

TATIANA GINSBERG
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AREAS OF SPECIALIZATION

Printmaking (relief, letterpress, intaglio, etc.), book arts, natural dyes, hand papermaking, and installations

EDUCATION

MFA: University of California Santa Barbara, 2007

Graduate Certificate in Book Studies: University of Iowa Center for the Book, 2003

BA (concentration in studio art and Asian studies): Sarah Lawrence College, 1994

AWARDS

College of Creative Studies Teaching Fellowship. UC Santa Barbara, 2007–08

Fulbright Graduate Research Grant. Kyoto, Japan, 2003–04

TEACHING

2007–08

UC Santa Barbara: Lecturer and College of Creative Studies teaching fellow. Will teach six classes during the academic year: Papermaking, Introductory Printmaking (2x), Intermediate Printmaking, and seminars on craft in contemporary art and the language of color.

2006–07

UC Santa Barbara: Instructor of record for Papermaking (spring 2007) and Introductory Printmaking (fall 2006 and winter 2007). Co-taught Papermaking (summer 2006).

OTHER WORK EXPERIENCE

2007–

Fine Press Assistant. Turkey Press (Harry and Sandra Reese), Isla Vista, California. Printing, binding, and digital image manipulation for artists' books.

2002–3

Fine Press Assistant. Emphyrean Press, University of Iowa Center for the Book, Iowa City, Iowa. Assisted with all aspects of printing and binding high quality letterpress books, including *Original Monkey* by Nobel Prize nominee Dean Young.

2001–2

Papermill Assistant. Oakdale Paper Facility, University of Iowa Center for the Book, Iowa City, Iowa. Made production paper for artists and conservators, and maintained sales records.

1997–2001

Assistant Production Manager. The Metropolitan Museum of Art, New York City. Oversaw all aspects of print production for books, calendars, and other products sold in museum stores. Corrected proofs to match original works of art in the museum's collection, and oversaw printing in Asia.

RESEARCH AND ADDITIONAL STUDIES

2003–05

As Fulbright graduate research grantee and Seika University research affiliate in Japan, investigated methods of dyeing handmade paper with natural dyes. Visited numerous papermakers and studied with dyers Yoshioka Sachio in Kyoto and Shibata Reiho in Okazaki. Continued research begun under Fulbright grant for another year, focusing particularly on religious uses of naturally dyed papers. Participated in dyeing papers for some of the oldest religious festivals in Japan and documented the process of making paper flowers as offerings. Began work on translation of *Washi Sōkan* (see publications).

1991–98

Additional studies at: Center for Book Arts, Dieu Donn  Papermill, the National Academy, City College, Andreyev School of Iconography (all in New York City), Harvard Extension School/Houghton Library (Cambridge, MA), Haystack Mountain School of Crafts (Deer Isle, ME), Art Institute of Boston. Internships at: Brand X Editions, New York City (January 1992); Dieu Donn  Papermill, New York City (August 1991).

EXHIBITIONS

2008 Reader's Art 8. Susan Hensel Gallery, Minneapolis, Minnesota, USA.

2007

Facing Pages (invitational book arts exhibition). Biggin Hall, Auburn University, Alabama, USA.

Innovations in Textiles 7, Regional Sampler. University City Library, St. Louis, MO, USA.

Friends of Dard Hunter 26th Annual Juried Exhibition. Washington DC, USA.

The Green Show. The Showroom gallery, Spartanburg, South Carolina, USA.

Elemental Tangents. Cal Poly, San Luis Obispo, California, USA.

Terminus. University Art Museum, UC Santa Barbara, California, USA.

Carpinteria Valley Arts Council Juried Exhibition. 855 at the Arts Center, Carpinteria, California, USA. (first prize)

2006

Excontinuity (two-person show). Gallery 1434, UCSB, Santa Barbara, California, USA.

Ripple. Women Artists' Association, Ishida Taishesha Hall, Kyoto, JAPAN.

Little Joy. Swallow Gallery, Los Angeles, California, USA.

4th Natural Dyeing Biennale-in-Aichi. Aichi Arts Center, Nagoya, JAPAN

Interdisciplinary Humanities Center Exhibition. UCSB, Santa Barbara, California, USA.

Friends of Dard Hunter 25th Annual Juried Exhibition. Chillicote, Ohio, USA.

Mad Vantage Point. Gallery 1434, UCSB, Santa Barbara, California, USA.

159.333333. Gallery 1434, UCSB, Santa Barbara, California, USA.

Under the Covers and Between the Sheets. Gallery 1434, UCSB, Santa Barbara, California, USA.

2005

Shikari Special Biennale, World Expo 2005, Aichi-ken, JAPAN.

3rd Natural Dyeing Biennale-in-Aichi, Aichi Arts Center, Nagoya, JAPAN.

Circles, Women Artists' Association, Kyoto International Community House, Kyoto, JAPAN.

Silver Star Gold Star, Ridley Tree Center, Santa Barbara Museum of Art, Santa Barbara, CA, USA.

2003

Washi in American Artists' Books. Center for Book Arts, New York City, USA.

Washi. W. S. Hoole Special Collections Library, University of Alabama, Tuscaloosa, Alabama, USA.

Artists' Books. Prairie Lights Gallery, Iowa City, Iowa, USA.

CURATING

2006

From Geisha to Ghosts: Leading Ladies of Japanese Woodblock Prints.

Santa Barbara Museum of Art, Santa Barbara, CA, USA. Research and Curatorial Assistant.

PUBLICATIONS

Washi Sōkan. Cotranslator of a twelve-volume compendium of over 1,000 sheets of Japanese paper, with descriptions by the papermakers and articles by the leading Japanese experts. Kyoto, Japan: 2000 Nenki washi iinkai, forthcoming, 2008.

"Paper in Public: Handmade Paper in Long-term and Public Art Installations." *Hand Papermaking* (forthcoming, Summer 2008).

Suō. Edition of 150 prints for the *Hand Papermaking Calligraphy Portfolio* (Fall 2007).

"Somegami: Traditional Japanese Techniques for Making Naturally Dyed Papers" (with paper sample). *Hand Papermaking* (Summer 2007).

"Dipping into a Different Vat." *Bull & Branch* (Winter 2007).

LECTURES

2006

Lecture: "Forbidden Colors: Secrets of Japanese Naturally Dyed Papers."
Swartzburg Memorial Book Arts Lecture, Wells College, Aurora, New York, USA.

2004

Lecture: "Naturally Dyed Japanese Papers: History and Uses"
Asian Studies Research Group, Kyoto Japan.

Lecture: "Japanese Paper and Natural Dyes"
Women Artist's Association, Kyoto, Japan.

BIBLIOGRAPHY

"Calligraphy and Handmade Paper: Equally Beautiful," *Bound and Lettered*, volume 6, number 3.

Josef Woodward, "Becoming Part of Art," *Santa Barbara News Press*, May 4, 2007.

Colin Gardner, "The Mirror Crack'd: On the Uses and Abuses of Formalism for Life" (MFA thesis show catalog essay), April 2007.

Joseph Woodward, "Stepping Ahead," *Santa Barbara News Press*, April 17, 2007.

PROFESSIONAL AFFILIATIONS

College Book Art Association (founding member)

College Art Association (CAA)

Friends of Dard Hunter (Association of Hand Papermakers)

Surface Design Association

SUMMARY OF TEACHING EXPERIENCE

Beginning Printmaking (ART 14)
Fall '06, Winter '06, Fall '07, Winter '07

Introduction to print media, focusing on relief printmaking techniques. Students print from wood and metal type, and construct type high plates for printing on the Vandercook presses. In addition to traditional plate-making techniques, students learn to prepare files using Photoshop and Illustrator to make negatives for photopolymer plates. Emphasis is placed on typography and layout, and the relationship of text to image. In past quarters additional topics have included: monoprints and collographs using etching presses, Sandragraph, dimensional prints, and basic bookbinding techniques.

Intermediate Printmaking (ART 110)
Fall '07

Focusing on expanded projects, conceptually advanced students learn to use the vinyl cutter/plotter, Adobe InDesign, Silkscreen, photopolymer, and other techniques to create mixed media print-driven projects. An increase in scale, scope, sequence, and/or narrative is expected. Students mount a class exhibition, allowing opportunities for site specific installations and feedback from the community.

Papermaking (ART 123)
Summer '06, Spring '07, Summer '07

Introduction to both Western and Japanese papermaking techniques. Students learn to prepare raw fibers, half-stuff, and fabrics in a Hollander beater for Western style paper, and to cook, pick, and beat bast fibers by hand for Japanese papermaking. Traditional and non-traditional sheet forming methods, vacuum casting, and pigmenting are taught. Students who have previously taken the class may repeat it in order to do advanced work and focus on specific projects.

Craft in Contemporary Art: The New Meaning of Arts & Crafts (CCS 112)
Winter '08

This course examines the place of craft in contemporary art, and looks at ways that the long-standing stigmatization of craft in the art world is being challenged by artists and exhibitions today. Students have the opportunity to share their skills with one another through oral presentations hands on sessions while also engaging with theoretical readings on craft and familiarizing themselves with current discourse. Throughout, they engage in a larger discussion about why craft is personally meaningful, the place of handwork in the art world, and the effect of visible labor on conceptual art. Along with assigned readings and a series of studies, one substantial final project which uses craft in as a means to for expressing ideas is required. There will be a class exhibition at the end of the quarter.

As well as teaching papermaking again, I will be teaching the following seminar in spring quarter:

Languages of Color
Spring '08

Throughout history, color has been invested with personal, religious, social, and political meaning. From ancient Chinese textiles designating rank to Kandinsky's explorations of theosophy, color has played an essential role in the expression of intangible qualities. This course examines the relationship of humans to the spectrum. We will investigate theories of color from ancient to modern, and mediums from natural dyes to CMYK. Through readings and journaling assignments, students will examine their own relationship toward color, contextualizing it in relation to historical models and contemporary theory. Based on these investigations, each student will create a final book project.