

JOHNNY ADIMANDO

(b. 1982, Bronx, NY)

EDUCATION

- 2009 Master of Fine Arts, *with honors*. Rhode Island School of Design. Providence, RI.
- 2005 Bachelor of Fine Arts, *with honors*. Tyler School of Art at Temple University. Philadelphia, PA.
- 2003 Temple University Rome. Rome, Italy.
- 2002 Associate of Fine Arts, *with honors*. Keystone College. La Plume, PA.

FULL TIME APPOINTMENTS

- 2016-Present *Technical Assistant III*. Printmaking. Rhode Island School of Design. Providence, RI.

PART TIME APPOINTMENTS

- 2016-Present *Senior Critic*. Printmaking. Rhode Island School of Design. Providence, RI.
- 2010-2016 *Critic*. Rhode Island School of Design. Providence, RI.
- 2011-Present Printmaking Major Instructor. Pre-College. Rhode Island School of Design.
- 2012-2014 Instructor. Project Open Door. Rhode Island School of Design. Providence, RI.
- 2011-2014 Instructor. Continuing Education. Rhode Island School of Design. Providence, RI.
- 2011 Adjunct Faculty in Printmaking. Montserrat College of Art. Beverly, MA.
- 2009 Instructor of Record. Rhode Island School of Design. Providence, RI.

CURRICULUM DEVELOPMENT

Experimental Print Media: Digital Practices

The coursework was designed to utilize our converted "Tech Lab" resources, including a large-scale inkjet printer, laser engraving system, and a variety of other printers/machines capable of digital output. Students complete assignments and projects that pair analog/traditional printing processes with a variety of digital outputs.

Intaglio: Alternative Practices

Coursework invites students working at an advanced level to work with and develop alternative (and experimental) solutions. Topics covered include, but are not limited to: direct transfer etching, extended etching, cut-through etching, custom plate shaping, "silt etching", glass engraving, ink interfacing and custom ink mixing, alternative stop outs, etc.

The Sculptural Print

The coursework looks to matrices (blocks, plates, screens, etc.) and multiples as a material, rather than just as the resulting matter of a printing action. Students primarily work through advanced processes of intaglio, relief, and screenprinting to develop one-of-a-kind sculptural works. The course focuses heavily on the utilization of substrates other than paper.

GRADUATE-LEVEL ISP ADVISING

- Goncalo Jorge (Painting MFA '24; focus on Mezzotint)
- Nual Chindamane (Printmaking MFA '23, focus on Papermaking and print-based sculpture)

Isabelle Ghanayem (Printmaking MFA '23, focus on designing and constructing presentation supports for thesis)
Blaithin Haddad (Printmaking MFA '22 – ISP, focus on alternative intaglio and glass plating) Sean
Hutton (Painting MFA '21 – ISP, focus on plate monotype and polymer-plate intaglio)
Gregory Deddo (Painting MFA '21 – ISP, focus on image transfers and large-scale screenprinting)
Samuel Drake (Painting MFA '19 – ISP, focus on large-scale screen monotypes) Evan
Gilbert (Painting MFA '19 – ISP, focus on alternative screen monotypes)
Nathan Prebonick (Painting MFA '19 – ISP, focus on multi-plate color printing using polymer-plating)
Zahra Jewanjee (Painting MFA '19 – ISP, focus on large scale alternative polymer plate intaglio and screenprinting)
Molly Kaderka (Painting MFA '18 – ISP, focus on large-scale collograph)
Joh Moller (Furniture MFA '18 – ISP, focus on steel and brass etching, embossing, and large scale polymer/litho)

GRADUATE THESIS COMMITTEES

Merrick Adams (Printmaking MFA '20 - Thesis Committee Member) Ghada
Da (Glass MFA '20 - Thesis Committee Member)
Valeria Herrera (Printmaking MFA '18 - Thesis Committee Member) Joh
Moller (Furniture MFA '18 - Thesis Committee Member)
Chloe Wilwerding (Printmaking MFA '18 - Thesis Committee Member)

MATERIAL / MEDIUM DEVELOPMENT

Stop-Out for Copperplate Etching-

Invented new aqueous stop-out material that eliminates the need for rosin or other aerosol aquatint application for use in the practice of copperplate etching.

Alternative Polymer Plating-

Developed a digital image preparation strategy/technique that enables students to remove the process-step of "aquatint-screening" from polymer plate processing. The new system helps students to generate digital film transparencies that include all graphic image information, texture content, and all continuous tone/s and can be processed in a single-exposure and etch.

Custom Screen Exposures-

Developed a system that enables students to process custom screens that are larger than our existing exposure-unit bed/housing.

Large Scale Intaglio Printing-

Developed a system that enables students to print intaglio-plates (of any type) that exceed the standard press bed scale limitations. For example, although the largest press bed in our shops is 48-50 inches in length, the largest single run has now exceeded 13-total feet.

Advancement of Transfer Processes-

Implemented advanced methods that have now enabled students to generate plating and other printable matrices, on copper, limestone, plexiglass, and other materials, from direct toner transfer. These methods are now being utilized in etching, lithography, monotype, and relief-based courses.

PRINT RELATED SKILLS

Proficiency in all print areas including basic to advanced intaglio, relief, and screenprinting, digital printing practices, digital photography, plate lithography, positive plate lithography, cyanotype, image sequence animation, and basic bookbinding.

ADDITIONAL SKILLS

Proficiency in full Adobe Suite, Mac and PC operating systems, large-scale printing, laser and inkjet printing, operation of Universal Laser Engraving System, basic to advanced woodworking, art-handling, packing, and installation.

ONE PERSON EXHIBITIONS

- 2019 *The Devil of Unapologetic Mirrors*. Gibbs Gallery, VisArts. Rockville, MD.
2018 *Severe Solitude*. The Steelhouse Gallery. Rockland, ME.
2016 *Shrouds of Mallatrax*. Atrium Gallery. Naugatuck College. Waterbury, CT.
2015 *Retainer for the Remainder*. Area: Lugar De Proyectos. Caguas, Puerto Rico.
2015 *The Beast of Broken Sleep*. Wheaton College. Beard & Weil Gallery. Norton, MA.
2015 *The Forlorn Incantations*. Yellow Peril Gallery. Providence, RI.
2014 *Night Carriers I (The Red Circadian)*. Providence Art Windows. Providence, RI.
2014 *Armaments for the Penitent*. Diane Birdsall Gallery. Old Lyme, CT. 2012
The Displacement Axis. Brown University. Providence, RI.
2012 *The First to Leave*. Providence Art Windows. Providence, RI.
2012 *Via Satellite*. AS220 Project Space. Providence, RI. 2012
To the Moon. 17 Cox Gallery. Beverly, MA.

TWO AND THREE PERSON EXHIBITIONS

- 2018 *Inter-Media*. URI Gallery. North Kingstown, RI.
2017 *Geometric Spirits*. Union Arts Center. Piermont, NY.

GROUP EXHIBITIONS

- 2022 *Summer Faculty Exhibition*. Woods-Gerry Gallery. Providence, RI.
2021 *Faculty Triennial*. Gelman Gallery at the RISD Museum. Providence, RI.
2019 *Boston Printmaker's Faculty Invitational*. Danforth Museum. Framingham, MA.
2019 *Circles and Squares*. Rick Wester Fine Art. 26th Street. New York, NY.
2018 *Space Invaders*. 11th Floor Gallery at 100 Westminster Street. Providence, RI.
2018 *Faculty Biennial*. Chace Center, RISD Museum. Providence, RI.
2018 *RISCA Fellowship Exhibition*. URI Gallery. North Kingstown, RI.
2017 *Biennial: Printmaking Re-Imagined*. Wheaton College. Norton, MA.
2017 *Mudras*. Leedy Voulkos Art Center. Kansas City, MO.
2016 *I've Lost Control Again*. Flinn Gallery. Greenwich, CT.
2016 *Spaceland III: The Aftermath*. Bermudez Projects. Los Angeles, CA.
2016 *Brink v.2: Space & Intimacy*. Boston Center for the Arts. Boston, MA.
2016 *Pressing On*. Main Gallery. University of Rhode Island. North Kingstown, RI.
2015 *Summer Faculty Exhibition*. Woods-Gerry Gallery. Providence, RI.
2015 *Thirteen Ways of Looking at a Blackbird*. The Chazan Gallery. Providence, RI.
2013 *Dweller on the Threshold: Mapping Liminalities*. The Putney School. Putney, VT.
2013 *The Big Red Shindig*. Boston Center for the Arts. Boston, MA.
2013 *Complexity*. The Chace Center at the RISD Museum. Providence, RI.
2013 *Locally Sourced*. Craftland. Providence, RI.
2013 *Work Harder*. Yellow Peril Gallery at Light Space. Brooklyn, NY.
2012 *Structured Spaces*. Krause Gallery. Providence, RI.
2012 *A Garden Within*. PAC Gallery. Pawtucket, RI.
2011 *Tompkins Projects West: Works on Paper*. Dan Graham Gallery. Los Angeles, CA.
2011 *Tompkins Projects Flat File*. Tompkins Projects Gallery. Brooklyn, NY.
2010 *Alumni Invitational*. Keystone College. La Plume, PA.
2010 *HUB-BUB A.I.R. Invitational*. The Showroom Gallery. Spartanburg, SC.
2009 *Up and Coming: New Printmakers Make Their Mark*. The Hunterdon Art Museum. Clinton, NJ.
2009 *RISD Graduate Thesis Exhibition*. The Dunkin Donuts Convention Center. Providence, RI.
2009 *Facing Expectations*. The Sol Koffler Gallery. Providence, RI.
2009 *RISD at UMass Amherst*. The Student Union Art Gallery. Amherst, MA.
2008 *Lapse of Time*. The Jacques and Natasha Gelman Gallery. Providence, RI.
2007 *Myotonia: The Great Eyes*. Samek Art Gallery at Bucknell University. Lewisburg, PA.
2007 *Blind Date*. The University of Dallas Gallery. Dallas, TX.
2006 *Image of the Invisible*. Samek Art Gallery at Bucknell University. Lewisburg, PA.
2005 *The Double Bulbous*. Tyler School of Art. Elkins Park, PA.
2005 *Liberties Walk Banner Exhibition*. Tower Investments Gallery. Philadelphia, PA.
2005 *Meet the Print*. Philadelphia Free Library. Philadelphia, PA.
2005 *Art at the Walk*. Liberties Walk. Philadelphia, PA.
2005 *Trans-American Print Collaborative*. The Studio Gallery. Sonoma, CA.

GALLERY AFFILIATION

Exhibited Artist. Rick Wester Fine Art. New York, NY.
AS220 Project Space. Flat File. Providence, RI.

COLLECTIONS

2014 Lyman Allan Museum. New London, CT.
2007 Samek Art Gallery at Bucknell University. Lewisburg, PA. (Purchase Award).
2005 The Tower Investments Gallery. Philadelphia, PA. 2005
The Philadelphia Free Library. Philadelphia, PA.

PUBLICATIONS/REVIEWS

2021 The HAND Magazine. Full-page featuring three new collage-based works.
2019 The Washington Post. "The Devil Is In The Details" by Mark Jenkins. Review of *The Devil Of Unapologetic Mirrors* at VisArts Gibbs Gallery.
2017 Beautiful Bizarre. "Transmitting Messages: An Interview with Johnny Adimando" by Jackie Lemmon.
2016 The HAND Magazine. 6-page artist feature and interview with co-creator/editor James Meara. 2016
Greenwich Time. "Flinn Gallery Loses Control" by Emilie Munson. Review of *I've Lost Control Again* at
Flinn Gallery.
2016 Boston Globe. "At Mills Gallery: Art That Shatters Boundaries" by Kate McQuaid. Review of *Brink v2: Space & Intimacy* at Boston Center for the Arts, Mills Gallery.
2016 Art and Cake LA. "Spaceland III / Aftermath" by Jennifer Susan Jones. Review of *Spaceland III: The Aftermath* at Bermudez Projects.
2015 Printeresting. *New Voices*, featured artist.
2014 Hyperallergic. *A View From the Easel*.
2014 Art Rogue Island. "Johnny Adimando at Diane Birdsall Gallery" by Renee Doucette.
2013 Art Rogue Island. Review of *Complexity* at RISD Museum – Chace Center by Renee Doucette.
2013 The Providence Phoenix. Review of *Locally Sourced* at CRAFTLAND Gallery.
2013 LOOM, Winter 2013. Two page spread featuring the drawing, *Emblem for a New World*.
2012 COLLECT Autumn 2013. Featuring the series; Attempts #001-042.
2012 Art Rogue Island. Review of *The Displacement Axis* at Brown University by Renee Doucette.
2012 Art Rogue Island. Review of *Via Satellite* at the AS220 Project Space by Renee Doucette.
2012 Art Rogue Island. Review of *Structured Spaces* at the Krause Gallery at Moses Brown by Renee Doucette.
2012 Art New England. "Printmaking in the Expanded Field", by John Pyper. Review of *To The Moon* at 17COX.
2009 The New York Times. "By Invitation Only" by Benjamin Gennochio. Review of *Up and Coming: New Printmakers Make Their Mark*.

AWARDS

2020 Merit Fellowship in Three-Dimensional Art. Rhode Island State Council on the Arts.
2019 Professional Development Grant. Rhode Island School of Design.
2017 Professional Development Grant. Rhode Island School of Design.
2017 Individual Artist Fellowship. Berkshire Taconic Art Fund.
2017 Merit Fellowship in Three-Dimensional Art. Rhode Island State Council on the Arts.
2016 Professional Development Grant. Rhode Island School of Design.
2016 John R. Frazier Award for Excellence in Teaching; Nominee. Rhode Island School of Design.
2016 Ruth Katzman Scholarship. The League Residency at Vytlačil. Orangeburg, NY.
2016 Fellowship in Drawing & Printmaking. Rhode Island State Council on the Arts.
2015 Professional Development Grant. Rhode Island School of Design.
2013 Professional Development Grant. Rhode Island School of Design.
2008 Graduate Study Grant. Rhode Island School of Design.
2007 Graduate Study Grant. Rhode Island School of Design.
2006 Teaching Assistantship and Study Grant (2nd Year). Bucknell University. Lewisburg, PA.
2005 Teaching Assistantship and Study Grant. Bucknell University. Lewisburg, PA.
2004 Frogman's Print and Paper Workshop Scholarship. Vermillion, SD.
2003 Temple Rome Study Abroad Grant. Rome, Italy.

FELLOWSHIP / RESIDENCY

2018 (Finalist) Fine Art Works Center. Provincetown, MA.

2017 Chulitna Lodge Wilderness Retreat, Lake Clark, Alaska. (Full-Fellowship) 2016
(Finalist). Fine Art Works Center. Provincetown, MA.
2016 The Art Students League: Vytlačil Residency. Orangeburg, NY.
2015 (Finalist). Fine Art Works Center. Provincetown, MA.
2013 (Finalist). Fine Art Works Center. Provincetown, MA.
2011 (Finalist). Fine Art Works Center. Provincetown, MA.
2006 Bucknell University. Painting and Printmaking Fellow. Lewisburg, PA. 2005
Bucknell University. Painting and Printmaking Fellow. Lewisburg, PA.

PERSONAL WEBSITE

www.johnnyadimando.com