



MATTHEW SCHULTZ

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Education	<p>Southern Illinois University (2007-2010) Carbondale, Illinois - MFA - Sculpture</p> <p>University of Illinois Springfield (2005-2007) Springfield, Illinois - BA- Sculpture</p> <p>Southern Illinois University (1984-1989) Carbondale, Illinois - Sculpture/Cinema & Photography</p>
Work Experience	<p>Design by Matthew Schultz (1999 - PRESENT)</p> <ul style="list-style-type: none">• Freelance graphic design, print layout and film production• Produce and edit films and commercials• Work as Art Director to create and design publications and websites• Clients include <i>Independence Day Resurrection</i>, <i>In the Mix</i> magazine, Etcon electronics and <i>Midwest Showcase</i> music magazine, <i>Abe Magazine</i> <p>Director - The Booth Gallery (2015)</p> <ul style="list-style-type: none">• Assemble proposal guidelines and review submissions• Establish calendar of exhibitions and events• Provide publicity and manage openings• Assist artists in setting up shows, lighting and clean up <p>Adjunct Professor - Robert Morris College (2012 - 2014) Typography, Interactive Digital Publication, 2D Animation, Premiere Pro, After Effects, Professional Development The Business of Art and Design, Graphic Design Fundamentals, Illustrator, Photoshop, InDesign</p> <ul style="list-style-type: none">• Create course parameters and goals• Develop lectures, lesson plans, tests and other necessary materials• Compose lectures and presentations on software, graphic design and commercial art• Aid students in understanding time management and construction capabilities• Aid students in understanding "real world" situations that arise for a designer/artist <p>Adjunct Professor - Benedictine University (2012 - 2014) Desktop Publishing, Writing Copy for Marketing and Journalism, Illustrator, Photoshop, InDesign, Professional Development</p> <ul style="list-style-type: none">• Create course parameters and goals• Develop lectures, lesson plans, tests and other necessary materials• Compose lectures and presentations on software, graphic design, marketing and commercial art• Aid students in understanding time management and construction capabilities• Aid students in understanding "real world" situations that arise for a designer/artist <p>Art Director - Multimedia Production - Springfield Marketing (2011-2012)</p> <ul style="list-style-type: none">• Supervised print and web design team and reviewed all aspects of their productions• Covered all aspects of video production from corporate productions to TV commercials• Worked with account reps to create copy and scripts• Worked as camera operator, sound designer, editor and motion graphics animator <p>Open Heart Films (2011)</p> <ul style="list-style-type: none">• Edited feature, "Karmapa 17" with award-winning director, Fernanda Rivero Gutierrez• Secured rights to music and designed sound for the film• Performed Voice Over

Continued...

**Work
Experience
Continued**

Instructor of Record - Southern Illinois University Carbondale (2009-2010)

Beginning Sculpture

- Created course parameters and goals
- Established assignments and objectives
- Composed lectures and Power Point presentations on art and sculpture
- Educated students on the use of shop tools and safety
- Aided students in understanding time management and construction capabilities

Instructional Support Services - Morris Library (2007-2010)

- Graphic Design
- Filmed and edited performances and created movie shorts, documentaries and productions for faculty

Surplus Gallery - Southern Illinois University Carbondale (2007-2009)

- Assistant Director of 4000 sq.ft. SIUC gallery
- Assembled proposal guidelines. Assisted faculty in reviewing exhibition proposals
- Established calendar of exhibitions and events
- Provided publicity and managed openings
- Assisted students in setting up shows, lighting, hanging procedures and clean up

Art Director - Illinois Times Newspaper (2005)

- Created the look and style of articles and covers for independent weekly newspaper
- Oversaw production department and supervised employees
- Took photos for covers and stories
- Worked with sales department to create ad campaigns well as created their ads
- Assisted in layout of publication

**Funraising
Community
Involvement**

Environmental Education Through the Arts (2013)

- Secured funding from the non-profit organization Ademas for an outdoor education initiative which includes:
 - Funds for a lending library to be housed at Springfield Ball Charter
 - Funds for an outdoor campus apiary
- Developed pilot program
 - Created educational program based off of the lending library
 - With the guidance of the faculty, students create art influenced by the lending library texts
 - Local artists assist students in refining murals which are then painted on local businesses
- Established lecture circuit at schools for apiarist to give presentation on pollinators and the environment
- Secured venues to assist in promotional events
 - Established entertainment, sound and crews
 - Acquired donated artwork for auctions and sales
 - Designed advertising campaigns and implement them
- Developed crowdfsource funding campaigns
 - Included branding
 - Video filming, production and editing
 - Managed donors and rewards
 - Networked with local business to sponsor programs

Benefit for Women's Center - Southern Illinois University Carbondale (2007)

- Established art exhibition and auction to generate funds for Carbondale, Illinois Women's Center
 - Curated exhibition
 - Designed and managed advertising campaign for benefit
 - Secured necessary insurance and legal clearance for alcohol
 - Managed installation/deinstallation
 - Assisted with off campus musical benefit

<p>Grants Public Art</p>	<p>Benedictine University (2013)</p> <ul style="list-style-type: none"> • Designed multi-media, sculptural, public art piece for Benedictine University, Springfield, IL This work is to be a permanent, interactive public art piece especially designed for the university and to be unveiled for the 2015 Abraham Lincoln Presidential Funeral Coalition event. • Assembled sculptor Preston Jackson and multi-media artist Derek Frederickson as collaborators • Created animated mock-up and designed building/venue space to house this 26ft X 26ft. work of art • Assisted in writing grant • Assembled budget, timelines and production schedules for \$400,000 dollar work of art
<p>Professional Student Experience</p>	<p>President of C4 - Critical Forum - Southern Illinois University Carbondale (2008-2009)</p> <ul style="list-style-type: none"> • Organized and presided over meetings, coordinated with officers • Delegated responsibilities, kept lines of communication open between league members and faculty sponsors • Arranged the 2nd Annual Juried Exhibition <ul style="list-style-type: none"> • Personally selected juror, Bob Sills (Associate Curator, Assistant Director of Art - Illinois State Museum) • Arranged travel and schedule for juror • Assisted in show set up and take down • Coordinated reception and press <p>President of Art Students League - University of Illinois Springfield (2006-2007)</p> <ul style="list-style-type: none"> • Organized and presided over meetings, coordinated with officers • Delegated responsibilities, kept lines of communication open between league members and faculty sponsors • Organized trip to Chicago to visit galleries • Curated of the Annual Art Students League Juried Exhibition <ul style="list-style-type: none"> • Included writing fund raising requests, arranging and preparing space, coordinating with building services and advisors • Curated and hung show • Organized the opening and arranged awards • Responsible for the two major fund raising events for ASL • Arranged space, found volunteers, sold art created by visual arts students <p>Student Gallery Director - University of Illinois Springfield (2007)</p> <ul style="list-style-type: none"> • Assembled proposal guidelines. Assisted faculty in reviewing exhibition proposals • Established calendar of exhibitions and events • Provided publicity and managed openings • Assisted students in setting up shows, lighting, hanging procedures and clean up <p>Preston Jackson Catalogue (2006)</p> <ul style="list-style-type: none"> • Assisted in the design of Preston Jackson's catalogue of the Springfield retrospective exhibition • Mentor students designers on layout and publication parameters
<p>Awards</p>	<ul style="list-style-type: none"> • Winner (Print) Office of the Governor of IL, Annual Collegiate Artists Competition (2007) • Student Research Support Allocation Recipient (2006) • Andy Glosecki Scholarship (Spring, 2006) • Grand Prize Winner of Juried Student Show (2005) • Andy Glosecki Scholarship (Fall, 2005) • Who's Who of American College Students (2005-2006) • Grand Prize Winner of Juried Student Show (2005-2006)

<p>Selected Solo Exhibitions</p>	<ul style="list-style-type: none"> • The History of The Division/Mandalas (2014 - 2015) Multi-media, The Booth Gallery, Springfield, IL • The History of The Division (2013) Multi-media, Hairpin Art Center, Chicago, IL • The History of The Division (2012) Multi-media, James S. Murray Gallery, LLC, Springfield, IL • Attempting the Divine (2012) Print, Springfield Art Association, Springfield, IL • The History of The Division (2010) Multi-media, University Museum, SIUC, Carbondale, IL • You Live In a Fascist Country and Don't Even Know It (2008) Print, Vergette Gallery, Carbondale, IL • Identime (2006) Sculpture, UIS Access Gallery, Springfield, IL • Multiplicity (2006) Sculpture, UIS Access Gallery, Springfield, IL • Look At You (2001) Sculpture and Sound, Burkhart Gallery, Chicago, IL • Purveyors of Human Body Parts Since 1463 (1998) Sculpture and Sound with supporting CD Oskar Friedl Gallery, Chicago, IL
<p>Selected Group Exhibitions</p>	<ul style="list-style-type: none"> • The Buckminster Fuller Sacred Geometry Exhibition (2015) Print, Carbondale, IL • Benefit for Arvin Pierce (2013) Print, Springfield, IL • Third Thursday Art Show (2013) Print, Springfield, IL • Third Thursday Art Show (2012) Print, Springfield, IL • The Trickster Crow - Spell (2011) Performance, Springfield, IL • The Trickster Crow - Krishna (2011) Performance, Chicago, IL • iPhone Photography Exhibition (2011) Photography, Chicago, IL • Third Thursday Art Show (2011) Sculpture, Springfield, IL • Springfield Art Association (2011) Ceramics, Springfield, IL • The Trickster Crow - Krishna (2011) Performance, Springfield, IL • Third Thursday Art Show (2011) Sculpture, Springfield, IL • The Trickster Crow - Nahuatl (2011) Performance, Mexico City, Mexico • Third Thursday Art Show (2011) Sculpture, Performance, Springfield, IL • Naturally and Artificially Flavored (2009) Sculpture, Juried Exhibition, Paducah, KY • MFA Preview Exhibition (2009) Sculpture, SIUC University Museum, Carbondale, IL • Varsity arts XIII Exhibition Honors Show (2009) Sculpture, Varsity arts, St Louis, MO • Varsity arts XIII Exhibition (2009) Sculpture, Varsity arts, St Louis, MO • Love At The Glove (2009) Sculpture, SIUC Surplus Gallery, Carbondale, IL • GAPP Juried Exhibition (2008) Sculpture, Long Island, New York • Think Fast (2008) Sculpture, SIUC Surplus Gallery, Carbondale, IL • C4 Juried Exhibition (2008) Sculpture, SIUC Surplus Gallery, Carbondale, IL • Love At The Glove (2008) Sculpture, SIUC Surplus Gallery, Carbondale, IL • Douglas Art School (2007) Sculpture, Douglas Art School Gallery, Murphysboro, IL • Art Over Easy (2007) Print, SIUC Surplus Gallery, Carbondale, IL • C4 Sculpture Exhibition (2007) Sculpture, SIUC Surplus Gallery, Carbondale, IL • Art Students League of UIS Juried Student Exhibition (2007) Sculpture, UIS Access Gallery, Springfield, IL • UIS Student Exhibition (2007) Sculpture, Statehouse Inn, Springfield, IL
<p>Juror</p>	<ul style="list-style-type: none"> • The Scholastic Art Award (2012-2013) Mid-Central Illinois Region • C4 (2008) • Women's Center Benefit (2007)

<p>Lectures</p>	<ul style="list-style-type: none"> • Buckminster Fuller and Sacred Geometry (2015) Southern Illinois University - Keynote Speaker • The Division - Belief (2013) Hairpin Arts Center • The History of The Division (2012) Lincoln Land Community College • Buckminster Fuller and Shamanism (2010) Southern Illinois University - Panel Discussion • The Division - Semiotics. Art in the Age of Mechanical Reproduction - Benjamin (2010) Southern Illinois University - Cinema and Photography - Guest Lecturer • Dangerous Correlations (2006) University of Illinois - Political Art in the Public Sphere - Hosted by Richard Gilman-Olpalski Ph.D.
<p>Bibliography</p>	<ul style="list-style-type: none"> • Otwell, Rachael "Matthew Schultz's Music Career – From Dark To Light" WUIS 4 Set. 2013 wuisnews.wordpress.com/2013/02/04/matthew-schultzs-music-career-from-dark-to-light/ • Otwell, Rachael "Matthew Schultz Uses Art To Teach Lessons On Propaganda" WUIS 11 Set. 2012 wuisnews.wordpress.com/2012/09/11/matthew-schultz-uses-art-to-teach-lessons-on-propaganda/ • Spearies, Steven "Liturgical Arts Festival Returns" State Journal Register 27 April 2012: Cover/Arts • Irwin, Tom "Metal, Math, Mandalas and Mini O'Beirne" Illinois Times 22 Mar. 2012: Arts and Entertainment • Stienstra, Anita "Great Circles" Illinois Times 01 Mar. 2012: It Picks • Foster, Adrienne. "The History of The Division" Voices of Art Magazine Vol. 17 Issue 1 2010: 36-37 • Bean, Travis. "Student thesis 'The Division' based on conspiracy ... or not?" Daily Egyptian 24 Mar. 2010: Cover. • "EarTEAM" Rifraf July 2009: 36. • Connelly, Chris. "Concrete, Bulletproof, Invisible, + Fried: My Life as a Revolting Cock" London, SAF Pub, 2008: 161. • Westfall, Jackie. "Art from the Start - The Woman's Center Celebrates 35th Anniversary" Southern Illinoisan 12 Nov. 2007: Flipside Section. • Clark, Eugene. "35 Years Strong" Daily Egyptian 12 Nov. 2007: n. page. • 2007 Annual Collegiate Artists Competition Catalog, Sponsored by the Office of the Governor and the Illinois Board of Higher Education May 2007: 5. • Miller, Mike. "Two Students Are Finalists in Annual College Art Competition" News at Illinois 05 April 2007: http://www.uis.edu/newsreleases/2007/04/20070405.html • "Exit" Egoist - Bulgarian Lifestyle 2003: 130. • Reynolds, John. "Abe on the town: 1st statue appears" The State Journal Register 4 Dec. 2004: 7. • Camper, Fred. "Beyond Objectification" Chicago Reader 28 Aug. 1998: Section 1.
<p>Programs Skills</p>	<p>Programs</p> <ul style="list-style-type: none"> • CS5.5, Photoshop, Illustrator, InDesign, Bridge, Acrobat, Flash, Lightroom, Muse • Premiere, Final Cut Pro, Soundtrack Pro, iDVD, Logic Platinum, Garage Band, After Effects, Compressor • Microsoft Word, Exel, Power Point <p>Skills</p> <ul style="list-style-type: none"> • Bronze casting • Multi-piece, rigid plaster mold construction • Flexible mold construction • Ceramics - Slip casting, glazing, firing, throwing • Art and product photography • Music production and sound design • Radio and TV production • Book binding • Slip casting • Motion Graphics • Silk screening • Instrument design • Voice Over • Screen Writing

Sound and Film Production

Feature Films	<ul style="list-style-type: none"> • Karmapa 17 (2011) Director Fernanda Rivero Gutierrez - Editor - Matthew Schultz • Karmapa 17 (2011) Director Fernanda Rivero Gutierrez - Music Designer- Matthew Schultz • Karmapa 17 (2011) Director Fernanda Rivero Gutierrez - Voice Over - Matthew Schultz • Snuff Movie (2005) Director Bernard Rose - Composer - Matthew Schultz • Ivan's XTC (2000) Director Bernard Rose - Composer - Matthew Schultz
Theatrical Scores	<ul style="list-style-type: none"> • Suggestions for The Prevention of Serial Murder (2003) Carey Friedman • Unknown (1999) Carey Friedman
Solo Music Productions	<ul style="list-style-type: none"> • Mandalas (2012) • Militant - The Division (2010) • Mantras - The Division (2009) • Loops (2008) • Subla Kahn Nine One One (2004) • Foundspaces (2003) • Blue Lady (2000) • All Your Little Pieces Makes Me a Whole (1998) • -Classical -Atmospheres (1999) • Excision (1997)
Selected Collaborative Music Productions	<ul style="list-style-type: none"> • 2000 After Death - Live (2000) • Cloeca (2000) • Gone Too Far (1999) • Can You See it Yet? (1995) • Terminal (1995) • Industrial Revolution (1994) • Truth Will Out - Pigface (1994) • Lean Juicy Pork - Pigface (1993) • Fook - Pigface (1993) • Unhealthy (1993) • Welcome to Mexico - Pigface (1992) • Gub - Pigface (1991) • Fig X-71 (1991)
Selected Shorts	<ul style="list-style-type: none"> • Dolls, Dreams, Reflected (2009) Digital • The Division Bicycle (2009) Digital • The Egg (2008) Digital • Dangerous Correlations (2006) Digital • Bush Ladin Hitler (2001) Digital • His Middle Name Is Wayne (2000) 16mm

Matthew Schultz - Teaching Philosophy

As an instructor in the visual arts, I believe my job is to help students expand and explore their own creative nature. I facilitate such an expansion not only by teaching specific techniques, but also by creating a stable and supportive classroom environment, and, especially, fostering discussions that challenges students' assumptions about art. Such discussions, I find, are foundational to my students' willingness to genuinely experiment with the techniques.

As a sculptor who works in a broad range of media, I feel that any inspiration, any idea, can be physically expressed – even in related, yet distinct, manifestations. Thus, the starting point of my instruction is to show and discuss with students the luxury of resources our postmodern society makes available. The internet alone provides an infinite supply of inspiring and challenging materials. From the object, to film, to sound we are at a unique point in our evolution as a species, and I want my students to take advantage of that development.

The parallel to developing an appreciation of such resources is encouraging students to articulate their own aesthetic of line and space, of motion and sound. Thus, as they move through the rest of their schooling, they can continue to participate in the ever-shifting discussion about what is important and beautiful, and why. This development of critical thinking never stops being important, and it is useful to all my students, whether or not they are art majors.

In the classroom, I create an environment that allows the student to feel safe and comfortable in expressing themselves. I do this in two primary ways. First I establish parameters from the beginning and adhere to them. This allows students to plan their schedules and balance their workload – which I expect. Undergraduates are often pulled in many directions, and this simple practice of laying out and sticking to a schedule and a rubric builds a fundamental kind of trust. Secondly, I teach in a way that makes me approachable. I infuse humor into the discussions; I encourage their questions; and I reassure them when they feel they have “failed.” It is my goal that all my students feel safe in bringing their concerns to me, whether artistic, emotional, or academic. I strive to be grounded, objective, and compassionate.

With that said, I also challenge my students. I do this particularly in their critique sessions where I push them to articulate not only their initial ideas and their process, but also their aesthetic – even as it is developing. Pushing them this way fosters a deeper understanding of the ways in which their work is a manifestation of their aesthetic, and how their aesthetic is part of a larger conversation happening in the art world.

By the end of the semester, having established a safe container for this process of articulation, I will often adopt the persona of the critic, gallery owner, museum director, etc. and ask my students the difficult, point blank questions that these people will present them: Why should we be looking at this? How is this different than what's already going on in your field? Where are you going from here?

Ultimately, I feel my job is to teach them a variety of techniques – both artistic and intellectual. Happily for me, in this continual exploration of both these facets of being an artist, I am constantly refreshed. Even the most basic awakenings that I see in my student fuels and inspires my own work. They say that to teach is to learn. I could not agree more, and I am grateful that I get to teach what I myself love to do.

Matthew Schultz - Courses Taught - Description

ART 101 - Art Appreciation

This course will examine important examples of visual art drawn from a wide variety of media and cultures. The focus will be on helping students understand and appreciate how visual art works are made and how they function and communicate within their societal contexts. This course is intended as a survey of the fine and applied arts. The material covered during the semester will encompass not only a historical perspective, but a contextual one as well: Why do people make art? and What does it mean? The purpose of the study of art is the same as that of any of the other humanities -- to understand and appreciate our "humanity" -- that which makes us unique in the world -- individually and collectively.

ART 102 - Two Dimensional Design

This course explores the fundamentals of the formal systems and basic elements of visual organization through two-dimensional design principles and theories using a variety of media. Students' design skills are tested verbally and visually throughout the semester. The course consists of 15 problems to introduce the student to theories and applications of two-dimensional design. These class projects and exercises will cover all aspects of composition: shape, space, line, tone, balance etc. as well as perspective and color theory. In addition students will be exposed to art history and typography as it relates to two-dimensional design.

ART 106 - Graphic Design Fundamentals - Illustrator and Photoshop

This course introduces the use of hardware and software for production and design in the graphic arts. Topics include graphical user interface, current industry application methods and software basics. Upon completion, students will understand the computer as a fundamental design and production tool, and will have a functional understanding of Photoshop and Illustrator.

ART 108 - Beginning Video and Sound

Students receive hands-on training in digital video and post-sound production from idea development to project delivery. Students are introduced to the digital filmmaking workflow and the software and hardware tools necessary for project completion. Emphasis is placed on the visual literacy necessary for crafting quality work. Students will expand the functionality of the DSLR camera they used in Art 207 to include video and will be introduced to a traditional video camera, such as the Panasonic D40. Students will edit video using Adobe Premier Pro.

ART 110 - Professional Development

This course is designed for the art student who is pursuing a career in the fine arts or as a production artist. Topics covered include resume writing, portfolio management, higher education and career options. The objective of the course is to introduce the student to the aspects necessary to becoming a successful production or fine artist. Through readings, discussions, written assignments and exercises the student should have a better understanding of what it means to be and successful artist in today's society.

COMM 208 & ART 216 - Publication Layout and Design

This course uses the hardware and software for the production and design in the graphic arts with a concentration in publication design utilizing the Adobe software program InDesign. Topics include graphical user interface, current industry application methods and software basics. Upon completion, students will understand the computer as a fundamental design and production tool, and will have a functional understanding of InDesign.

ART 270 - Typography

This course introduces the history of the printed word, type development, anatomy, classification, usage and legibility. Text hierarchies and type family characteristics are explored and applied to design projects. Production skills for type utilization and file preparation for print and web design are emphasized. Students work with Illustrator for the first five weeks and InDesign for the last five weeks. For this class, students will produce at least one print and one web-based portfolio quality piece.

ART 312 - 2D Flash Animation

This course serves as an introduction to the theory and principles of successful animation for the web, video, mobile device, app and game creation and digital publication. Students will change the properties of objects and images over time in potentially endless permutations. They will be able to generate animations frame-by-frame, along motion paths, using motion presets, or with custom easing using shape, motion and classic tweens. They will work with bone-based inverse kinematics and 3D animation. They will develop clean, scalable content that downloads quickly and plays back smoothly. Students will be able to demonstrate the application of a variety of current and traditional animation techniques.

ART 338 - Capstone Video and Sound

This capstone course is designed to provide students with hands-on training in digital video and sound production, with emphasis on creating video content for digital publications, the Internet, and mobile and wireless delivery. Students continue to develop video production skills, with an emphasis on advanced lighting, sound, camera operations and editing. Art 338 is the capstone course for video for the BAS degree. The final project for the class, a video journalism project, based on the script written for Art 345, will be assessed using a standard rubric, and assessment results will be used to continue the development and implementation of the video curriculum for IAD.

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ART 411 - The Business of Art and Design

This class focuses on the administrative side of artistic business. Students will explore business concepts and theories and how they apply differently to artistic services. The theories presented will better prepare them for moving into management positions and/or running their own business. Content includes: financial issues & terminology, marketing, personnel and business organization.

ART 438 - Interactive Digital Publication - Capstone

In this capstone class for the BAS degree in Graphic Design, students utilize concept development, design, photography, illustration, and video to create an interactive digital publication for tablet devices that demonstrates a mastery of the InDesign Digital Publishing Suite interactive tools and techniques. Students write a creative brief, design appropriate graphics and navigational elements, develop a library of photographs and illustrations, produce video, and develop all other aspects of the final publication, utilizing the Adobe Content Viewer App to preview and test interactivity throughout the design process.

ART 440 - Professional Portfolio Development

Students examine methods and techniques for presenting print, web and interactive design work to prospective employers and develop multiple presentation systems, including a portfolio website, a PDF, and either an interactive digital publication for a tablet, a book design or a traditional portfolio. Students print and assemble mock-ups of their work and take professional photographs in the studio for use in electronic portfolios and books. Throughout the course, they develop and design a personal branding package, including a business card, letterhead, envelope and resume, and a mini leave-behind. At the end of the quarter, students present their work in a professional manner.

COMM 208 & ART 216 - Publication Layout and Design

This course uses the hardware and software for the production and design in the graphic arts with a concentration in publication design utilizing the Adobe software program InDesign. Topics include graphical user interface, current industry application methods and software basics. Upon completion, students will understand the computer as a fundamental design and production tool, and will have a functional understanding of InDesign.

COMM 263 - Writing Copy for Advertising and Media

This course covers the fundamentals of writing copy and designing advertising for print, radio and electronic media. Upon successful completion of this course, the student will be able to demonstrate mastery of the following objectives and student learning outcomes: create print ads for newspaper and magazines, compose print assignments in Adobe In-Design, Illustrator and Photoshop, create broadcast ads for PSA's, soft-sell and hard-sell spots, a campaign to include print and broadcast for radio and television, understanding of social media advertising and Youtube.

AD 203 - Beginning Sculpture

This course deals with modern and traditional three-dimensional materials, processes, and concepts. Projects are designed to introduce you to basic sculpture techniques and methods of production. This course is concerned with the most basic form of sculpture and that is the crafted object. We are not only concerned with the visual appearance of the object, but its ability to convey content and/or information. An array of approaches will be explored, ranging from experimental forms which question tradition, to those that project personal experiences and thought, and forms that provide a narrative.

Matthew Schultz - Artist Statement

In all the artwork I create, whether sculpture, music, design or film, I seek to address the functions of belief systems. Specifically, I ask at what point does faith become industry, does mantra become repetition, does sculpture become manufacture, does entertainment become truth? And vice-versa.

Through my own art-based exploration of these questions, I have come to believe that these tipping points exist in both space and time. As an artist, I experience this as a fusion between placement and timing. This critical inquiry has become embedded in my processes to the degree that I work my way through a piece of music as though it were a sculpture, as much as I listen for a melodic curve or a leitmotif when I sculpt. Furthermore, I see this same fusion reflected in the multi-media culture around me. Virtually everything is a form of sculpture or music. A song created with music software has the same building blocks as an object. In addition, the sound has a physicality that, although it cannot be seen, still exists in space. It is as much a part of space as is light or a room filled with objects. For me, pixels, sound waves, wood, ceramics and bronze all function as matter that can be arranged in both space and time. It is only when I play with both their manifest and unmanifest qualities that I am able to enter the conversation about the nature of truth and the function of belief.

Despite the serious, philosophical nature of my starting point, it is important that my work contains a sense of playfulness. The kind of playfulness I seek, however, is more akin to the behavior of a trickster. Specifically, I work with the manufacture of historical and ideological authenticity. Collectively, we put faith in our many systems of information and thought: media, politics, science, religion, etc. My desire is to question their accuracy, to ask if they're telling the truth or perpetuating the status quo. I feel that art is the perfect medium for this inquiry. When done well, it can so accurately capture "the truth" that words still elude us. Yet we know it speaks honestly. This is the tipping point into which I wish to invite my audience.

In my most recent body of work, *The History of the Division*, I am dealing, ultimately, with the question of how the ego makes meaning, juxtaposed to the ways in which experience generates meaning. I do this by addressing religious ritual, belief in reincarnation, and the manufacture of spiritual artifacts. In addition, all the literature that surrounds this work – from the brochure, to the display placards, to the coordinating websites – has been crafted in true trickster style, replete with historic references that are both true and irrelevant, and just fascinating enough to keep pulling the audience in. Through both delight and deceit, by revealing and concealing, I strive to connect my own critical inquiry to the thinking of the people who view my work. If this sparks further questions, then I have done my job. If this sparks social change, then I have made art.