

Curriculum Vitae

Dr. William Platz

williamplatz.com

Citizenship Status: Australian Citizen; American Citizen

Research Pursuits

Drawing, Drawing Theory, Drawing Studio, Life Drawing, Drawing Pedagogy, Portraiture, and Artist/Model Transactions.

Education

Queensland College of Art, Griffith University, Brisbane, Australia
PhD in Fine Art, 2012

Thesis: "Rigged and Framed: Transactions between the Artist and Model/Sitter in Studio Portraits"

Thesis Exhibition: *Rigged and Framed*

Regents College (Excelsior), University of the State of NY, Albany
Master of Arts, Liberal Studies, 2006

Interdisciplinary Studies: Philosophy, Fine Arts, Art History

Thesis: "Neo-Symbolism: A Perceptible Ou-topas"

Thesis Exhibition: *Neo-Symbolism*

Nominated for 2006 University Continuing Education Award.

Pratt Institute, Brooklyn, NY

Bachelor of Fine Arts with Highest Honors, 1993

Major: Drawing

Thesis Exhibition: *Cycle and Stamp*

Pratt Institute Drawing Medal; Pratt Institute Liberal Arts Medal.

Inducted into the Pratt Circle.

Academic Appointments

Queensland College of Art, Griffith University

South Bank Campus

Program Director, Fine Art

Convenor of Interdisciplinary Drawing

Research Centre: Griffith Centre for Creative Arts Research

Convenor Higher Degree Research 2015-2016

Teaching — Convenor and Lecturer

1322QCA Studio Foundations 1

1323QCA Studio Foundations 2

1324QCA Drawing Foundations

2332QCA Interdisciplinary Drawing 1

2333QCA Interdisciplinary Drawing 2

3311QCA Interdisciplinary Drawing 3

3312QCA Interdisciplinary Drawing 4

6012QCA Introduction to Research Methods

6013QCA Exegesis

7003QCA Studio Methodologies 1
7146QCA Studio Methodologies 2
7022QCA Masters Exegesis
8906QCA Visual Art Research Methods
8920/8940QCA Studio Practice and Research

Awards:

Excellence in Teaching (top 10% student evals), 2015, 2016.

Queensland College of Art, Griffith University
South Bank and Gold Coast Campuses
Departments of Art Theory, Design and Fine Arts
Sessional Academic
2010-2014

Awards:

Highly Commended Award for Excellence in Teaching,
Sessional Staff Award, Griffith University, 2013.
Excellence in Teaching (top 10% student evals), 2011, 2012, 2013.

Teaching — Convenor, Lecturer or Tutor:

Art Theory:

1208QCA Modernism and Postmodernism
1208QCA Mapping the Modern
1209QCA Reading the Visual
1209QCA Mapping the Postmodern
1601QCA Then and Now
2402QCA Art History in Context
2418QCA Protest and Propaganda
6012QCA Exegesis
6013QCA Introduction to Research Methods
7040QCA Visual Analysis and Critical Reflection

Fine Arts:

1308QCA Graphic Interpretation
2336QCA Life Drawing
2332QCA Drawing A
2333QCA Drawing B
2336QCA Life Drawing I
2362QCA Drawing 1
2364QCA Life Drawing 1
2363QCA Drawing 2
2365QCA Life Drawing 2
2368QCA Intro to Life Drawing
2622QCA 2 Dimensional Practices

Design:

1523QCA Drawing for Design

Guest Lecturer:

2434QCA Democratic Visions: American Art in the 20th Century:
'Power, Patronage and the American Museum'

Southwest University of Visual Arts
Albuquerque, NM
Departments of Fine Arts, Design and General Education
Core Faculty
1998-2008

Awards:

William Platz Gallery dedicated at the New Mexico campus,
Southwest University of Visual Arts, 2008.

Named *The Outstanding Faculty Member* at the Southwest University of
Visual Arts nineteen semesters: 1999, 2000, 2001, 2002, 2003,
2004, 2005, 2006, 2007, 2008.

Teaching — Lecturer and Convenor:

Animation:

AN110 History of Animation

Fine Arts:

*FA100 Introduction to Drawing

FA101 2D Design Principles

FA103 Time-based Art

FA105 Introduction to Painting

FA120 Color Theory and 2D Design

FA200 Intermediate Drawing

*FA201 Figure Drawing

FA210 Introduction to Printmaking

FA220 3D Form and Space

FA225 Contemporary Art Issues and Practices

FA310 Intermediate Printmaking

*FA325 Inter-Media: Individual Approaches to the Figure

*FA401 Drawing and Painting: Developing a Personal Language

FA530 Advanced Studio I

FA531 Advanced Studio II

FA535 Professional Practices

FA540 Senior Thesis and Portfolio Exhibition

Design:

GD100 Introduction to Graphic Design

GD110 History of Graphic Design

GD200 Typography

General Education:

GE127 Creative Thinking

*GE101AH Western Art: Paleolithic to Renaissance

*GE102AH Western Art: Renaissance to 21st Century

*GE201AH American Art and Society

*GE205AH 20th Century Art and Cinema

GE301AH Prehistoric to Roman Art

GE302AH Early Christian through Pre-Renaissance

GE303AH Renaissance to Baroque

*GE304AH Rococo to Symbolism

*GE305AH Cubism to Plus Ça Change

*GE306AH Philosophy and Theory of Art

GE401AH Independent Research

Interior Design:
ID121 Design Drawing
ID132 Rendering

* indicates course for which multi-campus curriculum was developed.
Course descriptions and evaluations are available upon request.

Professional Development Threads:
Emotional Intelligence
Critical Thinking
Reflective Listening

Exhibitions

Marie Ellis OAM Drawing, Jugglers Art Space, Brisbane Australia 2017.

Drawing Discourse, S. Tucker Cooke Gallery, University of North Carolina, USA 2017.

CODEX 2017, Craneway Pavilion, Berkeley USA 2017.

Tullah and Tom: A Drawing Affair, Woodford Folk Festival, Australia 2016. Curated by Kylie Southwell. A series of five 80-minute drawing performances.

A Conversation About Portraiture, Pine Rivers Regional Gallery, Australia 2016. Curated by Karike Ashworth.

Marie Ellis OAM Drawing, Jugglers Art Space, Brisbane Australia 2016. *Big Yawn—Confection*.

Sx+, Anywhere Festival, Brisbane, Australia, 2016. Live, site-specific performance drawing curated by Francisca Vanderwoude and Amanda Wolfe.

The Didn't Ought Model, Bosz Gallery, Brisbane Australia 2016. Solo show.

Drawn to Experience V2, ANU Gallery, Canberra; POP Gallery, Brisbane, Australia 2015. International survey of performance drawing curated by Kellie O'Dempsey.

Under Arena, Spring Hill Reservoirs, Brisbane Australia, 2015. Invitational Performance Drawing Event.

Big Yawn, William Jolly Bridge, Brisbane Australia, 2015. 100 metre projection on WJB commissioned by Brisbane City Council.

Marie Ellis OAM Drawing, Jugglers Art Space, Brisbane Australia 2015. *Drawing Young Woman Yawning No.1* awarded.

Young Woman Yawning, Bosz Gallery, Brisbane Australia 2015. Solo show.

Precious, The Lure of Skill, Bosz Gallery, Brisbane Australia 2015. Curated by Ross Woodrow.

Body Politic, Crane Arts, Ice Box Gallery, Philadelphia, USA 2014-2015. Contemporary Australian printmaking and drawing.

Arena Calcetto at the Rocks, The Rocks Square, Sydney, Australia 2014, Team Superdistant collaborative installation.

Arena Calcetto, Art and About Festival, Sydney Australia 2013. *Team Superdistant* collaborative installation.

Marie Ellis OAM Drawing, Jugglers Art Space, Brisbane Australia 2013. National juried drawing prize exhibition.

Drawn to Experience, POP Gallery, Brisbane Australia 2013. International survey of contemporary performance drawing.

Positive Feedback Loop, Browning St Studios, Brisbane Australia 2012
Exhibition of creative collaboration in Australia.

13th Venice International Architecture Biennale, Venice Italy 2012
Arena Calcetto, *Team Superdistant*.

Face Value, White Box Gallery, Gold Coast Australia 2012
Survey of contemporary Australian portraiture.

Lethbridge 10000, Lethbridge Gallery, Brisbane Australia 2012
Juried painting prize exhibition.

Model Release, Virion Biennial, Brisbane Australia 2012
Digital art and media biennial exhibition.

Rigged and Framed, Webb Gallery, Brisbane Australia 2012
Solo thesis exhibition.

Innerviews, Gallery M Squared, Houston USA 2011
International survey of the Neosymbolist Collective.

Australia Felix, CRANE Arts Centre, Philadelphia USA 2011
Survey of contemporary Australian art.

Rigging Portraits, POP Gallery, Brisbane Australia 2011
Solo exhibition of recent work.

POPStart, POP Gallery, Brisbane Australia 2011
Group exhibition of QCA postgraduates.

2010 Belle Arti, Metro Arts, Brisbane Australia 2010
National juried painting prize exhibition.

P.S. I Love You, PS Gallery, Brisbane Australia 2010
Juried group exhibition.

Erotica: National Erotica Art Prize, PS Gallery, Brisbane Australia 2010
National juried prize exhibition.

Bridges to the Unknown, Ukrainian Inst of Modern Art, Chicago USA 2010
International exhibition of the Neosymbolist Collective

Calleen Art Award, Cowra Regional Art Gallery, Australia 2010
National juried prize exhibition.

The Counterfactual Portrait, College Gallery, Brisbane Australia 2009
Solo exhibition of recent work.

Albuquerque Invitational, William Platz Gallery, USA 2008
Inaugural group exhibition of contemporary NM artists.

International Exhibition of Neosymbolism, Czech Republic 2008
International exhibition of the Neosymbolist Collective.

Symbol X International Exhibition of Neosymbolism, Denmark 2008
International exhibition of the Neosymbolist Collective.

Publications/Papers/Panels/Grants

Studio Research Journal: Guest Editing Nov 2016 issue of ERA
accredited journal. This is a special expanded issue
dedicated to drawing containing an editorial essay on
malfunction and drawing.

"A Gathering Dilemma: The Drawing International Brisbane Symposium",
Drawing: Research, Theory, Practice, Intellect UK, 253-264,
2016. (co-authored with K. O'Dempsey).

"Old Water" at the Drawing Water Forum, Tokyo, Japan. A feature
presentation as part of Drawing International Griffith Tokyo
2016.

Griffith Centre for Creative Arts Research Grant: Drawing
International Griffith Tokyo 2016. Project: Drawing Water.

Griffith Centre for Creative Arts Research Grant: Project: Old Water.

Queensland Folk Federation Grant: Project: Tullah and Tom—A Drawing
Affair.

A Conversation about Portraiture, Pine Rivers Regional Gallery.
Panel Discussion.

“The Prevention of Yawning”. Pecha Kucha, Brisbane Powerhouse
2016.

Young Woman Yawning No. 1, 2016, *INDA: International Drawing
Annual 10*, Manifest: Cincinnati.

Piyali Ghosh—Insomnia I’, 2015. Catalogue essay for exhibition at
Woolloongabba Art Gallery, Brisbane. Solo show by prominent
Indian artist in residence at WAG. ISBN: 978-0-9752158-5-2

“Sighting and De-Sighting” Drawing Workshop, 2016, International
Museum Day, Queensland Art Gallery.

“Exhibition/Inhibition”, 2016, catalogue essay for exhibition at the Laundry
Artspace, Brisbane, curated by Aishla Manning and Naomi
O’Reilly and featuring the work of Jaala Alex, Vrinda Gleeson and
Chloe Waters.

“A Malfunction of Life Drawing”, 2015, Drawing International Brisbane
Symposium, Brisbane.

“Posing Zombies: Life Drawing, Performance and Technology”, 2015,
Studio Research Journal no. 3, Griffith Centre for Creative
Arts Research, Brisbane.

“Life Drawing, Yawning Zombies and the Dragan Ilic Affair”, 2015,
keynote speaker for the Finest Art Seminar Series Tonight II,
Panoptic Press, Little Tokyo Two, Brisbane.

“Pat HOFFIE: Been There and Back Again”, 2015, *Artlink*, Artlink
Australia, Adelaide.

“Works on Paper”, 2015, catalogue essay for Pat HOFFIE *International
Travel*, Crane Arts, Philadelphia.

“Palaeontological Looking”, 2015. Catalogue essay for Elise Hilder
exhibition *The Incomplete Dinosaur: Prehistoric Landscapes of
Central West Queensland* by the Australian Age of Dinosaurs
Museum of Natural History and The Hold Artspace.

“Drawing Live”, 2014, *INDA: International Drawing Annual 8*, Manifest:
Cincinnati.

Panel Discussion: Karrike Ashworth, *Lamentation*, The Hold Artspace,
Brisbane, 2014.

“Posing Zombies: Life Drawing, Performance and Technology”, *Exist-
ence 5* international conference, Brisbane Australia 2013.

Panel Discussion: Thomas Hirschhorn, *Touching Reality*, Institute of
Modern Art, Brisbane, 2013.

“Zombie culture in protest and activism”, *Memefest* conference,
Brisbane Australia 2013.

Propriety Limited Review, PTY LTD Gallery, Brisbane, 2013, *Eyeline*,
No.78/79.

“Live-Likeness: working from life in contemporary practice”, Creative
Collaboration Conference *Positive Feedback Loop*, Brisbane
Australia 2012.

“The Mutated Model: Artist and Sitter in Contemporary Portraiture”
2011, *Studio Research Journal*, inaugural issue, No. 0.

“Contacting a body ‘from life’”, AAANZ Conference *Contact*, Wellington
New Zealand 2011.

“Contemporary portrait historié: co-operative, performative,
manipulative” 2010, *Neo-Symbolism: Bridges to the Unknown*,
S. Grezdo (ed.), UIMA, Chicago.

“The Surface of Neo-Symbolism” 2010, *Neo-Symbolism: Bridges to the
Unknown*, S. Grezdo (ed.), UIMA, Chicago.

"Neo-Symbolist Manifesto" 2008, *Daily Constitutional*, No.6.

References

Prof Ross Woodrow r.woodrow@griffith.edu.au
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Assoc Prof Elisabeth Findlay e.findlay@griffith.edu.au
Deputy Director Learning and Teaching Queensland College of Art
Sharmon Woods sw@suva.edu
President, Southwest University of Visual Arts, USA

Student Evaluation Samples

Comprehensive evaluations available upon request.