

Anna MacDonald
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TECHNICAL EXPERIENCE

1979 - 2011

SHOP

Training and Professional Development

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| 2008 | OSHA certification: U.S. Department of Labor Occupational Safety and Health, 30-hour training course |
| Spring '08, '09 2007 – '08 | Seattle Pacific University Art Department shop University of Washington, Center for Digital and Experimental Media Fremont multi-media Shop, Seattle WA |
| 2006 – '07 | Gutierrez Studios, Baltimore MD |
| 2006 – '07 | The Living Classrooms Fresh Start Production Shop, Baltimore MD |
| 2004 – '06 | Rinehart school of Sculpture Shop, Baltimore MD |
| 2004 – '06 | Maryland Institute College of Art General Shop, Baltimore MD |
| 2003 – '04 | Universität der Künste Shop Berlin, Germany |
| 2000 – '03 | Dartmouth College Studio Art wood and metal shop, Hanover NH |
| 2000 – '03 | Dartmouth College Wood Shop and Jewelry-making shop, Hanover NH |

Wood Shop

8,000+ hours over the last 10 years operating, maintaining and/or supervising production tools including:

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| Panel saw | Jointer | Circular sander |
| Table saw + dado / sled | Planer | Drum sander |
| Radial arm saw | Lathe | Oscillating spindle sander |
| Chop saw | CNC router | Drill press |
| Band saw | Table router | Tool grinder |
| Scroll saw | Belt sander | Dust collection system |

10,000+ hours over the past 10 years operating, servicing and supervising use of hand tools including but not limited to:

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| Plunge router | Block plane | Drill / impact driver |
| Circular saw | Pneumatic gun | Riveting tool |
| Jig saw | Honing block | Dremel tool |
| Sawzall | Branding iron | |
| Orbital palm sander | Portable belt sander | |

Practical **knowledge of wood types** (hard, soft and manufactured) handling characteristics and durability in specific conditions

Jig and template fabrication for expanding the functionality of basic saws and production machines

Wood joinery techniques

Bent Lamination and **basic steam lamination** techniques

Wood Adhesive and **surface treatment** experience including techniques for **archival works** and **outdoor applications**

Machine and power tool maintenance: sharpening, rewiring, assembly, ordering replacement parts and installing in heavy-duty equipment such as up-right belt sanders and table saws.

Metal Shop

1,000+ hours over the past 8 years utilizing and/or supervising basic metal fabrication techniques using:

Oxy-acetylene welding / cutting / grinding

TIG Welding (ferrous metal)

Plasma cutting

Metal Band saw

Drill press

MIG Welding (ferrous metal)

Stick Welding (ferrous metal)

Metal Chop

Tap and die

Plaster Shop

1000+ hours over the past 15 years utilizing and/or supervising the following basic plaster fabrication techniques:

Mixing, pouring

Reinforcement construction

Carving

Life casting techniques

High detail mold-making

Sink trap maintenance,

Mould-release agents

Pigmentation and surface finish

Clay / Ceramics / Wax / Glycerin...

10,000+ hours over the last 25 years utilizing and/or supervising the following basic fabrication techniques for malleable materials (thanks in part to having a master Potter for a father and a ceramics studio for a playground)

Clay type knowledge

Storage and recycling

Vessel centering and throwing

Figurative sculpting with armature

Basic glaze and kiln knowledge

Sink trap maintenance

Basic slip casting

Foam cutting and shaping

Stone Shop

500+ hours over the past 12 years utilizing and/or supervising the following stone tools and techniques: (received instruction from Jim Zingarelli and Yoshimi Hashimoto)

Carving with hand Tools

Shaping files

pneumatic tools

crate building for shipping

Splitting large slabs

hoist operation

INSTRUCTION

Teaching Experience

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| Spring 2009 | 3-D Design Studio , Seattle Pacific University |
| 2007 – '08 | OSHA multi-media shop certification , UW, DXARTS |
| Spring 2008 | 3-D Design Studio , Seattle Pacific University |
| 2007 – '08 | Fabrication Workshops , UW DXARTS |
| 2006 – '07 | Production Module , The Living Classrooms Foundation |
| Spring 2006 | Lighting for Photo Documentation of 2-D and 3-D work , Graduate Seminar, Maryland Institute College of Art |

Teaching Intern Experience

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| Fall 2004 | Sculptural Forms , Graduate Intern, Maryland Institute College of Art |
| Spring 2003 | Sr. Seminar , Faculty Intern, Dartmouth College |
| Spring 2003 | Advanced Sculpture , Faculty Intern, Dartmouth College |
| Spring 2003 | Life Drawing Evening session, Faculty Intern, Dartmouth College |
| Winter 2003 | Sr. Seminar , Faculty Intern, Dartmouth College |
| Winter 2003 | Sculpture I , Faculty Intern, Dartmouth College |
| Winter 2003 | Life Drawing Evening session, Faculty Intern, Dartmouth College |
| Fall 2002 | Sculpture I , Faculty Intern, Dartmouth College |
| Fall 2002 | Photography II , Faculty Intern, Dartmouth College |
| Spring 2001 | Adolescent Development , Student Intern, Dartmouth College |
| Fall 2000 | Contemporary Issues in American Education , Student Intern, Dartmouth College |
| Fall 2000 | Figure Drawing , Student Intern, Dartmouth College |
| Fall 1999 | Drawing I (foundation course) Student Intern, Dartmouth College |

Additional Relevant Arts Education Experience

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| Fall 2004 | College Teaching of Art , course completed at Maryland Institute College of Art |
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PUBLIC SPEAKING

Guest Artist Lecture Experience

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| Nov. 2009 | Artist talk and Adult Forum , Faith Lutheran Church, Seattle WA |
| June 2006 | Artist talk and slide lecture, Kennelworth public middle and high school, Kennelworth New Jersey |
| April 2006 | Assembly Speaker , <i>Integrity in the Arts and the Professional World</i> , The Stony Brook School, Stony Brook, NY |
| March 2006 | Artist talk and slide lecture, Senior Seminar, MICA, Baltimore, MD |
| Feb. 2006 | Professional development presenter, City College Public High School, Baltimore, Maryland |
| Spring 2004 | Artist Talk , <i>Crossroads</i> at Amerika Haus, Berlin Germany |

Inspirational Public Speaking Roles

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| Summer 2000 | The Parable of the Potter , a theatrical visual art demonstration that involves throwing a vessel and using clay as a metaphor for the human being in relation to the divine; open audience; invited by the Dartmouth Navigators Christian Fellowship, Hanover NH |
| 1996 – '97 | Student Chaplain and Prefect , The Stony Brook School, Stony Brook, NY |

MULTI-CULTURAL

Language

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| English | Mother tongue |
| German | Advanced comprehension and conversation skill, capable of directing and facilitating study abroad in German-speaking Countries |
| Pijin | Intermediate comprehension and conversation based on integrative play during 7 months in the Solomon Islands when father served at the Kwaibala Wooden Boat Shipyard in Auki, Malaita and traveled with the Melanesian Brothers, 1998 -1999 |

Study Abroad / Cultural Enrichment Experience

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| 2004 – '05 | 2 Upper level Graduate courses in German at Johns Hopkins University |
| 2003 –'04 | 1 Year Fulbright practicing sculpture at the Universität der Künste , Berlin Germany |
| Summer 2003 | intensive German Language training, exams and degree, Universität Regensburg , Germany |
| Winter 2000 | Language Study Abroad, Berlin, Germany, Dartmouth College |
| 1997 – '98 | English-Speaking Union Scholarship , post-secondary exchange: Pursue A-Level 2-D and 3-D studies, star in two theatrical productions at The Culford School, Bury St. Edmunds, England |
| 1989 – '99 | Pulled from School for 15 months to circumnavigate the globe as an extension of my family's service project stationed in the Solomon Islands; travels include one month in India , one month in China , two month in 6 European Countries , one month in Australia and New Zealand , and 7 months in the Solomon Islands ; By far the most influential journey of my life and sculptural practice to date! |

Overseas Work Experience

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| Summer 2005, '06 | Draftsman, Photographer and Videographer for Excavation of Bronze Age tumulus, Löfkund, Albania , 5 months, collaborate with team members of the Archaeological Institute of Tirana , Albania and the Cotsen Institute of Archaeology, UCLA |
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EXHIBITION

Gallery Space and Work Preparation

3,000+ hours over the past 15 years installing my own work or that of students and other professionals in diverse multi-media spaces including expansive outdoor and site-specified locations.

Fabricate archival plinths and pedestals
Design moving walls
Dry-wall and mud application
Lighting
Professional interior and exterior Painting

Curate and hang work
Custom matting and framing
Glass cutting
Bookbinding, embossing and self-published catalogues

DOCUMENTATION

Extensive Experience

Photography: Digital and Manual SLR
Light meter
Color balance and retouching

Tungsten Lighting
Umbrella / reflector / gel techniques
Portfolio web design

Basic Knowledge

Strobe Lighting
Large Format Photography

Audio recording using simple dat kit
Digital Videography (Canon VX 2000)

SOFTWARE

Extensive Experience

Mac OS X
Adobe Photoshop CS5
Lightroom 3

Large format ink jet printing
Scanning

Basic - Intermediate Knowledge

DVD Studio Pro
Final Cut Pro
InDesign

CAD programs for CNC router use
CSS, Java and html scripting

BOOK KEEPING

Budget / Inventory / Shipping and Receiving

As a self-employed artist I learned to propose and maintain budgets. I pride myself in having become very good at reading specs, estimating spatial requirements and material consumption for large installation work and group projects. This has allowed me to consistently stay in the black. I also developed my book keeping skills further because departmental budget balancing

played a critical role in my occupation with the Living Classrooms Foundation, Seattle Pacific University and the University of Washington Center for Digital and Experimental Media, where I learned to use dotProject, an open source project management system.

PHYSICAL INTUITION

Serious Play

My work is very physical partly as a result of an extensive interest in muscle-memory formation, adaptation, the healing qualities of touch, and a history of training for contact sports and sports that require a great deal of physical skill and coordination. I competed in NCAA Division I, Rowing for four years, played Soccer for a women's club in East Berlin, threw discus, put shot in England, played cricket in Australia, netball in the Solomon Islands and rocked some spirited Basketball and daily touch Football with my at-risk students in Baltimore. When I travel or relocate, movement-oriented arts and pick-up sports serve as my favorite ways of integrating with people. Much like working with a team, collaborative play reveals the essence of cultural configurations and social dispositions. Because I am so frequently engaged in non-verbal, sense-oriented contact with my surroundings, I have been able to invent dynamic contexts for working and learning that draw more heavily from the five senses and intuitive sensibilities. This skill remains my most valued tool as a sculptor and educator – the gift of developing and passing on intuition.