca College Gallery; San Diego, CA. **"Rain"**. Light Sculpture, Sound. 10/11

Southwestern College Gallery; San Diego, CA. **"Crawl"**. Mixed-Media Drawing. 09/11

Space 4 Art Gallery; San Diego, CA. **"Start Here"**. Paintings/Drawings. 07/10

RFD Gallery; Swansboro, GA. **"Unfamiliar Ground"**. Interactive Flash Animation. 05/08

Great Lakes Drawing Biennial; Eastern Michigan University. Detroit, MI. Drawings. 03/08

Galex 42; Galesburg, IL. **"42nd National Juried"**. Video Sculpture. 03/08

Edge Gallery; Denver, CO. **"EdgeExtremist"**. Image Projections (video), Drawing. 12/05

AC Project Room; NY, NY, **"New Artists"**. Sculpture, Drawings. 11/02

Atelier SockMonkey; Brooklyn, NY, **"You Will Submit, Small Show"**. Drawing. 6/01

Pratt Artist's League; Brooklyn, NY, **"Group Show"**. Installation. 1/01

Pratt Artist's League; Brooklyn, NY, **"So You Thought You Were Original"**. Paintings. 1/00

Pratt Artist's League; Brooklyn, NY, **"Avante Guard"**. Paintings. 1/99

Flor y Canto Gallery; San Diego, CA, **"Group Show"**. Prints. 5/98

G St. Gallery; San Diego, CA, **"Group Decay"**. Paintings and Constructions. 5/97

G St. Gallery; San Diego, CA, **"Personal Ads"**. Paintings and Constructions. 9/95

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references

Paul Turounet (Chair)

Chair, Visual Arts and Humanities Department,
Grossmont Community College
8800 Grossmont College Dr. El Cajon, CA 92020
(619)-644-7482
Email:paul.turounet@gcccd.edu

Kristine Diekman (Department Lead)

Department Coordinator Arts + Tech, Associate Professor, Visual and Performing Arts
California State University San Marcos
301 Arts Building, 333 S. Twin Oaks Valley Rd., San Marcos, CA 92096
(760) 750-4188
email:kdiekman@csusm.edu

Judit Hersko (Chair)

Department Coordinator, Associate Professor, Visual and Performing Arts
California State University San Marcos
311 Arts Building, 333 S. Twin Oaks Valley Rd., San Marcos, CA 92096
(760) 750-4639
email: jhersko@csusm.edu

Marisol Rendon (Past Chair)

(Recent) Chair, School of Arts and Communications
Southwestern Community College
900 Otay Lakes Rd., Chula Vista, CA, 91910.
(619) 482-6404
Email: mrendon@swccd.edu

Dr Marie Ramos (Chair)

Chair, School of Arts and Communications
Cuyamaca Community College
900 Rancho San Diego Parkway, El Cajon, CA 92019
(619) 660-4255
Email: marie.ramos@gcccd.edu

Karl Heinz-Dukstein (Past Supervisor)

Lead Faculty, Visual & Media Arts, Department of Arts and Letters
Front Range Community College, Larimer. Fort Collins, CO
(970) 204-8665
Email: karl.dukstein@frontrange.edu

Nicole Vitalich-Nelson (Past Supervisor)

(Formerly) Director of Education, San Diego Museum of Art.
(Currently) Art Specialist, Del Mar Union School District
(760) 716-3890 (cell)
Email: nnelson@dmusd.org

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Current Work - 09/01/15

statement of artistic intent

Movement, transparency, chance, relation, change, multiplicity, perception, any and all punctures in the structural status quo have become my artistic tools and concepts. As such, I have begun to look at my self, or body in general, as a translucent space that projected information- in it's ever changing forms, mediations and politicized agendas- flows through, filling momentarily, dissipating and then quickly repeating the cycle. This constant cycling forces the body to activate in a movement towards a muted, fragmented and formless multiplication. Towards Else-ness.

The current body of work represents a questioning of this Else-ness by its variation of media, concern with movement and it's concentration on inter-subjectivity or points of exchange. It looks into the way we interact with information, specifically, the flow of pre-mediated visual information that envelops us daily as defining terms. To play with the visual nature of this information flow, I use random imagery culled from a variety of media sources. These images, incomplete replications in varying scale, act as brush marks which are stacked, repeated, stretched, melded, transferred onto a variety of forms that act as a vessel for information to be projected into or through.

Since they are more spatial and thus more concerned with a literal and felt interchange, I have been working of late in Experiential Drawing, Interactive Processes, Installation, and Video Projection. For these works, it is not important that any of the images are understood individually, but rather together as an untouchable movement. Imagery, or the information that it imparts, should be viewed then, not as a holder of individual meaning, but instead as a precursor or enforcer of Else-ness.

Even as I experiment with the spatiality of interactivity and movement, I still retain a love and practice of drawing as a means of direct exploration. Contemporaneously to my more 3-D work, there is a constant consideration of mark-making in my drawings. I explore drawing as both the mark I make and the mark made upon me. I am intrigued by how, through this direct point of contact (a sense of touch rather than sight) there is such equivocation between art and life. In the actuality of the media, there is an endless array of points and paths between self and society, active and passive, percept and precept, impulse and recognition. Rather than answering, drawing is the way I develop my questions.

All of these artistic explorations, whether they be a felt interchange of information or the directness and touch of drawing, aim to clarify my role in a culture that, as I understand it now, would prefer I had no role. It would, instead, keep me moving, translucent, malleable, unable to touch and forever in search of an Else.

Curtis Bracher, 2015

Statement of Teaching Philosophy

"Tell me and I will forget; Show me and I will remember; Involve me and I'll understand. "
-Native American proverb

"I am ago button."
-Google search item

It has become singularly clear that, while learning to paint/draw/computer mediate does take a bit of old-fashioned methodology and practice, the process of art-making – learning to see directly, exploring honestly, and translating clearly – is open to much technical interpretation. In all of my classes, I accentuate a content-based, critical-thinking and collaborative approach to art-making, aiming to open the basic tenets of foundational learning to an inter-disciplinary, perceptual and multi-modal dialogue. I have a firm commitment to experimental practices and thus continuously encourage the students to actively engage from their own personal and clarified motives.

To bring these ideas to play, much of the strategies and exercises that are found in my syllabi are an active, organic engagement with the students' public and personal environment. As much as possible, I pull in project examples from other media disciplines, philosophies and cultures. This synthesized approach allows me to continually seek projects that teach aesthetic principles and, as importantly, foster unique ideas, expand possibility and bring about more encompassing viewpoints. By using inter-disciplinary projects the process of art-making becomes exciting and truly interactive. It becomes a world that translates, not as a detached view that one observes from a detached position, but into an ever-changing interface from which we gain our meanings.

For students to see directly, it is vital that they become involved as much as possible. To do this I use a questioning and discussion strategy, often in the form of experimental participation, where students are taught to debate, develop, reinforce and express a personal voice. This strategy encourages them to become both a learner and a teacher. It allows students to be able to translate clearly what would be rarified aesthetic formal issues into ideas that are much more grounded in personal concern and thus, are much more likely to be used as honest searching and transformative growth. These student-led situations are where I have received the most feedback and assessment on the project and curricula ideas, and where I have been able to best answer the "So what?" litmus test that is applied to all of my class projects.

I have found that assuming the role of "coach," that is, laying the groundwork and then encouraging a sense of motivation, has been highly beneficial. To facilitate this, it is my goal to remain semi-transparent during this explorative play while being available to discuss any questions, options, fears or concerns. I believe this expansiveness, acceptance, and caring has reflected well in previous classes and has allowed me to claim a large measure of success.

To understand where both my artwork and teaching philosophies stem from, it must also be said that I believe passionately in art and its processes. Specifically, I believe in art's ability to communicate exploration, empathy, and thus transformative understanding. The art-making process mirrors this ability in an exciting, direct, and spontaneous manner as the natural outcome of the creative process. This firm belief in art, together with a lifetime of creating experiences with children and adults, have given me every reason to believe that art is not only of necessity, but has incredible value to the human community as well. It is this belief system that compels me to make art and the reason why I enjoy guiding others along this path. I will always view teaching art as a requisite form of my life and work as an artist.