

Rockefeller Foundation New Media Fellowships  
2003 Project Cover Form

**NAME: Craig Dongoski**

**Title: Drawing Voices**

**Genre: Sound, Drawing, Performance, and Video**

**Applicant's Role in**

**Production: Originator, Instigator, Editor, Artist, Recordist, Director,  
Engineer**

**Production Format: CD, DVD, Video and Live**

**Anticipated Length: A Lifetime...**

**Color/B&W: Both**

**Sound/Silent: Sound**

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**Brief Project Description (do not exceed space given below)**

Three years ago I began recording the sounds of colleagues and fellow artists as a possible way to continue the investigation into the true nature of the act of drawing. This project has evolved into what I am now calling *Drawing Voices*. My project is made possible by micro recording equipment and processing technology.

In addition to my own drawing recordings, I am collaborating with another artist and a writer once a week drawing, writing and recording short wave at cemeteries in Atlanta. I am curious about the relationship and extensive history that drawing, technology and *conjuring* have had.. I am exploring the gray area between writing and inscription as a means of discovering 'spirit' voices under the influence of sound and *shadow*.

Rockefeller Foundation New Media Fellowships

2003 Sample Work Form

NAME: **Craig Dongoski**

If you are sending more than one sample, please copy this page. Sample(s) must be cued:

indicate how long each sample should be viewed for a COMBINED viewing time of no more than

15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title; **3 shorts: 'Drawing Voices', 'Invisible Transmissions', 'Leviathan'**

Year **2003**

Technical Info

Original Format

Format Submitted for Viewing

Preferred OS

\_\_\_ Software

\_\_\_ Software

\_\_\_ Windows

\_\_\_ Web

\_\_\_ Web

X Mac

\_\_\_ Installation

\_\_\_ Installation

\_\_\_ Unix

\_\_\_ Other **Mini DV**

\_\_\_ Other **DVD**

Web Info (answer only if sample work is in Web format)

\_\_\_ URL \_\_\_\_\_ (if more than one

please list them

below)

\_\_\_ Browser requirement \_\_\_\_\_

\_\_\_ Plug-in requirement \_\_\_\_\_

\_\_\_ This sample requires broadband connection (fast Internet Connection)

☒ A local copy of the sample work has been included with the application

Special Information For Viewing:

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Description of Work (use an additional sheet if necessary)

## DVD Notes

The three segments featured represent the main areas I am exploring and applying within my project, 'Drawing Voices'.

1. Video document of a cemetery recording/performance done in Wroclaw, Poland this summer with artist Andrzej Dudek-Durer. This piece represents an artistic collaboration and continued exploration into the potential of radio-spirit-drawing fusion.
2. 'Invisible Transmissions' is a video that captures a collective experience with 'Drawing Voices'. The soundtrack is made from randomly spliced discarded cassette tapes found in the streets that were mixed along with the live drawing sounds. We also camouflaged the room and ourselves to create a continuous visual environment to introduce ideas about invisibility, telepathy and assimilation. This segment presents experiments I am applying in group and classroom situations.
3. 'Leviathan' is a fragment from a video series of 1-hour snapshots. These works present a gradually or consistently changing situation captured on camera from a static vantage. I am applying drawing soundtracks to be used as meditational devices within the studio and/or exhibition spaces. The soundtrack for this particular piece was made by allowing a WWII Navy-issued hydrophone to be dragged on the sand by the waves of the ocean.

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this form.

Title; **Drawing Voices: Images**

Year **2003**

Technical Info

Original Format

Format Submitted for Viewing

Preferred OS

☐ Software

☐ Software

☒ Windows

☐ Web

☐ Web

☒ Mac

☐ Installation

☐ Installation

☐ Unix

☒ Other **Drawings/Installation** Other **CD-ROM**

Web Info (answer only if sample work is in Web format)

☐ URL \_\_\_\_\_ (if more than one

please list them

below)

☐ Browser requirement \_\_\_\_\_

☐ Plug-in requirement \_\_\_\_\_

☐ This sample requires broadband connection (fast Internet Connection)

☐ A local copy of the sample work has been included with the application

Special Information For Viewing:

\_\_\_\_\_  
Description of Work (use an additional sheet if necessary)

\*\*\*see attached

## **IMAGES Notes:**

**c. BlindFeedback3:** Cemetery Drawing done by colleague Tim Flowers. This drawing was done while listening to a recording done previously at Oakland Cemetery in Atlanta. 2003

**camo A:** A still in color from the video/performance/installation, 'Invisible Transmissions' \* \*see DVD 2002

**camo gene:** A still in color from the video/performance/installation, 'Invisible Transmissions' \* \*see DVD 2002

**camo lan :** A still in color from the video/performance/installation, 'Invisible Transmissions' \* \*see DVD 2002

**camo melissa.tif :** A still in color from the video/performance/installation, 'Invisible Transmissions' \* \*see DVD 2002

**Craig'sHEAD:** Spirit-Radio-Drawing-painting done by Craig Dongoski 2003

**Penland Auto:** Telepathic drawing done by two artists while staring into each other's eyes for one hour. 2003

**Tim BlindFeedback5 :** Cemetery Drawing done by colleague Tim Flowers. This drawing was done while listening to a recording done previously at Oakland Cemetery in Atlanta. 2003

**Tim FIG:** Cemetery Drawing done by colleague Tim Flowers. 2003

**Blue Head:** Spirit-Radio-Drawing-painting done by Craig Dongoski 2003

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15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title; **Drawing Voices Collaboration with Andrzej Dudek-Durer**

Year **2003**

Technical Info

Original Format

Format Submitted for Viewing

Preferred OS

☐ Software

☐ Software

☐ Windows

☐ Web

☐ Web

☐ Mac

☐ Installation

☐ Installation

☐ Unix

☒ Other **Mini-DV**

☐ Other **VHS**

☒ **NA**

Web Info (answer only if sample work is in Web format)

☐ URL \_\_\_\_\_ (if more than one

please list them

below)

☐ Browser requirement \_\_\_\_\_

☐ Plug-in requirement \_\_\_\_\_

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Special Information For Viewing:

\_\_\_\_\_  
Description of Work (use an additional sheet if necessary)

**\*\*\*This is a complete version of a feature that is included on the submitted DVD**

Rockefeller Foundation New Media Fellowships  
2003 Sample Work Form

NAME: **Craig Dongoski**

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15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title: **Drawing Voices Oakland 8**

Year **2003**

Technical Info

Original Format

Format Submitted for Viewing

Preferred OS

☐ Software

☐ Software

Windows

☐ Web

☐ Web

☐ Mac

☐ Installation

☐ Installation

☐ Unix

☒ Other **DAT**

Other **CD-ROM**

**NA**

Web Info (answer only if sample work is in Web format)

URL \_\_\_\_\_ (if more than one  
please list them  
below)

☐ Browser requirement \_\_\_\_\_

☐ Plug-in requirement \_\_\_\_\_

☐ This sample requires broadband connection (fast Internet Connection)

☒ A local copy of the sample work has been included with the application

Special Information For Viewing:

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Description of Work (use an additional sheet if necessary)

**This CD represents a document of recorded drawing & writing in a cemetery, done while shortwave radio is simultaneously being transmitted through the channels. The short-wave radio becomes a divining rod. The interference from the radio bands is similar to the sounds of the marks so that a fusion occurs. The audible frequencies posit a random and subliminal effect on the drawings and vice versa. This experiment also attempts to explore the grey area between writing and inscription as a means of discovering 'spirit' voices.**

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this form.

Title: **Drawing Voices Oakland 8**

Year **2003**

Technical Info

Original Format

Format Submitted for Viewing

Preferred OS

☐ Software

☐ Software

☐ Windows

☐ Web

☐ Web

☐ Mac

☐ Installation

☐ Installation

☐ Unix

☒ Other **DAT**

Other **CD-ROM**

**NA**

Web Info (answer only if sample work is in Web format)

☐ URL \_\_\_\_\_ (if more than one

please list them

below)

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Special Information For Viewing:

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Description of Work (use an additional sheet if necessary)

The sounds on this recording were produced by way of submerging a WWII Navy-Issue hydrophone into 4 feet of ocean as to allow indeterminate and continuous contact with the sand. The microphone serves as the rake as well as tracery device. The ocean provides the 'irregular pulse', while the sand is receptor for the temporary inscription.



## Artist Statement

### Craig Dongoski

The 20<sup>th</sup> Century painter Francis Bacon is continuously cited for his remark, “Painting is the projection on canvas of one’s own nervous system”. My project *Drawing Voices*, attempts to expose the nervous system through audio, video and meta-technologies. I am utilizing technology as a means to stimulate the act of drawing and inscription. I am also using technology to analyze, archive and manipulate the recorded material into a quasi-language and a form of speaking.

*Drawing Voices* provides an exploratory site as an approach to drawing and art making by using technology as a means to develop new models to produce art by. Drawing is a biological function of human beings. It is also the most rudimentary form of visual expression. The audio recording represents a *shadow* realm of mark-making. It reveals a previously hidden aspect to the activity of drawing. It demonstrates that an individual’s ‘*Drawing Voice*’ is as unique as its visual counterpart. One of the most interesting aspects in the *Drawing Voices* project is the *language* that is produced when one is drawing.

The most in-depth experimentation with the ‘*Drawing Voices*’ project has been on myself. I am testing the influence that the microscopically amplified and enhanced sound can have on the practice of drawing. I have been employing biofeedback machines in concert with my recordings, in a literal way exposing Bacon’s insight. In addition to making the sound/biofeedback drawings as part of my studio practice, I am making the drawing recordings in a Civil War cemetery in Atlanta with the addition of short wave radio transmissions. At the same time as the drawing is being recorded, short wave radio

is simultaneously received and recorded. Because short wave is dictated by the direct positioning of the antenna, this combination can be thought of as a return to automatic drawing/writing, in other words, drawing or inscription being controlled by *paranormal* phenomenon. The Surrealists called this phenomenon the unconscious and this pursuit of process led to Gestural Abstraction which speaks to the gray area I've mentioned. The short wave radio becomes a divining rod. The interference from the radio bands is similar to the sounds of the drawing marks so that a fusion occurs. The audible frequencies have a random and subliminal effect on the drawings. These sound works have a particular quality that is somewhat different than the other drawing voice recordings. The line between process and product disappears.

There is something undeniably unique in the way an individual makes marks. On a pragmatic level, I have witnessed intense concentration when someone is listening to the live audio product of drawing or writing. On an artistic level, I believe the heightened awareness of this most direct expressive activity provides a channel to a deeper connection, leading to a synthetic new whole, a combined fusion of the visual and the aural. The ultimate aim with this project is to expand the parameters of drawing while tweaking consciousness in the process.

I see my working process being used in collaboration by artists and musicians as a way to de-familiarize and perhaps bring these two creative realms together to produce new forms. I also see it as useful for persons with disabilities. For example, now I am working with people who are blind as well as people in hospices. Working with people experiencing other realities interests me because of the healing potential and the possibility it poses in broadening the conversation called Art.

## **Project Narrative**

### **Craig Dongoski**

Three years ago I began recording the sounds of colleagues and fellow artists as a possible way to continue the investigation into the true nature of the act of drawing. This project has evolved into what I am now calling *Drawing Voices*. My project is made possible by micro recording equipment and processing technology. The compact size and efficiency of the equipment allows me to take this project anywhere. I have designed a drawing board with embedded piezo microphones that pick up the subtlest contact made with any drawing medium. After I make the initial recording, I master, sequence and edit with programs such as Cubase and Digital Performer. Although I am most interested in the potency of the naked state of the drawing sounds, I have become involved in experimenting and learning Kyma, Jitter and Max MSP so that other manipulations and understandings can occur. Sometimes I use these programs to merely clean-up the audio tracks, other times to build layer upon layer of voices.

This summer I exhibited the project in Wroclaw, Poland and Florence, Italy. The exhibition in Poland was completely comprised of work made and recorded by artists while I was there. I had extensive encounters in both countries by making contact with artists and recording them in the act of making drawings. This became the center of the exhibition, turning the static gallery space into a fully interactive studio. I continue to catalogue a wide range of temperaments in drawing. So far this has included artists in Atlanta, New York, and other cities in the US, in Japan, in Poland and in Italy; as well as Tibetan monks creating a sand mandala. This project has grown and continues to pique my interest because it reveals new applications, such as working with a set of blind twins

I have made contact with. The potential of sound alone, minus vision, may be enough to stimulate the act of drawing. I have also been applying my project to hospice patients as a healing device as well as collaborating with psychics to allow them to explore the potential in divining.

In addition to my own drawing recordings, I am collaborating with another artist and a writer once a week drawing, writing and recording short wave at cemeteries in Atlanta. I am curious about the relationship and extensive history that drawing, technology and *conjuring* have had. For example, during the spiritualist movement, radio transmissions and recording equipment were used as a 'medium' to capture voices. I am supplementing my research with the area of Electronic Voice Phenomenon (EVP) as yet another means to delve into the nature of drawing and mark making. . I am exploring the gray area between writing and inscription as a means of discovering 'spirit' voices under the influence of sound and *shadow*.

My most recent project is titled *Castor and Pollux*. I am continuing with the short wave experiments, as mentioned above, with the addition of a WWII Navy-issued hydrophone. The hydrophone is buried in the cemetery and is done with proper approval. The sounds received from the earth are mixed with the sounds from the shortwave along with the drawing sounds. Drawing at ground level serves as the center place between the ether and the earth, both literally and symbolically. It could also be a collaboration between the living and the dead. Ultimately I am presenting a Rohrschach test of sorts to my audience that is influenced by the choice of site and context.

If selected, I will use the support for three main purposes. First, I want to develop a prototype board that will be self-contained and portable. I am currently using off-the-shelf materials, and the recording and amplification devices are all external. I want to make it self-contained for easier accessibility and potential distribution. Secondly, I want to customize my studio so that radio experiments with drawing and drawing analysis sessions can occur. This means providing an environment of focus and stimulation through audio, video, and speech analysis/manipulation equipment e.g. Kyma/Capybara. The studio will serve as a working model to be transplanted into galleries and other appropriate venues. The presentation will be interactive, documentary or both. Finally, since an important aspect to keeping the project growing is a continued collection of drawings, I would like to renew and expand my artist connections in Poland. I have made contacts in China and United Arab Emirates to work with calligraphers as well. There has also been an exhibition set for me at Eckerd College in St. Petersburg, Florida next year. I would like to perform/present the *Castor & Pollux* piece.

A paradox regarding this project is that drawing is in an identity and survival crisis due to mediation. Whenever there is a significant shift in the paradigm with the introduction of new technology such as photography, drawing has to question and re-define itself. With the pervasive presence of computers and digital imagery, so many ways to access and produce visual artifacts are now possible. Drawing can sometimes seem like a meager choice in the vast sea. This project serves as a way to document the human temperament during a particular point in time. Imagine what it would be like to hear the drawings of Rembrandt versus Ingres versus Picasso, etc.

**Budget: Travel & Studio**  
**Craig Dongoski**

Studio Rent 18 months @ \$300.00/mo.	\$5,400.00
Installation and production expenses for Eckerd College exhibition	\$1,000.00
Travel, living and exhibition expenses for Poland	\$4,410.00

**Budget: Research & Presentation**  
**Craig Dongoski**

MacIntosh G5	\$2,000.00
(2) 20" Monitors \$1,300.00ea.	\$2,600.00
(4) Zenith 15" Flat screen(Wall-mountable) with portable DVD players \$1,200.00 ea.	\$4,800.00
Sony DVD Projector	\$3,500.00

**Budget: Sound Equipment**

Craig Dongoski

Basic <i>Kyma</i> System for Macintosh	\$3,570.00
<i>Capybara</i> 320 expansion card	\$595.00
<i>Capybara</i> Flight Case	\$300.00
<i>Capybara</i> Carrying Case	\$75.00
Max4/MSP2 and Jitter DSP programs	\$850.00
YAESU Mark-V FT-1000 all-mode Transceiver (radio)	\$2,150.00
Antenna w/ installation	\$500.00
dbx Drive Rack Studio	\$550.00
Korg Triton Studio 61 Synthesiser	\$2,700.00
<b>Grand Total</b>	<b>\$35,000.00</b>

# **CRAIG DONGOSKI**

## **EDUCATION**

- 1991        MFA, Master of Fine Arts • University of South Dakota, Vermillion, SD.  
1988        BFA, Bachelor of Fine Arts • Millikin University, Decatur, Illinois.

## **PROFESSIONAL EXPERIENCE**

- 2001        Assistant Professor of Art, Georgia State University • Atlanta, GA.  
              Teaching Foundations courses in Drawing, Color and Design, Upper Division  
              Drawing and Painting courses, Special Topics and Graduate Seminar. participation on  
              Committees.
- 1999-01     Visiting Lecturer, School of Art & Design, Georgia State University • Atlanta, GA.  
              Drawing, Painting, Printmaking and Foundations programs.
- 1991-99     Faculty, Area Chair of Printmaking, School of the Museum of Fine Arts •  
              Boston, MA. Responsibilities include teaching foundations, drawing, screenprint,  
              alternative media, graduate critiques; participation on curriculum and grant  
              committees; review boards.
- 1993        Curator, National Screenprint Invitational, SMFA • Boston, MA.
- 1988-91     Instructor, Art Foundations for Teachers of Elementary Education, University of  
              South Dakota • Vermillion, SD.

## **PROFESSIONAL EXPERIENCE (INTERNATIONAL)**

- 2002        Visiting Lecturer, Kinki University • Osaka, Japan  
              Faculty, Santa Reparata International School of Art • Florence, Italy.  
              GSU Study Abroad program. Taught Experimental Works on Paper.
- 2001        Visiting Lecturer, Cortona Program, University of Georgia Studies Abroad,  
              International Print Symposium • Cortona, Italy.
- 1999        Artist Residency, Franz Masereel Center • Kasterlee, Belgium.
- 1997        Visiting Artist, University of Windsor • Ontario, Canada. Public lecture.
- 1995        Visiting Artist, Charles University • Prague, Czech Republic.  
              Visiting Artist, Universite of Sint-Marie • Antwerp, Belgium.



### **VISITING ARTIST AND LECTURER**

- 2002 Visiting Critic, graduate review boards, School of the Museum of Fine Arts • Boston, MA
- 2001 Visiting Lecturer, University of Georgia, Athens • Georgia.  
Visiting Critic, graduate review boards, School of the Museum of Fine Arts • Boston, MA  
Visiting Artist/ Lecturer, University of Florida • Gainesville, FL
- 2000 Penland School of Crafts • Penland, NC. Taught 2-week drawing course.
- 1999 Agnes Scott College • Atlanta, GA. Artists talk in conjunction with “Vanitas”.
- 1998 ICA, Institute of Contemporary Art • Boston, MA. Public lecture.  
Frogman’s Press Print and Paper Workshop • Vermillion, SD. Lecture.
- 1997 Pasadena Community College • Pasadena, CA. Public lecture.  
Massachusetts College of Art • Boston, MA. Public lecture.
- 1996 Southern Graphics Council Conference, West Virginia University • Morgantown, WV. Demonstration.
- 1995 Pyramid Atlantic • Riverdale, MD. Lecture, demonstration.  
Corcoran School of Art • Washington, DC. Public lecture, demonstration.  
St. Cloud University • St. Cloud, MN. Public lecture, demonstration.  
Massachusetts College of Art • Boston, MA. Public lecture.  
Southern Graphics Council Conference, University of Tennessee • Knoxville, TN. Lecture, demonstration.  
Black Hills Print Symposium. • Nemo, South Dakota. Guest Faculty.
- 1994 Experiment Etching Studio • Boston, MA. Demonstration.  
Mid-America Print Council (MAPC), University of Indiana • South Bend, IN. Demonstration.

### **EXHIBITS AND PROJECTS CURATED**

- 2003 Curator and organizer, *Pulse Field*, international and historical sound art exhibition, Georgia State University Galleries • Atlanta, GA.
- 2002 Curator, *That Smell of Beauty*, Painting exhibition, The Consulate of the Bolivarian Republic of Venezuela Gallery, New York, NY
- 2001 Curator, *Random Channels*, Multi-media exhibition, EYEDRUM Space, Atlanta, GA
- 1997 Organizer, Pilot Program, Contemporary Art Center • North Adams, MA.  
Summer studio program for Painting, Print, Paper and Drawing students and visiting artists.

## **EXHIBITS AND PROJECTS CURATED, cont'd.**

- 1996-7      Founder and Director of the Boston Print Symposium "Shifting Grounds: The New Terrain of Printmaking." International symposium of workshops, demos, exhibition, site-specific collaborative installation.
- 1995      Co-curator, "Volatile Alliances," Fifty- artist portfolio and exhibition featured at the First Africus-Johannesburg Biennale • Johannesburg, South Africa. Color catalog.
- 1994      Juror, Concord Art Association Annual Juried Exhibition • Concord, MA.

## **SELECTED FILM/VIDEO/SOUND SCREENINGS & FESTIVALS**

- 2003      *What Orders the Flow*, "Sonic Circuits X" curated by Philip Blackburn as part of a national/international festival  
*Invisible Transmissions*, "Multisensory, Visual Responses to Memory and Synesthesia," curated by Rachel Rosenfield Lafo, Director of Curatorial Affairs, DeCordova Museum
- 2002      *What Orders the Flow*, "DIRECTIONS IN VIDEO/PERFORMANCE ART", Institute of Contemporary Art • Boston, MA  
*What Orders the Flow*, "MicroCinefest: Underground film Festival", • Baltimore, MD  
*What Orders the Flow*, Education Channel Independent's Film Festival, Time/Warner Channel • Tampa Bay, FL  
*What Orders the Flow*, Gusto House Gallery • Kobe, Japan.  
*WAR WORLDS*, "THAT SMELL OF BEAUTY", The Consulate of the Bolivarian Republic of Venezuela Gallery • New York, NY

## **SELECTED EXHIBITIONS**

- 2003      *Drawing Voices*, multi-media sound exhibition, Galerie Entropia • Wroclaw, Poland.  
*Veerle Rooms in Dialog*, international invitational exhibition, Scaldis Room, KBC Tower • Antwerp, Belgium (Dec 2002 – April 2003.)  
*Craig Dongoski and Pam Longobardi*: Works on Paper, Santa Reparata Gallery • Florence, Italy
- 2002      *PEARL of the Third Mind*, exhibition of collaborative work with P. Longobardi, Gusto House Gallery • Kobe, Japan.  
*Unidentified Transmissions*, Group exhibition, Lunar Landing Gallery • Brooklyn, NY  
*A Thin Line Drawn*, exhibition of collaborative work w/ P. Longobardi, Artist Gallery, Savannah College of Art & Design • Savannah, GA  
*GSU: Faculty Selects*, Group Invitational exhibition curated by Barkin & Leeds Consulting Firm, Sun Trust Building Atlanta, Georgia
- 2001      *RANDOM CHANNELS*, EYEDRUM Gallery • Atlanta Georgia.  
*Brooklyn Community Film Festival*, 'Frozen Wisdom' screened • Brooklyn, NY  
*Ponte Futuro* exhibition, Cortona International Symposium • Cortona, Italy.  
*Frozen Wisdom*, multi-media exhibition Raymond Lawrence Gallery • Atlanta, GA  
*Boston Printmakers Exhibition*, Gallery 808, Boston University • Boston, MA.  
*Holiday Show*, Invitational printmaking exhibition, Swan Coach House • Atlanta, GA

*Pressed and Pulled*, Competitive print exhibition, Georgia College State University,  
 • Milledgeville, GA, *Juror's Mention*  
*What's So Funny...*, Invitational multi-media exhibition, TUBE Space•Atlanta,GA  
*Ken Grizzell and Friends*, Warren Lee Center for Fine Arts • Vermillion, South Dakota

- 2000     *A Demonstration on the Caution Required to Avoid Burning Flowers*,  
 solo exhibition, Gallery Zebu • Atlanta, Georgia. (February)  
*Damp Edge*, solo exhibition of collaborative work, C. Dongoski/P. Longobardi,  
 Gallery of Art, University of Northern Iowa • Cedar Falls, Iowa. (September)  
*Sketches*, Swan Coach House Gallery • Atlanta, GA. Curated by Marianne Lambert.  
*Winter Season* Invitational Exhibition, Raymond Lawrence Gallery • Atlanta, GA.  
*Faculty Exhibition*, Penland School Gallery • Penland, North Carolina. (June)
- 1999     *Triennial '97*, Museum of Modern Art, Rio de Janeiro • Brazil.  
*SWITCH*, Eyedrum Gallery, Atlanta • Georgia.  
*Vanitas*, Agnes Scott College Dana Fine Arts Gallery • Atlanta, Georgia.  
 Curated by Cathy Byrd.
- 1998     *Icons and Altars*, Invitational Benefit Exhibition, New Art Center • Newton, MA.  
 Mid-America Print Council Conference Exhibition • Cincinnati, OH.  
 Southern Graphics Council Conference Exhibition • Athens, OH.
- 1997     *Women and Walls and Phantasies Invoked by the Vapor of the RED SPIRIT*, Solo Exhibition,  
 Creiger-Dane Gallery • Boston, MA.  
 Krakow International Print Exhibition, Muzeum Okregowe-Ratusz Staromiejski  
 • Krakow, Poland.  
*Shifting Grounds*, Tower Gallery, Massachusetts College of Art • Boston, MA.
- 1996     Pacific States Biennial National Print Exhibition, University of Hawaii • Hilo, HI.
- 1995     Visiting Artist Exhibition, Universite of Sint-Marie • Antwerp, Belgium.  
 Visiting Artist Exhibition, Charles University • Prague, Czech Republic.  
*Paper in Particular*, 16th Annual National Exhibition, Columbia College • Columbia, MO.  
 National Printmaking Exhibition, Trenton State College • Trenton, NJ.  
*Craig Dongoski, Michael Krueger* Alice R. Rogers Gallery • Collegeville, MN.  
*Five Artists*, New Gallery, South Dakota School of Mines + Technology • Rapid City, SD.  
 Florida Printmakers Society 7th Annual National Print Exhibition • Jacksonville, FL.  
 25th Bradley National Print and Drawing Exhibition, Bradley University • Peoria, IL.  
 Arizona Print Invitational , Northern Arizona University • Flagstaff, AZ.
- 1994     *Tufts and The Museum School: A Fifty Year Collaboration*, Tufts University  
 • Medford, MA.  
*Blurring the Lines*, Three Artist Exhibition, Simmons College • Boston, MA.  
 9th Annual National Works on Paper Exhibition, University of Texas • Tyler, TX.  
*All-American Annual*, West Texas State University • Canyon, TX.
- 1993     Solo Exhibition, Kirkland Fine Arts Gallery, Millikin University • Decatur, IL.

- Invitational Drawing Exhibition, Carpenter Center, Harvard University • Cambridge, MA.  
*Figurative*, Mid-America Print Council, Purdue University Gallery • Lafayette, IN.  
 Florida Printmakers Society 6th Annual National Print Exhibition, New World School of the Arts • Miami FL.  
 University of South Dakota Alumni Invitational • Vermillion, SD.  
*All-American Annual*, West Texas State University • Canyon, TX.  
 17th Harper National Print and Drawing Exhibition, Harper College • Palatine, IL.  
 24th Bradley National Print and Drawing Exhibition, Bradley University • Peoria, IL.  
 12th Los Angeles Printmaking Society National Exhibition, Laband Gallery • Van Nuys, CA.
- 1992 16th Harper National Print and Drawing Exhibition, Harper College • Palatine, IL.
- 1991 The Priva B. Gross International, *Works On/Of Paper* • Bayside, NY.  
 21st National Works On/Of Paper Exhibition, Minot State University • Minot, ND.  
 Greater Midwest International VI Exhibition, Central Missouri State University • Warrensburg, MO.
- 1991 *On or Of Paper*, Dakotas International Juried Exhibition • Vermillion, SD.  
 and Fargo, ND. Summer Arts XVI Regional Juried Art Exhibition, University of South Dak
- 1990 10th Annual Faber-Birren Color Award Show, National Juried Competition, Stamford Art Association • Stamford, CT.  
 “Dimensions,” 27th Annual National Juried Exhibition, Associated Artists Gallery • Winston-Salem, NC.  
 Three Artist Show, Gallery 110, University of South Dakota Gallery • Vermillion, SD.  
 32nd North Dakota Annual Print Exhibition, University of North Dakota • Grand Forks, ND.
- 1989 Solo Exhibition, Gallery 110, University of South Dakota • Vermillion, SD.  
 48th Annual Juried Competition, Sioux City Art Center • Sioux City, Iowa.  
 Summer Arts XV, University of South Dakota Galleries • Vermillion, SD.

## **AWARDS AND GRANTS**

- 2002 *Innovation in Teaching Award*, Georgia State University, Atlanta, GA  
 Research Initiation Grant, Georgia State University, Atlanta, GA  
 Summer Research Grant, Georgia State University, Atlanta, GA
- 2001 Summer Research Grant, Georgia State University • Atlanta, GA  
 Juror’s Mention, *Pressed & Pulled*, juried print competition, Georgia College State University  
 Milledgeville, GA
- 2000 *All Star Ball* Public Art commission, Metro Atlanta Chamber of Commerce

Cultural Affairs Department, displayed during 2000 All Star game • Atlanta, GA.

- 1998 Cushman Foundation Grant, School of the Museum of Fine Arts • Boston, MA  
Artist Residency Fellowship, Franz Masereel Center • Kasterlee, Belgium.
- 1997 Russell T. Smith Award for Teaching, School Museum of Fine Arts • Boston, MA
- 1996 NEFA/NEA Visual Artist Fellowship • New England Foundation for the Arts,  
Works on Paper.
- 1994 Mellon Foundation Faculty Enrichment Grant, School of the Museum of Fine Arts  
• Boston, MA.
- 1993 Mellon Foundation Faculty Enrichment Grant, School of the Museum of Fine Arts  
• Boston, MA.  
Purchase Award, 24th Bradley National Print and Drawing Exhibition • Peoria, IL.
- 1990 Juror's Choice Award, 21st Nat'l. Works on Paper, Minot State University  
• Minot, ND.  
Honorable Mention Award, 16th Harper College National Print/Drawing Exhibition.
- 1991 Purchase Award, Faber-Birren Color Award Show • Stamford, CT.

### **GALLERY AFFILIATIONS AND ORGANIZATIONS**

- 2001 City of Atlanta Public Art Registry
- 1999-2001 Raymond Lawrence Gallery • Atlanta, GA.  
Gallery Zebu • Atlanta, GA.

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### **GALLERY AFFILIATIONS AND ORGANIZATIONS, cont'd.**

- 1995- 1998 Creiger- Dane Gallery • Boston, MA.
- 1992-Present College Art Association member.  
Southern Graphics Council member.  
Los Angeles Printmaking Society member.

### **CORPORATE AND PUBLIC COLLECTIONS**

- Antwerpen Museum of Art • Antwerp, Belgium

- The New York Public Library • New York, NY.
- The Fogg Museum • Cambridge, MA.
- Butler Museum of American Art • Stubenville, OH.
- Trenton State College • Trenton, NJ.
- Museum of Fine Arts • Boston, MA.
- First of America Bank • Peoria, IL.
- University of South Dakota • Vermilion, SD.
- Bradley University • Peoria, IL.

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ill., City Magazine, Wroclaw, Poland, July, p. 20.
- Co Jest Grane, „Zdarzenia z glosami,% ill., Gazeta Wyborcza Wroclaw,  
Poland, June 27, p. 13.
- Strefa Miejska, „Drawing Voices,% Aktivist, Wroclaw, Poland, no. 48,  
July, ill., p. 17
- Opere su Carta, Craig Dongoski & Pam Longobardi,% Il Corriere di  
Firenze, Special Estate, ill., July 10, p. 25
- 2002      Duerr, Teri, editor, „Visual Feature,% KS guest artist pages,  
Kansai Scene, Osaka, Japan, no. 2., 21-23
- Zimmer, William, “A Printmaker’s Work As Mirrored by Others,” New York Times Sunday,  
art review., ill. May 12.
- Thompson, Robert Scott, “S I D E R E A L “, designed and produced CD cover,  
published by Space for Music.
- Carioli, Carly, “Eight Days a Week,” Boston Phoenix, review, May 24, p. 4.
- Who’s Who Among America’s Teachers*

Terri Duerr, "KS Guest Artists: Craig Dongoski and Pam Longobardi", *Kansai Scene*, June 2002, Issue 26, p.21-23.

2001 Feaster, Felicia, "The Year in Arts: Local artists' works foretell 9-11's far-reaching effects On the Cultural Landscape", *Creative Loafing*, Dec. 26, p.39.

Feaster, Felicia, "General Perspectives", *Creative Loafing*, Nov.21, p.50.

2000 Dooley, Tim, "Damp Edge," catalog essay for exhibition, University of Northern Iowa.

Sloan, Laurie, "Interprint 2000," Maastricht Academy of Fine Arts, Netherlands. Citation and presentation of artwork in international conference.

Byrd, Cathy, "Transforming Visions," *Creative Loafing*, Feb 12, p. 45.

Byrd, Cathy, "Art News," *Atlanta CityMag*, Ill., Feb/Mar, p. 62.

1999 Pessina, Maria, "Arte Crossover," article, ill. *Radar* no. 64, *El Universal* • Caracas, Venezuela, March 3.

Cullum, Jerry, "A Mirror on Vanity," *Atlanta Journal-Constitution*, Nov 12, p. Q8, Review, illustrated.

1998 Allen, Lynne and McGibbon, Phyllis, *Best of Printmaking: An International Collection*, Rockport Publishers, p. 90.

Cohen, Joyce , "The Collaborative Spirit," *Art New England*, Feb/Mar. Review.

Temin, Christine, "Craig Dongoski," *The Boston Globe*, Mar 19. Review, ill.