

# K Y L E R O B E R T T U R N E R

20 Evergreen Blvd, Warren PA 16365

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## EDUCATION

- 2012** M.F.A. Printmaking, Northern Illinois University, DeKalb, Illinois  
**2009** B.F.A., Fredonia State University, Fredonia, New York (Suma Cum Laude)  
**2007** A.S. Fine Art, Jamestown Community College, Jamestown, New York

## SELECTED EXHIBITION HISTORY

### *Solo Exhibitions:*

- 2012** *True Until Death*, Gallery 215 - DeKalb, Illinois (MFA Thesis Exhibition)  
**2009** *[Untitled]*, Boardwalk Gallery - Dunkirk, New York  
**2008** *Late Bloomers*, The Emmitt Christian Gallery - Fredonia, New York

### *Group/Juried Exhibitions:*

- 2017** *Faculty Art Exhibition*, Weeks Gallery - Jamestown, New York  
*Visceral Hand*, (Traveling Portfolio Exhibition)  
Rivet Gallery, Columbus, Ohio, *January 2017*
- 2015** *Far and Away*, Weeks Gallery - Jamestown, New York  
*In Print*, Gallery One - Ellensburg, Washington
- 2014** *Duro Biennale*, Lamego Museum and Douro Museum - Alijo, Portugal
- 2013** *Global Print 2013*, Lamego Museum and Douro Museum - Alijo, Portugal  
*Print Faculty*, College Library Gallery, Elgin Community College, Elgin, Illinois  
*Delta National Small Prints Exhibition*, Bradbury Gallery - Arkansas State University,  
Jonesboro, Arkansas
- 2012** *Real People 2012*, Old Courthouse Art Center - Woodstock, IL
- Both Sides of the Brain*, (Traveling Portfolio Exhibition)  
LaMar D Fain College of Fine Art, Wichita Falls, TX, *2013*  
University of Missouri, Columbia, MO, *January 2013*  
Washington Printmakers Gallery - Silver Spring, MD, *October 2012*  
Marsh Gallery - Herron School of Art and Design, Indianapolis, IN, *September 2012*  
Gallery 214 - Northern Illinois University, DeKalb, IL, *September 2012*
- Hatebreeders*, (Traveling Portfolio Exhibition)  
Highlands University, Las Vegas, New Mexico, *March 2011*  
Atrium Gallery - Fresno State University, Fresno, California, *April 2011*  
Bliss Hall Gallery - Youngstown State University, Youngstown, Ohio, *2011*  
CPIT Design School - Christchurch, New Zealand, *September 2012*

- 2011** *Pacific Rim Meets Istanbul*, FASS Gallery - Sabanci University, Istanbul, Turkey
- Varying Perspectives*, University of Colorado at Boulder - Boulder, Colorado
- Then and Again*, Marion Art Gallery - SUNY Fredonia, Fredonia, New York
- The Incredibles*, 4th Street Gallery - Northern Illinois University, DeKalb, Illinois
- Dick Blick Invitational*, Jack Olson Gallery - Northern Illinois University, DeKalb, Illinois
- Flash Gordon*, Artist's Image Resource - Pittsburgh, Pennsylvania
- My Imaginary Friends and I*, Bad Dog Gallery - DeKalb, Illinois
- Salt City Dozen*, Coyne Gallery - Syracuse University, Syracuse, New York
- 2010** *Pacific Rim International Print Exhibition*, SOFA Gallery - University of Canterbury Christchurch, New Zealand
- Pacific States Biennial National Print Exhibition*, Campus Center Gallery - University of Hawaii, Hilo, Hawaii
- Drive By Press Presents*, Happy Dog Gallery - Chicago, Illinois
- Double Decker*, Annex Gallery - DeKalb, Illinois

## AWARDS

- 2011** *Northern Illinois University Fellowship*  
Northern Illinois University - DeKalb, Illinois
- 2010** *John X. Koznarek Scholarship*  
Northern Illinois University - DeKalb, Illinois

## PROFESSIONAL PORTFOLIOS

- 2017** *Visceral Hand*, edition of 20  
Curated by Michael Weigman, Artist, Columbus, Ohio
- 2012** *Both Sides of the Brain, An International Mezzotint Portfolio*, edition of 15  
Curated by Aaron Coleman, Artist, Indianapolis, Indiana
- 2011** *Hatebreeders*, edition of 60  
Curated by Curtis Readell, Artist, Elmhurst, Illinois
- Salt City Dozen, Juried National Professional Portfolio*, Edition of 14.  
Juror: Jon Swindler, Assistant Professor, University of Georgia-Athens
- 2010** *Flash Gordon*, edition of 27  
Curated by Gene Marsh, Artist, Pittsburgh, Pennsylvania
- No Name, No Slogan*, Bandolier Press group portfolio, edition of 25, (curated and organized)

## TEACHING

- 2017** *Adjunct Instructor, Drawing 1*  
Jamestown Community College - Jamestown, New York
- 2013** *Adjunct Instructor, Drawing 1*  
Elgin Community College - Elgin, Illinois
- 2012** *Drawing Foundations 100*  
Northern Illinois University - DeKalb, Illinois
- 2011** *Introduction to Printmaking*  
Northern Illinois University - DeKalb, Illinois  
*Drawing Foundations 101*  
Northern Illinois University - DeKalb, Illinois
- 2010** *Drawing Foundations 100*  
Northern Illinois University - DeKalb, Illinois

## PROFESSIONAL EXPERIENCE

### 2018-Present

#### *Art Director, Bluestem Brands*

Blair Womenswear, Blair Menswear, Old Pueblo Traders, Scandia Woods  
Warren, Pennsylvania

### 2016-2018

#### *Senior Catalog Designer*

Blair Womenswear  
Warren, Pennsylvania

### 2013-2015

#### *Freelance/Junior Catalog Designer*

Bedford Fair  
Warren, Pennsylvania

### 2012

#### *Gallery Curator, Jackalope Art Conference*

Curated Conference exhibition  
Northern Illinois University - DeKalb, Illinois

### 2011

#### *Teaching Apprentice, Introduction to Printmaking*

Assisted with demonstrations of printing techniques and technical questions  
Northern Illinois University - DeKalb, Illinois

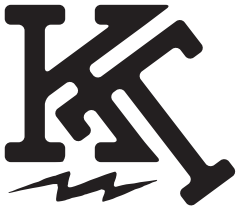
### 2009-2010

#### *Graduate Gallery Assistant, Jack Olson Gallery*

Responsible for installation and lighting exhibitions  
Northern Illinois University - DeKalb, Illinois

## VISITING ARTIST LECTURES

- 2012** *Slippery Rock University* - Slippery Rock, Pennsylvania. Presented current body of work, gave an artist lecture and demonstrated contemporary printmaking techniques.
- 2008** *Jamestown Community College* - Jamestown, New York. Presented current body of work, addressed contemporary drawing and gave a demonstrations on surface preparation.



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2/27/2020

HR Office: ART  
Jamestown Community College  
525 Falconer Street  
Jamestown, NY 14701

Dear Search Committee,

I am writing in regards to the Art Instructor/Gallery Academic Outreach Coordinator position. Currently, I am an Art Director at Bluestem Brands. Enclosed are my materials for application including my CV, transcripts, and references.

Seven years ago, I stepped away from academia for a chance to become a creative professional in a large apparel company. Beginning as a junior graphic designer, I now direct and manage the digital and catalog advertising assets for three separate brands. In 2017, I returned to academia to teach a Drawing 1 class at JCC. That experience reminded me how much the classroom and students meant to me. Due to my then-extensive travel obligations, I once again had to step away, but teaching has lingered in my mind ever since. Now having achieved what I set out for in my current role, I find myself being drawn back to the classroom.

As a former graduate of and instructor at JCC, I am very familiar with the needs of a community college. This academic experience is unique in itself, both from the students' perspective as well as the instructors'. It was that experience in part that helped shape who I became as a creative professional.

Parallel to receiving my graduate degree, I worked as a gallery technician for Jack Olson Gallery at Northern Illinois University. Having assisted in all aspects of the university gallery, I became familiar with a broad range of exhibition perspectives. From highschool students to professional artist installations, I learned to value the significance that each exhibition offers to the campus and local community.

I have a great passion for teaching and my versatile career experience fits the demands of this role. I appreciate your time in considering my application and welcome the opportunity to further discuss my candidacy. Should you require any additional materials, please do not hesitate to contact me. I look forward to your response.

Sincerely,

Kyle Turner



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## REFERENCES



*Michael Barnes*

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*Michael Weigman*

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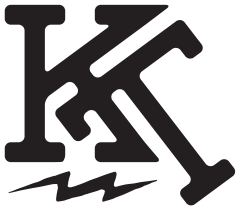
**E** : [mweigma@gmail.com](mailto:mweigma@gmail.com)



*John Medina*

**P** : (210) 632-1633

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## **Kyle Turner**

### **Creative Statement**

My current work explores the evolution of Americana and the changes within its traditions and pastimes as a result of class, technology, globalism, and the overconsumption of natural resources. The work explores many different sub and counter cultures including the tattoo, hot rod, and motorcycle worlds and how they are evolving within the contemporary world. Acting as both a documentarian and participant, I am attempting to express concerns and draw conclusions about the evolution and significance of these cultures within the contemporary world. My most recent body of work examines how my childhood and adolescent experiences with hot rod culture were shaped through the post-industrial atmosphere and economic hardships of the “Rust Belt” region. Viewing the setting and the automobile as signs of a times since forgotten, the work attempts to translate how the slow economic regenerative process of the “Rust Belt” region assimilates into the reconstruction of derelict cars within the culture. Each image is a location that represents the regenerative process from start to finish; collapse, decay, reassemble, and complete.



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## Teaching Philosophy

There is a great difference between memorizing a principle and actually understanding a particular principle's functional application in various forms of art. There is a point at which a student recognizes an exercise's worth beyond its immediate implications, although these epiphanies come at irregular intervals from person to person, I want students to gain an appreciation of art concepts and history that allow them to see each principle in a more holistic manner. When considering my approach to teaching, I ask myself what methods were the most effective in instilling this perceptual change during my own art school experience. Ultimately, I am seeking the engagement of a student's interest to the point that they initiate their own independent research beyond course work.

Beginning in foundation courses, students need to be aware of how each respective class plays into aspects of every other discipline. If they are well trained in technique, history, theory, the value of a good work ethic at the base levels, this will inevitably assist them in developing into mature and multifaceted artists. To facilitate growth and understanding, I tend to give an overall structure and definable goals in the syllabus. However, the ability to adjust to a more intrepid or tentative class must be available. This same approach is also applied to a student's conceptual development maintaining similar basic definable goals but enough wiggle room to manipulate the class on the fly. To challenge student concepts, I often do a series of thought testing, to get them out of the project guideline mode. Whether it is word manipulation, symbology, or simply adjusting the viewpoint, clearly defining how these affect the viewer's response and what they may represent, all offer a transition into conceptual thinking. Classroom demonstrations further clarify the desired approach and anticipated results. In-Progress critiques are furnished weekly in order to keep students informed of their current grades, as well as clarify areas of strength and weakness. Students are exposed to a range of artists and media during slide lectures and critiques, and they are asked to communicate any interest they have, so that I may push them in the right direction in terms of who to look at and what resources are available to them. In this way, a student who is exposed to options amongst the disciplines, has a greater potential for becoming a coherent artist rather than a trained specialist.

Imparting technical and analytical abilities on a foundational structure enables students to improve both craft and concept, so that a strong skill set and intellect is forged. Craftsmanship and critical thinking are two pedagogical aspects I insist upon. When an artwork is executed with a considerable amount of facility, it reflects the seriousness of the artist and their intent. I want art making to be viewed as a continual process of problem solving that, while providing some answers, will ultimately lead to additional questions.