

# Kathy Johnson Bowles

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CURRICULUM VITAE

[www.kathyjohnsonbowles.com](http://www.kathyjohnsonbowles.com)

[www.kjohnsonbowlesart.com](http://www.kjohnsonbowlesart.com)

[www.gordionknotconsulting.com](http://www.gordionknotconsulting.com)

## LEADERSHIP AND SCHOLARSHIP

- Thirty-two years in higher education specializing in fundraising, strategic planning, community engagement, diversity and inclusion, sustainability, and management.
- Service to national, state, and regional boards including appointment by the Governor of Virginia to The Library of Virginia Board (current vice-chair, budget \$35M), American Council on Education (ACE) Council of Fellows board, previously appointed by the City Council of Asheville, NC to the Public Art and Cultural Commission, and service to WCQS, National Public Radio of Western NC.
- Fellow: American Council on Education, Harvard Management Institute, Grace B. Harris Leadership Institute, National Endowment for the Arts, Houston Center for Photography, Virginia Center for the Creative Arts, and the Visual Studies Workshop.
- Employs the distributed leadership model, which focuses on the experience and expertise of all constituents to empower individuals and achieve institutional goals through focused innovation, accountability, and shared responsibility.
- Guided institutions in accreditation, strategic plans, comprehensive campaigns, emergency plans, university-wide policies and procedures, acquisitions (intellectual and physical property), and operational articulation agreements.
- Created student engagement initiatives with the community at large, developed student research opportunities and led students in creating campus guidelines for corporate fundraising.
- As a scholar, curated more than 125 exhibitions of national and international significance (American, African, and Chinese art), published more than sixty catalogs, critical essays, and articles. Exhibitions, scholarship, and supporting materials received recognition from the AAM, IMLS, CASE, and NEA. As a visual artist, exhibited artwork in more than eighty solo and group juried shows throughout the US. In 2020, recent works have been selected for publication in 30 art and literary journals in the US.

## FUNDRAISING AND CAPITAL DEVELOPMENT

- Secured numerous seven-figure and six-figure gifts to support underrepresented and underserved students, faculty innovation, global awareness, career development, business, athletics, arts, literacy, and community engagement.
- Expertise in individual, corporate, and foundation giving.
- Crafted successful comprehensive campaign strategies, case statements, award-winning stewardship print materials, prospect management strategies for endowments, annual giving, and capital initiatives.
- Oversaw numerous capital projects, including securing funds for academic buildings, major renovations, and the acquisition and renovation of real property, design development, and construction parameters.

## ENGAGEMENT AND COMMUNITY PARTNERSHIPS

- Led college communications division that saw triple-digit percentage gains in media attention and constituent engagement.
- Cultivated and led boards including foundation, alumni, athletic, and museum boards.
- Created and facilitated collaborations among businesses, community organizations, and University-wide departments and regional PreK-12 schools.
- Mobilized volunteer corps of thousands of faculty, students, alumna, and community members.

## EDUCATION

MFA, Photography and Painting, Ohio University, Athens, OH

BFA, Painting, Boston University, Boston, MA

## EXPERIENCE

### Board of Directors, The Library of Virginia, Richmond, Virginia (2016-present)

Vice-Chair of the Board (since 2018)

Chair of Education & Outreach Committee (since 2017)

The Library Board consists of 15 members appointed by the Governor for five-year terms. The Library Board is a policy board. It determines the scope of the Library's collection, establishes policy concerning what books are kept, housed, or exhibited by the state library, promotes education in the area of history and library and archival science in the commonwealth and enters into agreements with institutions and organizations with similar purposes.

The Library of Virginia was created by the General Assembly in 1823 to organize, care for, and manage the state's growing collection of books and official records — many of which date back to the early colonial period. The Library houses the most comprehensive collection of materials on Virginia government, history, and culture available anywhere. The annual budget is \$35M.

### Gordian Knot Consulting, Raleigh, North Carolina, 2019- Present

CEO, Founder, & Principal Consultant

Gordian Knot Consulting works with educational, not-for-profit institutions to create philanthropic and revenue generating solutions. Our mission is to unlock under-utilized resources, untangle inefficient policies and procedures, and unravel data and compliance issues, thus empowering organizations and their partners to realize a shared vision for success. [www.gordianknotconsulting.com](http://www.gordianknotconsulting.com)

### State University of New York (SUNY) – Geneseo, New York 2016 – 2019

Vice President for College Advancement and Executive Director of the Geneseo Foundation

Responsibilities and Duties:

Provide leadership, oversight, and direction for the advancement division and Geneseo Foundation:

- Foundation—day-to-day management of Foundation operations including assets of \$37 million.
- Fundraising—annual fund, major gifts, planned giving, corporate, foundations, and athletics as well as stewardship and cultivation events.
- Advancement services—gift accounting, acknowledgment, stewardship, as well as IRS compliance, data management, and prospect research.
- Alumni relations—alumni association, alumni association board, alumni communications, and engagement (publications, nation-wide events, Reunion, Homecoming, Family Weekend).
- Member of the President's Cabinet, Strategic Plan Committee, Budget Priorities Committee.

Major accomplishments:

- Fundraising and Entrepreneurship: Secured highest giving in the history of the College (net bequests) and second highest, including bequests. From FY17 to FY18, increased total giving 77 percent, number of donors by 15 percent, and increased alumni participation (8 percent to 10 percent). Secured more than \$2 million for scholarships and student success in FY18. Secured numerous seven- and six-figure gifts in support of underrepresented and underserved students, faculty excellence and innovation, global awareness, career development, business school, athletics, and literacy initiatives. Organized and facilitated Foundation board retreat focused on alternative revenue generation and campaign planning.
- Comprehensive Campaign: Architect of College's largest comprehensive campaign plan, including organizational structure, volunteer recruitment, policies, case statements, communication plan, feasibility study, and timelines. The \$55 million campaign includes 28 campus-wide objectives focused on public access to higher education, global awareness, and intercultural understanding, 21st-century problem solving, sustainability, diversity and inclusion, community commitment, athletics, and the power of place.
- Change Management and Communication: Oversaw conversion to Ellucian CRM system, iModules, AcademicWorks; overhaul of annual giving, stewardship, and athletics sponsorship programs; and redesign of College's alumni and friends magazine. Built a team of professionals focused on distributive leadership and achieving measurable outcomes and a belief in the satisfaction of goal achievement and continuous improvement. Implemented a liaison-based system to facilitate more effective fundraising and campus cooperation by assigning major gifts officers to sectors of College. Created and/or revised more than 16 policies and procedures to create a more transparent operational structure for campus constituents. Initiated and served as co-chair of the Scholarship Workflow Task Force, which sought to improve campus-wide operationalization of scholarship funds.

## Warren Wilson College, Asheville, North Carolina 2014-2016

### **Vice President for Advancement**

Responsibilities and Duties: Provide leadership, oversight, and direction for the advancement division, including:

- Fundraising—annual fund, major gifts, planned giving, corporate, foundations, and athletics. Annual giving average over \$4 million.
- Advancement services—accounting, acknowledgment, stewardship, as well as IRS compliance, data management, and prospect research.
- Alumni affairs—Alumni Board, alumni communications, and engagement (publications, nation-wide events, Homecoming).
- Community relations and events—donor recognition events, presidential events, homecoming, parents' weekend.
- Internal and external communications—publications, public relations, social media, graphic design, photography, and website.
- Environmental Leadership Center—supervise director, fundraising, and the development of new sustainability initiatives.

Additional Responsibilities: Manage a portfolio of 50 plus major donors and oversee the Alumni Board and Board of Trustee giving program. Member of the President's Cabinet and liaison to the Board of Trustees' resources and trusteeship committees. Member of the College's Strategic Plan creation team.

Major Accomplishments:

- Communications: Improved processes, strategic approach, analytics to realize significant gains in media attention and constituent engagement: increased news items published by 284%, effected 360% surge in news story mentions through Google News, increased social media reach by 275%, increased web traffic including Facebook referrals 172%, news 217%, Giving 85%, Admission Application 21%, Admission Visit 76%.
- Constituent engagement: redesigned and edited the College's friends and alumni magazine, which won three international awards for writing (platinum), design (gold), and overall (gold) by the Association of Marketing and Communication Professionals.
- Annual Fund: Increased annual fund giving by 46%, increased number of donors by 47%, increased number of alumni donors by 95%. Increase overall alumni participation from 11% to 16% in one year.
- Revitalized capital campaign for a new academic building that included the fourth-largest gift to the College.
- Conducted a restricted fund audit, which uncovered \$2.8 million in unexpended funds. Worked with cabinet members and CFO to create a plan for expending funds to meet donor intent, facilitated appropriate stewardship of funds, and worked toward developing processes and protocols for future oversight of restricted funds. Process and outcomes were tested and approved by independent outside auditors.
- Created a strategic plan for the advancement division to prepare for a comprehensive campaign in 2018-19, including division restructuring, communications inventory and audit, stewardship plan, development of processes and protocols, staff professional development, realignment of development director portfolios based upon an analytic review of data, and scheduled feasibility studies. Collaborated with staff to set SMART goals, created workflows and processes, and teamwork expectations based on a distributive leadership model.
- Led students in creating socially and environmentally responsible corporate engagement guidelines.
- Organized advancement think tank for Alumni Board and Board of Trustees on giving and creating a culture of prosperity.
- Designed constituent engagement plan (including alumni era profiles) with the Alumni Board and alumni focus groups.
- Organized nation-wide alumni listening sessions and constituent discussions informing College's new strategic plan.

### **Longwood University, Virginia 2000-2014**

At Longwood University, I had a dual appointment as a faculty member and administrator with progressively greater leadership responsibility. There was no mechanism for tenure and academic rank promotion for these roles.

#### **Associate Vice President & Assistant Professor of Art (2012-2014)**

Responsibilities and Duties:

##### Corporate and Foundation Relations

- Collaborate with the faculty senate to create fundraising guidelines for the faculty manual;
- Activate the university community to develop collaborative, creative measures for defining types of resources, partnerships, and funding opportunities;

- Identify sources of corporate and foundation support and align sources with university needs and strategic priorities;
- Provide research, strategic guidance, and support for writing proposals and stewardship; and
- Lead policy development on corporate and foundation gifts and grants.

#### Leader of Major Initiatives:

- Energy self-sufficiency for Longwood University (since 1983, the University has operated a biomass plant that produces 80 percent of campus energy needs): Created white paper for developing public-private partnerships and positioning for collaboration with state and federal agencies including land acquisition and management, environmental stewardship, and workforce development. This was a collaborative effort with facilities management.
- Acquisition of a nationally known educational, not-for-profit organization: Initiated discussions, organized and led merger talks with boards for acquisition. The acquisition included an educational journal, historically significant archives and photographs, a national conference, financial resources, and membership of 650 persons. Crafted agreements (in collaboration with Longwood's representative from the Commonwealth of Virginia's Attorney General's Office) approved and finalized in 2014 by the Board of Visitors.
- Regional cooperation for delivery of educational programs to improve quality of life and economic development: Lead position on developing a framework and strategy for an eight-figure proposal to the Tobacco Commission, which envisioned the University and regional education centers. Responsible for strategy development with the University's academic and fiscal leadership and development of case statements.
- Academic coaching services and analytics-based advising system to improve graduation and retention rates: Created strategy and case statements, identified foundations for support, and served as the lead in developing relationships with potential funders.

#### Accomplishments 2013-14:

- Organized campaign to secure endowment funds for community outreach position. Amount secured \$325K. Secured six-figure gift for scholarships focused on improving graduation and retention rates.
- Secured a six-figure grant to fund a new faculty position to initiate faculty-staff research and community support initiatives.
- Established definitions and procedures for philanthropic giving approved unanimously by University's faculty senate.
- Secured funding for programs in environmental education, communication disorders, K-12 education, and art. Funders include the Lettie Pate Whitehead Foundation, Kyanite Mining Corporation, The June Guthrie Trust, Robins Foundation, The Jason Foundation Inc., and Wells Fargo, among others.
- Organized and held black-tie event netting \$125K to support staff position endowment.

#### American Council on Education Fellow (2012- 2013)

Host institution: St. Mary's College of Maryland, the public honors college of Maryland.

The highly selective ACE Fellows program is the premier higher education leadership program preparing college and university leaders for senior administrative roles. Approximately fifty individuals are selected from US institutions each year. The yearlong program includes formal and self-directed study, mentorships with university and college presidents and cabinet members, professional development retreats and workshops, and case-based, problem-solving exercises.

#### Accomplishments:

- Conducted a national study of higher education strategic planning, and institutional planning alignment of 60 institutions, 30 site visits, more than 130 interviews with senior leaders, including 19 presidents.
- This research resulted in articles titled “Curating the Campus” and “The Artful Strategic Plan,” published in NACUBO’s Business Officer, December 2013.
- Completed a national study of place-based distinction; created a report for Longwood University on the University’s ability and potential to leverage its geographic location, including its cultural, and economic indicators.
- Observed yearlong institutional planning processes at Saint Mary’s College of Maryland; wrote confidential report chronicling planning process, outcomes, and alignment of the college’s strategic, master, comprehensive branding, and budgeting plans.
- Studied the role of the president, including interviewing and observing more than 20 college and university presidents. Authored article published in Inside Higher Ed, “The President’s Many Roles,” July 1, 2013.

#### **Director (and Chief Development Officer), Longwood Center for the Visual Arts (LCVA) and Assistant Professor of Art (2000-2012)**

The Longwood Center for the Visual Arts is the University’s AAM-accredited museum of art and is an academic unit. It is one of approximately fifty college and university art museums in the US to earn national accreditation (only five percent of all types of museums are accredited nationally). The museum serves twelve counties in South Central Virginia and is the only museum of its size and scope for 7,000 square miles. In addition to presenting scholarly exhibitions, lectures, and programs of national importance and possessing collections of art from around the world, the museum serves all of the public and independent PreK-12 schools and the general population in the region. Many of the regional schools have few or no arts programs.

In 2000, the LCVA operated with three staff members and less than \$10,000 in contributions. In 2011-12, the museum consisted of three buildings totaling 33,000 square feet and four on-campus galleries, a staff of eleven professionals, eight student assistants, from two to four interns, and between 900 and 1,200 volunteers annually (mostly students), an annual participation of 40,000 people, \$1.1 million in annual contributions, and an annual budget of \$750,000. The University’s governing board passed a resolution of permanence in 2008.

#### Responsibilities and Duties:

Oversaw all operations, including development, marketing, personnel, budget, facility (including design, lighting, security systems, and maintenance), events and lectures, curatorial, collections management (including complex data management system), and education. Engaged nationally and internationally known artists, critics, and collectors in museum operations. Oversaw advisory board of thirty-seven business professionals, artists, collectors, community leaders, academicians, and University administration, staff, and alumni. For the University at large, I participated in campus-wide planning for programming, facilities, and fundraising. In my role as an assistant professor, I taught professional practices in art (senior seminar, arts management) and developed programs for student success and student research.

#### Major Accomplishments:

- Led museum to national accreditation from the American Alliance of Museums (formerly American Association of Museums) and received more than a dozen international, national, and regional awards for excellence in programs and publications (see “Honors Received,” below).
- Guided staff, advisory board, and University leadership (senior administration, Board of Visitors, Foundation Board of Trustees) in the creation, approval, and implementation of strategic plans, emergency plans, policies, and operational articulation agreements.
- Tripled staff, supported by an annual volunteer corps of hundreds of student volunteers.
- Developed programs for student success, including paid internships as well as professional development programs for students in history, archaeology, art, art education, and communication studies.
- Tripled budget and strategically acquired property to support the growth of the program.
- Developed a statewide network of donors, advocates, and partners to promote the museum and its programs.
- Achieved successful fundraising experience in operating, endowment, and capital campaigns as well as benefit events (see “Fundraising Highlights,” below).
- Fundraising Highlights: Raised more than \$12 million. Increased annual operating gifts by 1,216%, art holdings from 1,300 to 3,400 objects (valuation grew from \$1.56 million to \$3.57 million), endowed positions, and secured \$4.5 million in planned gifts. Notably, gifts increased in years following national decline.
- Developed interdisciplinary, campus-wide projects connecting art to other academic fields.
- Cultivated collaborations among community organizations and University-wide departments to expand and create programs, such as innovative educational outreach to regional K-12 schools and a major art-on-campus program that permanently exhibits more than 1,000 works of art.
- Planned and executed major facility renovations as well as the acquisition and renovation of two adjacent buildings. Developed formal on-campus galleries in University academic buildings—collaborating with faculty and staff, the office of capital planning and construction, and project architects on design—and oversaw construction and exhibition installation.

#### Honors Received

- American Alliance of Museums (formerly American Association of Museums): First Place, Newsletters (2009-10); First Place, Special Event Invitation (2008-09); First Place, Excellence in Exhibition Label-Writing Competition (2008-09); Honorable Mention, Annual Report (2006-07); Honorable Mention, Special Event (2006-07); First Place, Exhibition Catalogue (2006-07); First Prize, Promotional Materials (2006-07); Honorable Mention, Exhibition Catalogue (2002-03).
- Association of Marketing and Communication Professionals: Magazine (2016)—Platinum Award (writing), Award (design), Gold Award (overall).
- CASE (Council for the Advancement and Support of Education), International: Gold Award, Books (2011-12)
- CASE (Council for the Advancement and Support of Education), Division III: Special Merit Award, Catalog (2006-07); Award of Merit, Newsletter (2006-07); and Award Best in Show, Newsletter (2001-02).
- Longwood University: Resolution of Honor, Longwood University Foundation, Inc. (2011); Chi Commendation, Honorary Society (2011).
- The Southeastern Museums Conference: Award of Excellence, Exhibitions (2006-07); Honorable Mention, (2006-07); and Honorable Mention, Newsletter (2002-03).

- The Public Relations Society of America (Mid-Atlantic District): Bronze Medallion, Newsletters (2008-09);  
Bronze Certificate of Merit, Publications (2008-09).

#### Fundraising Highlights (Sponsored Agreements and Philanthropic Gifts):

- Major Grants from Foundations (partial listing and multiple awards): E. Rhodes and Leona B. Carpenter Foundation, Jessie Ball duPont Fund, Institute of Museum and Library Services (IMLS), Mary Morton Parsons Foundation, Walter Payne Foundation, Michigan Council for the Arts and Cultural Affairs, National Endowment for the Arts Challenge America Grant, Virginia Commission for the Arts, and Virginia Foundation for the Humanities.
- Major Grants from Corporations (partial listing and multiple awards): Altria, ARAMARK, Bank of America, Centra Southside Community Hospital, Citizens Bank and Trust, Creative Electrical Contractors, Davenport & Company, Dominion, Gemini, Kyanite Mining Corporation, The Martin Agency, Media General, Northwest Mutual Financial Network, Reynolds Consumer Products, Target, US Steel, Wachovia (now Wells Fargo), and Wal-Mart.
- Fundraising Events: Benefit Auctions in 2011, 2009, 2007, 2005.

### Saint Mary's College, Notre Dame, IN (1994-2000)

#### Director of the Moreau Galleries and Lecturer/Instructor

##### Responsibilities and Duties:

Oversaw 6-8 contemporary art exhibitions each year, including curatorial and educational objectives, fiscal management, personnel supervision (ten assistants), and facility operations. Directed the Redbud Fine Arts Workshop, a college-credit workshop taught off-site. Duties included faculty recruiting, publicity, fiscal management, personnel supervision, facility operations, and student supervision. Courses taught include art history as well as introductory and advanced studio art (drawing and sculpture).

##### Major Accomplishments:

- Established a campus-wide program that connected the visual arts to all disciplines and the thematic approach to the first-year experience.
- Facilitated grant with the development office and the office of special events for improvements to the galleries (including installation of high-tech capabilities). Oversaw design.
- Restructured budget for program self-sufficiency.
- Earned curriculum approval for workshop courses to satisfy general education requirements.

### University of Houston-Downtown (Houston, TX), Kingwood College (Houston, TX), San Jacinto College (Houston, TX), and Indiana University-South Bend (South Bend, IN), 1990-1993

#### Adjunct Faculty

##### Responsibilities and Duties:

Taught introductory and advanced courses in studio art (drawing and photography), and art history (American art, art appreciation, the survey of Western art I & II, and women artists).



## SUMMARY OF SCHOLARSHIP

### As a Curator

Since 1994, I have curated and designed more than 125 exhibitions of African, American, Chinese, and European art. Major scholarly exhibitions include *Scent of the Pine, You Know How I Feel: North Carolina Art from the Jonathan P. Alcott Collection* (77 works, 200-page catalog), *Three-Ring Circus: The William and Ann Oppenheimer Collection of Folk Art* (268 works by 105 artists; 180-page catalog) and *Reflecting on Centuries of Beauty: The Rowe Collection of Chinese Art* (160 works spanning the Neolithic period to the 20th century; 160-page catalog). Over the years, I have collaborated with scholars from Longwood University, Virginia Museum of Fine Arts, the Smithsonian, and the Art Institute of Chicago in conducting research; with numerous major collectors and gallery owners in securing loans and gifts of art; and with nationally known artists, including Duane Michals, Mary Beth Edelson, Kojo Griffin, Lorie Novak, David Macaulay, Faith Ringgold, Andres Serrano, Jaune Quick-to-See Smith, Frances Whitehead, and others.

I initiated and developed a significant program for the display of art from the permanent collection throughout Longwood University's campus. The program was recognized for excellence and innovation in the museum's accreditation site visit report and is a point of pride for the University. More than 1,000 works are exhibited in formal gallery spaces and hallways, offices, and conference rooms in academic buildings as well as on the grounds of the University. More than three-fourths of the works were new gifts to the University acquired during my tenure. The works in each building are selected based upon the use of the building (for example, art in the science building is related to science). Works are labeled with didactic text that I authored.

Collections at the Longwood Center for the Visual Arts:

African art (traditional works from more than fifty-five cultures), American art (19th -21st century), Chinese art (Neolithic period to 20th century), Virginia artists, and study collections. More than 1,000 of the 3,800+ works are on exhibit throughout the University's campus in specially designed gallery and exhibition spaces.

Selected Exhibitions Presented at the Longwood Center for the Visual Arts:

*Scent of the Pine, You Know How I Feel: North Carolina Art from the Jonathan P. Alcott Collection* (curator, catalog)

*Three-Ring Circus: Highlights from The William and Ann Oppenheimer Collection of Folk Art* (curator, catalog)

*Power and Beauty: The Davis, Watson, and Hughes Collections of African Art* (curator)

*Seeds of the Past: The Keith Kisse Collection of American Art from the 1930s and '40s* (co-curator, catalog)

*A Critical Eye: Paintings from the Robert B. and Margaret T. Mayo Collection* (curator, catalog)

*Extreme Personalities, Elegant Painting: Works from the Lester Blackiston Collection* (curator)

*Elegant Demeanor: Paintings by Lauren McIntosh* (curator)

*Paintings by Kojo Griffin* (curator)

*Cover to Cover: Photographs by Dean Kessmann* (curator)

*Pre-Columbian Art from the Mississippi Museum of Art*

*Reflecting Centuries of Beauty: The Rowe Collection of Chinese Art* (curator, catalog)

*Improvisation: African American Quilts from the Collection of Michael David Whaley* (curator, catalog)

*Richard Jolley*

*Birds of Prey: Five Centuries of Illustration* (curator, catalog)  
*Vinyl! Record Cover Albums from 1950-1990* (curator)  
*The Design of Charles and Ray Eames* (curator)  
*Photographs of Hampton and Tuskegee Institutes by Frances Benjamin Johnston 1864-1952* (curator)  
*Lesley Dill: Tongues on Fire*  
*Telling Objects: African Art from the LCVA Permanent Collection* (curator, catalog)  
*Digital Frontiers: The Future of Photography at Nash Editions*  
*Working Illustration by David Macaulay* (curator)  
*Hornet's Nest by Mara Adamitz Scrupe* (curator)  
*Jaune Quick-to-See Smith: A Journey through Tribal Lands* (curator, catalog)  
*Shaped With a Passion: Japanese Ceramics from the Weyerhauser Collection*  
*Meditations: Japanese Fiber Traditions Today* (curator)

Selected Exhibitions Presented at the Moreau Galleries of St. Mary's College:

*Generations of Women: Photographs by Mariana Cook* (curator)  
*Letters from the Middle East Installation by Jonathan Sharlin* (curator)  
*Lost Sense: Sculpture by Catherine Widgery*  
*presence: Installation by Kristin Schopp* (curator)  
*A selection from Arguably Alive (the virus taxonomy): An installation by Frances Whitehead* (curator)  
*Threatened/Threatening Landscapes: Works by Mary Beth Edelson, Peter Goin, David T. Hanson, Andres Serrano, Joel Sternfeld* (curator)  
*Threads of Continuity—A Right to Passage: Installation by Margery Amdur* (curator)  
*Collaborative Learning: A Selection of Prints from Anchor Graphics* (curator)  
*River Wraith: An Installation by Shawn Skabelund* (curator)  
*The Dispossessed: Living with Multiple Chemical Sensitivity Photographs by Rhonda Zwillinger* (curator)  
*(Un)covers: Fiber Works by Susie Brandt* (curator)  
*New Totems: Sculptures by Charles Johnson* (curator)  
*Decisive Light: Paintings by Steve Perrault* (curator)  
*The Sacred Snapshot: Works Incorporating Family Photographs* (curator)  
*Upon the Arrival of My Family/ A La Llegada de Mi Familia: Sculpture Installation by Elizabeth Mesa-Gaido* (curator)  
*Whimsical Fractured History: One of a Kind Books by William Schade* (curator)  
*Ordinary/Extraordinary: Sculpture by Jerry Bleem* (curator)  
*Freckles: New Work by Anne Lindberg* (curator)  
*Gatecrasher: Photographs by Diane Tani* (curator)  
*Herstories of War: Prints by Barbara Milman* (curator)  
*Out of Darkness: Photographs by Lorie Novak* (curator)  
*Notions and Nostalgia: Photographs on Fabric by Amalia Amaki and Suzanne Williamson* (curator)

## **As a Writer and Critic**

Catalogs: Twelve exhibition catalogs written about African art, American art, and Chinese art. Most notable of these catalogs were *Three-Ring Circus: Highlights from the William and Ann Oppenheimer Collection of Folk Art* (2011), a 180-page, full-color catalog of 270 works created since 1950, and *Reflecting Centuries of Beauty: The Rowe Collection of Chinese Art* (2006), a 160-page, full-color catalog of 160 works spanning the Neolithic period to the 20th century.

## Selected catalogs:

*Scent of the Pine, You Know How I Feel: North Carolina Art from the Jonathan P. Alcott Collection* (2014)  
*Three-Ring Circus: Highlights from the William and Ann Oppenheimer Collection* (2011), in the collection of the Smithsonian Institute Libraries.

*Seeds of the Past: The Keith Kisse Collection of American Art from the 1930s and 1940s* (2010)

Reflecting Centuries of Beauty: The Rowe Collection of Chinese Art (2006)

*Improvisation: African American Quilts from the Collection of Michael David Whaley* (2005)

*Birds of Prey: Five Centuries of Illustration* (2003)

*Telling Objects: African Art from the LCVA Permanent Collection* (2002)

*Jaune Quick-to-See Smith: A Journey Through Tribal Lands* (2001)

Articles: More than thirty articles written for *Times Higher Education* (London), *The Chronicle of Philanthropy*, *Inside Higher Ed*, *Business Officer* (NACUBO), *The New Encyclopedia of Southern Culture* (University Press of Mississippi, Jackson, MS), *Folk Art Messenger* (Richmond, VA), *Fiberarts* (Asheville, NC), *Afterimage* (UCPress), *Surface Design Journal* (Oakland, CA), *South Bend Tribune* (South Bend, IN), *SPOT* (Houston Center for Photography, Houston, TX), and *The Exhibitionist* (New York, NY). More than a dozen articles written for university alumni magazines at Saint Mary's College (Notre Dame, IN) and Longwood University (VA).

## Selected articles:

"Leadership in the Presence of Pain," *Times Higher Education*, London, January 2021 (forthcoming).

"Having Trouble Diversifying your Board? The Culprit May be Your Discriminatory Database and Application Forms," *The Chronicle of Philanthropy*, January 2021 (forthcoming).

"The Color of Trauma," *Afterimage: The Journal of Media Arts and Cultural Criticism*, University of California Press, Berkeley, CA. June 2021 (forthcoming)

"I Carve a Message, A Sermon: Elijah Pierce at the Barnes Foundation," *Folk Art Messenger*, Richmond, VA. January 2021 (forthcoming)

"Look Through His Eyes: Works on Paper by Thornton Dial," *Folk Art Messenger*, Richmond, VA. January 2021 (forthcoming)

"Your Discriminatory Database May Be Turning Off Donors. Here's What You Can do About It," *The Chronicle of Philanthropy*, October 2020.

"Review: Designs for Different Futures at the Philadelphia Museum of Art," *Afterimage: The Journal of Media Arts and Cultural Criticism*, Vol. 47, Issue 2, July 2020, University of California Press, Berkeley, CA.

"A Monumental Passion: The Vollis Simpson Whirligig Park," *Folk Art Messenger*, Issue 100, Richmond, VA, June 2020.

"I Thought My Head Would Explode," *Surface Design Association*, May 29, 2020, Oakland, CA.

"Review: José Maçãs de Carvalho: Archive and Democracy," *Afterimage: The Journal of Media Arts and Cultural Criticism*, Vol. 44 No. 6, May/June 2017

"'Leave the gun. Take the cannoli.' Advice for new administrators," *Inside Higher Ed*, September 4, 2015

"Curating the Campus: Strategic Planning in Higher Education Today," *Business Officer*, NACUBO, Washington, DC, December 2013 (print and online)

"The Artful Strategic Plan," *Business Officer*, NACUBO, Washington, DC, December 2013 (online)

"The President's Many Roles," *Inside Higher Ed*, July 1, 2013

"Marion Line," *The New Encyclopedia of Southern Culture*, Vol. 15, University of Mississippi, Jackson, MS, 2013

"Constructions and Sculptural Fiber," *Fiberarts*, Asheville, NC, September/October 2000

“A Long Hard Look: Robert Heinecken at the Museum of Contemporary Art,” *Afterimage*, Rochester, NY, March 2000

“The Practiced Hand,” *Surface Design Journal*, Oakland, CA, Spring 2000

“Straw Into Gold—Artists Using Industrial Materials,” *Fiberarts*, Asheville, NC, January/February 2000

“An Enchanted Garden—Installation by Margery Amdur,” *Fiberarts*, Asheville, NC, September/October 1999

“A Polestar for Photography—Photography’s Multiple Roles at Columbia College Museum of Photography,” *Afterimage*, Rochester, NY, Summer 1999

“Desert Solitaire,” *Afterimage*, Rochester, NY, September/October 1997

“Ivan Albright Retrospective at the Art Institute of Chicago,” *The Exhibitionist*, New York, NY, September 1997

“Theater of the Absurd—Photo Works by Anna and Bernhard Blume,” *Afterimage*, Rochester, NY, September/October 1996

“Imagined Nostalgia in Gothic Arcadia—The Photography of Martina Lopez,” *SPOT*, Houston Center for Photography, Houston, TX, Spring 1996

“Infiltrated—The Work of Betty Hahn,” *Afterimage*, Rochester, NY, January/February 1996

“Hidden Messages,” *SPOT*, Houston Center for Photography, Houston, TX, Spring 1995

“The Adventurer—An Interview with Anne Noggle,” *SPOT*, Houston Center for Photography, Houston, TX, Fall 1994

“An Engaging, Ethereal, Evocative Journey: Collected Visions by Lorie Novak,” *SPOT*, Houston Center for Photography, Houston, TX, Fall 1993

“Recognitions: The Human and Animal Within—Atavistic Beasts by Aida Lelain,” *SPOT*, Houston Center for Photography, Houston, TX, Summer 1993

#### **Quoted/Cited:**

Bayne, Lidia, Staff Editorial: An Open Letter to Pepperdine’s Next President, Pepperdine University Perspectives, April 4, 2018

\_\_\_\_\_, SUNY Presidential Search, “Questions and Themes from the Presidential Search World Café #1: February 7, 2014.”

Bionaz, Robert, “Wayne Watson, Failure: Why is He Such a Terrible President,” CSU (Chicago State University) Faculty Voice, February 15, 2015

O’Hearn, John, “Discovering an Identity,” *American Fine Art*, Scottsdale, AZ, March/April 2013

Rader, Dean, *Engaged Resistance: American Indian Art, Literature and Film from Alcatraz to the NMAI*, University of Texas Press, Austin, TX, 2011

Sherman, D. Michael, *The Presidential Longview, Trusteeship*, Association of Governing Boards, Summer 2018.

Thomas, Randall S., and R. Lawrence Horne, *Are College Presidents Like Football Coaches?*, *Arizona Law Review*, Vol. 58, 2016

Williams, Mara Rose, “MU’s next chancellor will set the tone for years to come,” *Kansas City Star*, Kansas City, MO, November 1, 2013

#### **As an Artist ([www.kjohnsonbowlesart.com](http://www.kjohnsonbowlesart.com))**

Drawings, photographs, and installation work shown in nineteen solo exhibitions and fifty-eight juried, invitational, and two-person exhibitions at university galleries (including Adams State University, Indiana University-Fort Wayne; Louisiana State University; Ohio University; Old Dominion University; Saint Mary’s College—Notre Dame, IN; University of Houston; University of Illinois-Chicago; and the University of Virginia), nationally recognized not-for-profit spaces (such as Artemisia Gallery, Chicago, IL; CEPA

Gallery, Buffalo, NY; Houston Center for Photography, Houston, TX; Painted Bride Art Center of Philadelphia, PA; and Women & Their Work Gallery, Austin, TX), and commercial galleries (Denise Bibro, New York; and Wood Street Gallery, Chicago). My works can be found in public and private collections in Georgia, Indiana, Massachusetts, North Carolina, Ohio, Texas, and Virginia. More than forty critical reviews and feature articles, as well as dozens of editorials, have been written about my work.

## Works Published:

2021

decomp journal, Social Justice Institute, University of British Columbia, Canada (forthcoming)  
*The Indianapolis Review*, Indianapolis, IN (forthcoming)  
*The Bombay Gin*, Visionary Hauntology Issue, Naropa University, Denver, CO (forthcoming)  
*Swamp Ape Review*, Florida Atlantic University, Boca Raton, FL (forthcoming)  
*Stone Cellar Quarterly*, Philadelphia, PA (forthcoming)  
*The Oakland Review*, Carnegie Mellon University, Pittsburgh, PA (forthcoming)  
*riverSedge Journal*, University of Texas, Brownsville, TX (forthcoming)  
*LandLocked*, University of Kansas, Lawrence, KS (forthcoming)

2020

*Gulf Stream Magazine*, Issue 27, Florida International University, Miami, FL  
*Toho Journal*, Vol. 2, Issue 2, Philadelphia, PA  
*Intima: Journal of Narrative Medicine, Creativity in the Time of Crisis*, Fall 2020, Columbia University, NY, NY  
*Sunspot Literary Journal*, 2020 Print Edition, Hillsborough, NC  
*Candyfloss, Enchantment Issue*, Gambrillis, MD  
*Bluing the Blade*, Vol. 1, Issue 1, Tempered Runes Press, Aurora, CO  
*bee house journal*, Summer 2020, Los Angeles, CA  
*The William and Mary Review*, Issue 58, College of William and Mary, Williamsburg, VA  
*The American Journal of Poetry*, Vol. 9, Summer/Fall 2020, Chesterfield, MO  
*Hole in the Head Review*, Issue 4, November 2020, Portland, ME  
*Coffin Bell Journal*, April 2020, <https://coffinbell.com/veronicas-cloths/>  
*Phoebe Journal*, Issue 49.2, May 2020, George Mason University, Fairfax, VA  
*Hole in the Head Review*, Issue 2, May 2020, Portland, ME  
<https://www.holeintheheadreview.com/copy-of-jan-pieter-van-voorst-van-b>  
*Ponder Review*, Mississippi University for Women, Columbus, MS  
*Twyckenham Review*, South Bend, IN, Issue Eleven, Spring 2020  
<https://twyckenhamnotes.com/issue-eleven/k-johnson-bowles/>  
*Superstition Review*, Issue 25, May 2020, Arizona State University, Mesa, AZ  
<https://superstitionreview.asu.edu/issue25/art/kjohnsonbowles>  
*Art for a New Earth*, January 2020, [www.artforanewearth.com](http://www.artforanewearth.com)  
*The Athena Review*, January 2020, [www.theathenareview.com](http://www.theathenareview.com)  
*Inverted Syntax* (print edition), Longmont, CO  
*The Bookends Review*, July 2020, [www.thebookendsreview.com](http://www.thebookendsreview.com)  
*Raw Art Review*, Fall 2019 Edition, Published Spring 2020  
*Glassworks*, Rowan University, Glassboro, NJ, Spring 2020  
*The Dollhouse Magazine*, Vol. 3, Columbus, OH  
*Santa Ana River Review*, University of California Riverside, CA  
*Wordpeace*, <https://wordpeace.co>

- 2019 *Inverted Syntax* (online edition), Longmont, CO  
*Sheepshead Review A Journal of Literature and Art*, University of Wisconsin, Green Bay, WI  
*Sunspot Literary Journal*, Hillsborough, NC

### Selected Solo Exhibitions:

- 2020 *Veronica's Cloths*, PH Gallery, Troy, NY  
2007 *For Better or For Worse and Other Mixed Messages*, Little Theater Gallery, Saint Mary's College, Notre Dame, IN  
1996-9 *Wearing a Woman's Life* in university galleries, art centers, and museums in Indiana, Kentucky, North Carolina, and Ohio  
1993 *Post Catholic Relics*; C.A.G.E., Cincinnati, OH  
1991 *The Personal Maintenance Series*; Artemisia Gallery, Chicago, IL

### Selected Group Exhibitions:

- 2021 *Storied References*, Northern Illinois University Art Museum, DeKalb, IL  
2020 *Mythos*, Torpedo Factory Art Center, Alexandria, VA  
*Touch*, Woman Made Gallery, Chicago, IL  
2015 *Faculty Invites*, Clyde Snook Gallery, Adams State University, Alamosa, CO  
2010 *Textural Patois*, Allen Priebe Art Gallery, University of Wisconsin-Oshkosh, Oshkosh, WI  
2004 *To Have and to Hold*, Old Dominion University Gallery, Norfolk, VA  
2003 *Collected Evidence*, Artspace, Richmond, VA  
1999 *The Journey Home: The Artist's Personal History*, Artspace, UVA, Charlottesville, VA  
*Remembrance*; Art Galleries, Transylvania University, Lexington, KY  
1998 *Alternatives 98*; Seigfred Gallery, Ohio University, Athens, OH  
1997 *Wearable*; Denise Bibro Fine Art, New York, NY  
1996 *Pandora's Dilemma*; Wood Street Gallery, Chicago, IL  
1994 *Behavior*; New Works Gallery, University of Illinois-Chicago, Chicago, IL  
*K. Johnson Bowles and Silvia Tacconi*; Rosewood Art Center Gallery, Kettering, OH  
*New Relics*; Kansas City Art Coalition, Kansas City, MO  
*Re: Framing the Past—New Work by Texas Women Photographers*; Galveston Art Center, Galveston, TX (catalog)  
1993 *My Self: K. Johnson Bowles and Jeff Stevenson*; Art Gallery, Columbus, OH  
*Valentine's Day '93: K. Johnson Bowles and Jeff Stevenson*; University Gallery, Ohio University, Lancaster, OH  
*Re: Framing the Past—New Work by Texas Women Photographers*; Houston Center for Photography for Women & Their Work Gallery, Austin, TX (catalog)  
1992 *Altars, Divinations, and Icons*; The Painted Bride, Philadelphia, PA  
*Point and Shoot*; CEPA, Buffalo, NY (catalog)  
*Location Dis Location*; Mother Dog Museum of Modern Art, Houston, TX  
*The Other Eye*; Maude Kerns Art Center, Eugene, OR  
*Houston Area Exhibition*; Blaffer Gallery, University of Houston, Houston, TX (catalog)  
1991 *Reflections*; WomanKraft Gallery, Tucson, AZ  
1990 **ALTERNATIVES 90**; Seigfred Gallery, Ohio University, Athens, OH  
*Paper in Particular*; Columbia College, Columbia, MO  
*Works on Paper*; Minot State College, Minot, ND  
*Valdosta Paper Works*; Valdosta State College, Valdosta, GA

- 1989 *Valdosta Paper Works*; Valdosta State College, Valdosta, GA  
 1988 *The Shanghai Exchange*; Shanghai Teachers' University, Shanghai, People's Republic of China

### Selected Articles, Reviews, and Other Published Works About My Art

- 2020 Jenkins, Mark, "Exhibit upends male-centric myths, legends and folklore," *The Washington Post*, Washington, DC, October 16 (review)
- 2004 Annas, Teresa, "Remnants of an unknown life," *The Virginian-Pilot*, Norfolk, VA, July 26 (feature)  
 Dorsey, Catherine, "Finding the Extraordinary in the Commonplace at ODU Gallery," *Port Folio Weekly*, Norfolk, VA, August 10 (review)  
 St. John Erickson, Mark, "Death Adds Meaning to Poignant Sculptures," *Daily Press*, Newport News, VA, August 22 (review)  
 Ward, Fran, "To Have and to Hold: A Dangerous Balance," *9Volt Magazine*, Norfolk, VA, August (review)
- 2003 Jones, Steven L., "Pack Rats," *StyleWeekly*, Richmond, VA, January 5 (review)
- 2002 Scrupe, Mara, "Leftovers," *Sculpture*, New York, NY, December (review)  
 Frost, Patty, "A Community Development Masterpiece," *Marketwise*, A Community Development Magazine from the Federal Reserve Bank of Richmond, Richmond, VA, Fall (feature)
- 2000 Dobbs Ariail, Kate, "Wearing a Woman's Life," *Fiberarts*, Asheville, NC, September/October
- 1999 Minton, David, "Remembrance can be stirring," *Lexington Herald-Leader*, Lexington, KY, March 7 (review)  
 McKelvey, Charles, "Fashioning the Unfashionable into Fine Art," *The Other Side of the Lake*, Three Oaks, MI, March (feature)
- 1998 Long, Brian, "Exhibit depicts women's experiences," *IUPUI Post*, Fort Wayne, IN, October (review)
- 1996 Bornstein, Lisa, "Bowles wears life well," *South Bend Tribune*, South Bend, IN, August (review)
- 1995 Bornstein, Lisa, "Threads of Past at Krasl," *South Bend Tribune*, South Bend, IN, September (review)  
 Numerous editorials, *Herald Palladium*, St. Joseph, MI, September-December
- 1994 Chadwick, Susan, "4 awfully good fellows—Center showcases award winners' photographs," *Houston Post*, Houston, TX, July (review)  
 Schwarze, Richard F., "Too often modern art remains on the surface of things," *VIVA*, Dayton, OH, June (review)  
 Simmons, Carol, "Building a Theme—Assemblages, constructions fill Rosewood with shared ideas," *Dayton Daily News*, Dayton, OH, May 29 (review)  
 Winfrey, Valerie, "New Relics: Works by K. Johnson Bowles, Teresa Harris, and Shelley Shrock," *Forum Magazine*, Kansas City, MO, May (review)  
 Visser, Mary, "The Work of Women," *SPOT*, Houston Center for Photography, Houston, TX, Spring (review)  
 \_\_\_\_\_, *Artistic Freedom Under Attack*, People for the American Way, Washington, DC, Volume 2
- 1993 Klander, Sharon, "On Seeing a Collage by K. Johnson Bowles on Ash Wednesday," *Western Humanities Review*, University of Utah, Salt Lake City, UT, Fall (poem)  
 \_\_\_\_\_, "Censorship Update," *National Campaign for Freedom of Expression Bulletin*, Washington, DC, Spring (news)  
 Macintosh, Chris, "Art draws crowd to OU-L debate," *Lancaster Eagle Gazette*, Lancaster, OH February 24 (news)  
 Macintosh, Chris, "OU-L art exhibit still drawing attention," *Lancaster Eagle Gazette*, Lancaster, OH, March 10 (news)  
 Howe, Jeff, "Art show causes controversy," *Athens Post*, Athens, OH, February 25 (news)  
 Numerous editorials, *Athens Post*, Athens, OH, February 17- March 10

Numerous editorials, Lancaster Eagle Gazette, Lancaster, OH, February 17-March 10  
Mandel, Alyssa, "Art abounds downtown now," *The News-Record of the University of Cincinnati*,  
Cincinnati, OH, January 13 (review)

1992 \_\_\_\_\_, "Exhibitions," *CEPA Newsletter*, Buffalo, NY, November (news)

Rice, Robin, "Altar States: Shrines both spiritual and personal at the Painted Bride," *City Paper*,  
Philadelphia, PA, September (review)

Kahil, Suzie, "New Eyes for the '90s," *The Houston Press*, Houston, TX, January (review)

## SUMMARY OF PROFESSIONAL CONTRIBUTIONS

### Professional Appointments and Board Participation

- The Library of Virginia Board of Trustees (appointed by Governor), VA (2015-present), Vice-Chair (2018- present), Chair of Education and Outreach Committee (2017-present).
- American Council on Education Council of Fellows, Finance and Development Committee (2016-present)
- National Advisory Board, Folk Art Society of America, Richmond, VA
- WCQS (Western North Carolina NPR affiliate), Asheville, NC (2015-2016)
- Public Art and Cultural Commission (appointed by Asheville City Council), Asheville, NC (2015-2016)
- Cub Creek Foundation (Ceramic Arts Residency), Appomattox, VA (2001-2004)
- Women's Caucus for Art, Houston, TX (1991-93)

### Panelist

Virginia Commission for the Arts, Richmond, VA (2011, 2010, 2009, 2003, 2002, 2001)

Audience Development (panel moderator), Virginians for the Arts Annual Conference, Richmond, VA (2008)

Virginia Museum of Fine Arts' Scholarship Program, Richmond, VA (2001)

Michiana Arts and Science Council, South Bend, IN (1995, 1994, 1993)

Making a Living While Making Art (panel moderator), National Women in Photography Conference, Houston, TX (1994)

### Guest Speaker

Professional Organizations:

American Council on Education Fellows, Opening retreat for the class of 2013-14, Detroit, MI (2013);  
Virginia Art Education Association (VAEA)(2002); Virginia Museum of Fine Arts, Richmond, VA (2004);  
Folk Art Society of America, National Conference, Richmond, VA (2001).

Universities:

University of Mary Washington, Fredericksburg, VA (2009); Meredith College, Raleigh, NC (1999);  
Indiana University-Purdue University Fort Wayne, Fort Wayne, IN (1998); Art Department, Saint Mary's  
College, Notre Dame, IN (1998); Art History Department, Transylvania University, Lexington, KY (1998);  
Morehead State University, Morehead, KY (1997); South Bend Regional Museum of Art, South Bend, IN  
and English Department, Saint Mary's College, Notre Dame, IN (1996); Women's Studies Program, Saint  
Mary's College, Notre Dame, IN; The Krasl Art Center, St. Joseph, MI (1995).



### Community Organizations:

Delivered lectures on a variety of topics to numerous community organizations: Chamber of Commerce, Women's Club of Gloucester, RedBud Garden Club, Longwood Garden Club, Cumberland Woman's Club, Buckingham Woman's Club, the Rotary Club of Farmville, Farmville Lions Club, Cumberland Woman's Club, Exchange Club, Women's Club, and Blackstone Arts Guild, Lions Club, Rotary Club, Prince Edward County Elementary School PTA, Junior Women's Club, and the Daughters of the American Revolution.

### Awards and Recognition

Fellow, Virginia Center for the Creative Arts, Amherst, VA 2020

Artist in Residence, Visual Studies Workshop, Rochester, NY, 2018

Keynote Speaker, The Grace Harris Leadership Program, Higher Ground Leadership Program for Women, Virginia Commonwealth University, Richmond, VA, 2015

Award of Distinction, Folk Art Society of America, 24th Annual National Conference, Richmond, VA, 2011

Outstanding Community Leader, Phi Delta Kappa (Association of Professional Educators), Piedmont Chapter, VA, 2004

Faculty Research Grant, Center for Academic Innovation, Saint Mary's College, Notre Dame, IN, 1999

Travel Grant, National Multicultural Conference, Office of Multicultural Affairs, Saint Mary's College, Notre Dame, IN, 1995

Professional Development Grant, Indiana University at South Bend, South Bend, IN, 1994

Fellowship, Houston Center for Photography, Houston, TX, 1993

Arts Midwest/NEA Regional Fellowship, Arts Midwest, Minneapolis, MN, 1990-91