

Emily Larned

emilylarned.com
impractical-labor.org
emily.k.larned@gmail.com

1069 Connecticut Ave #4-310
Bridgeport, CT 06607
mobile 917 612 0375

EDUCATION

- 08 MFA Graphic Design, Yale School of Art, New Haven CT
- 00 BA Studio Art (Printmaking & Typography) with High Honors, Wesleyan University, Middletown CT
- 98–01 Letterpress apprentice to artist & printer-publisher Robin Price, Middletown CT

TEACHING EXPERIENCE

- 18 Visiting Professor in Art, Colorado College, Colorado Springs, CO
- 17 Visiting Professor in Graphic Design, Anhui Polytechnic University, Wuhu, China
- 15– Chair & Associate Professor of Graphic Design, SASD, University of Bridgeport, CT (tenured)
- 11, 14 Visiting Instructor, Visual Studies Workshop MFA program, Rochester NY
- 11, 13 Visiting Professor in Graphic Design, Ludong University, Yantai, China
- 09–15 Chair & Assistant Professor of Graphic Design, SASD, University of Bridgeport, CT
- 09 Adjunct faculty, SUNY Purchase College, Purchase NY
- 08 Adjunct faculty, University of Connecticut, Storrs CT
- 07 Teaching Assistant, Graphic Design Studio, Yale School of Art
- 05 Instructor, Art New England, Mass College of Art at Bennington College, VT
- 01–02 Teaching Assistant, Studio in a School, East Harlem Tutorial Program, NYC
- 99, 00 Teaching Assistant, Letterpress Typography for the Book Arts, Wesleyan University
- 99 Class founder, Conceptual Book Arts Student-Led Forum, Wesleyan University
- 98 Teaching Assistant, Early American Literature 1620-1860, Wesleyan University

SELECTED SOLO EXHIBITIONS

- 18 *As Many Hours As It Takes: 10 Years of Impractical Labor* — Ringling College, Sarasota, FL
- 17 *ILSSA Implement* — Visual Studies Workshop, Rochester NY
- 15 *ILSSA It's About Time* — PRESS! at Massachusetts College of Liberal Arts, North Adams, MA
- ILSSA It's About Time* — Asheville BookWorks, Asheville, NC
- 14 *ILSSA It's About Time* — Coburn Gallery, Colorado College, Colorado Springs, CO
- 13 *ILSSA Working Group* — The Center for Craft, Creativity, & Design, Hendersonville, NC
- State of the ILSSA Union* — Asheville BookWorks, Asheville, NC
- 12 *ILSSA Every Day Work* — Hammes Gallery, Saint Mary's College, Notre Dame, IN
- 04 *Retrospective Red Charming* — Gimbel Library, Parsons School of Design, NYC
- 00 *Seeing: 100 Books* — Zilkha Gallery, Wesleyan University, Middletown CT

SELECTED JURIED ART BOOK FAIRS

- 16, 17 Northampton Print & Book Fair, A.P.E. Gallery, Northampton MA
- 15–17 Odds & Ends Art Book Fair, Yale University Art Gallery, New Haven CT
- 16 Miss Read Art Book Fair, Akademie der Künste Berlin, Germany
- Open Space Print & Multiples Fair VII, Baltimore MD
- Philadelphia Art Book Fair, PA
- 12 New York Art Book Fair, MoMA PS1, Long Island City, NY
- 08 Pyramid Atlantic Book Fair, Silver Springs, MD

SELECTED GROUP EXHIBITIONS

- 18 Type Directors Club 64th Awards Exhibition (TDC64) — New York City, & international tour to 17 countries
- 17 *All That Remains is Nowhere: A Sampling of 21st Century Book Arts* — Lyndon House Art Gallery, Athens, GA, curated by Margot Ecke
- Amplify + Multiply: Recent Printed Activist Ephemera* — Coburn Gallery, Colorado Springs, CO
- Animation and Printing* — Center for Book Arts, NYC, curated by Barbara Tetenbaum & Marilyn Zornado

- 16 *Conspire: Collaboration, Cooperation, Collection* — Museum of Fine Arts, Florida State University
- 14 *Artist Books: Selections from the LIU Brooklyn Library* — Long Island University, Brooklyn NY
- 14 *Ink + Metal + Paper* — 23 Sandy Gallery, Portland OR
- 14 *The Last Brucennial* — The Bruce High Quality Foundation, NYC
- 13 *Present[ation] Public[ation] Install[ation]* — Marriott Library Gallery, University of Utah, SLC
- 13 *Almost Metal Collective* — A+D Gallery, Columbia College Chicago IL
- 12 *Material Meanings: Artists' Books from the Smithsonian* — American Art Museum & National Portrait Gallery Library, Washington DC
- 12 *Posted* — Printmaking Center of New Jersey, Branchburg, NJ
- 11 *The Chapbook in the 21st Century* — Coburn Gallery, Colorado College, CO
- 11 *im(PRESS)ed* — Webster University, St. Louis, MO
- 10 *Fine and Dirty: Contemporary Letterpress Art* — Center for Book Arts, NY
- 10 *Fine and Dirty: Contemporary Letterpress Art* — Minneapolis Center for the Book, MN
- 10 *Copy Jam! 2* — Printeresting.com at 6th Annual Printer's Ball — Columbia College, Chicago IL
- 08 *The Secret Library of Solihull* — Solihull Gallery, Solihull, West Midlands, UK
- 08 *Dawdle & Gape* — Zero-one Design Center, Kookmin University, Seoul, South Korea
- 08 *Dawdle & Gape* — Central Academy of Fine Arts, Beijing, China
- 07 *Young Curators, New Ideas* — curated by Laurel Ptak, Bond Street Gallery, Brooklyn, NY
- 07 *Fresh Impressions: Letterpress Printing in Contemporary Art* — Oregon College of Art & Craft, Portland, OR
- 07 *Ptolemy to GPS* — Olin Library, Wesleyan University, Middletown CT
- 06 *Reading Books* — Broekhuis Bookshop, Enschede, the Netherlands
- 06 *Off the Page* — The Greenhouse, Guernsey, Channel Islands
- 06 *100 Artists' Books* — University of Southern California, Los Angeles, CA
- 05 *Construct* — Florida Atlantic University, Boca Raton, FL
- 05 *Euclid to e-books: ideal books moving ideas* — Hofstra Museum, Hempstead, NY
- 05 *printROOM* — Bureau Gallery, Salford/Manchester, UK
- 05 *The Artist Turns to the Book* — Getty Research Institute, Los Angeles, CA
- 04 *History of Artist Books* — The Seoul International Book Arts Fair, South Korea
- 04 *printROOM Printing Matters* — Witte de With Center for Contemporary Art, Rotterdam, NL
- 04 *Open House: Working in Brooklyn* — Brooklyn Museum, Brooklyn, NY
- 03 *Making Meaning: the Artist Book* — H&R Block Artspace, Kansas City Art Institute, MO
- 03 *(Self) Publish or Perish* — Open Space Arts Society, Victoria, BC, Canada
- 03 *Projet Mobilivre/Bookmobile* — airstream trailer traveling exhibition, North American tour
- 03 *bibliocosmos* — Reed College, Portland, OR
- 02 *printROOM* — ROOM, Rotterdam, the Netherlands
- 02 *(Re)Readings: Artists' Books Now* — Gallery Lux, San Francisco, CA
- 01 *Space 1026: Scratch off the Serial* — Institute of Contemporary Art, Philadelphia PA
- 01 *Projet Mobilivre/Bookmobile* — airstream trailer traveling exhibition, North American tour

SOCIALLY ENGAGED ART + DESIGN

- 10– Founder, Design Service. Established a student-run, sliding-scale, community-oriented graphic design studio in an empty storefront in downtown Bridgeport. Clients include many social impact organizations such as the Connecticut Domestic Workers Partnership, Bridgeport Generation Now, Bridgeport Food Policy Council, and many woman- and minority-owned small businesses.
- 08– Co-Founder, Impractical Labor in Service of the Speculative Arts (ILSSA). ILSSA is an artist membership organization committed to process and reflection. ILSSA organizes projects which ask members to reflect upon their working experiences as artists, and share these reflections with the public through publications, exhibitions, and events.
- 12–14 Founder, Pleasure Beach Lives. Established a free monthly beachfront walking tour to an abandoned former amusement park. Involved local community members including a middle school Social Studies teacher, master wildlife conservationist, a Connecticut historian, and a biologist to lead expert tours. Awarded two

grants, from the Bridgeport Mayor's Council and the College Book Art Association. Published a website, poster, and forthcoming book.

- 96–97 Co-leader, CommArt (Community Art). Collaborated on leading new social practice student art group that installed site-specific socially engaged work on campus, Wesleyan University, CT.
- 96 Co-founder, Art House, new residential house for undergraduates at Wesleyan University. Residents, all artists but not necessarily art majors, commit to engaging the public with their practice through free work shops and events. Twenty years later, Art House is still offered as Program Housing at Wesleyan, at 230 Washington St., Middletown CT.
- 93– Publishing as artistic practice. *Muffin Bones* zine (93–98, 19 issues; 20th issue published in 2011), *Memory-town USA* zine (98–01, 6 issues) Red Charming artist books and ephemera (98–15), *Parfait* zine (03–10), Impractical Labor in Service of the Speculative Arts (ILSSA) (08–), Alder & Frankia (16–).

PROFESSIONAL EXPERIENCE

- 00– Freelance graphic design, letterpress printing, and packaging for the arts, education, and cultural sectors. Clients include the Journal of Aesthetics & Protest, Wesleyan University, Visual Studies Workshop, American Fabrics Arts Building, Franklin Street Works contemporary art space, Woven Art Shop, College Book Art Association, musical artists Headroom, TABLES, Salt & Samovar, the Flesh, and composer Chris Ruggiero.
- 00–09 Co-Director, Booklyn Artist Alliance. Collaborated in establishing a not-for-profit artists' alliance of artist bookmakers. Established the Education Department in 2002, organizing bookmaking workshops for educators, schoolchildren, artists, and the general public. Worked in Collection Development, collaborating with librarians internationally to expand their artist book collections. Served on the Board of Directors, including as Vice President (2003–08) and President (2008–09).
- 07–08 Assistant Book Designer (while in graduate school), Yale University Press, New Haven, CT
- 98 Letterpress assistant, Peter Kruty Editions, Brooklyn, NY
Bookbinding intern, Dweller by the Stream Bindery, Brooklyn, NY

RESIDENCIES

- 18 Resident Artist at Stulberg Gallery, Ringling College, Sarasota, FL
- 17 Project Room Resident, Visual Studies Workshop, Rochester, NY
- 16, 17 ILSSA Group Residency, North Mountain Residency at Uphill Art Farm, Hedgesville, WV
- 10 Small Craft Advisory Press, Florida State University, Tallahassee, FL

SELECTED HONORS

- 18 Certificate of Typographic Excellence, Type Directors Club Communication Design Exhibition (TDC64)
- 16 Silver Award, Book Design, Connecticut Art Directors Club (CADC) Annual Awards Show
- 14 Project Assistance Grant, College Book Art Association
University of Utah Library Purchase award for *Surveying the State of the ILSSA Union*

PUBLIC COLLECTIONS

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| Amherst College — MA | Duke University — NC |
| Athenaeum Music & Arts Library — CA | Florida Atlantic University — FL |
| Barnard College — NY | Getty Research Institute — CA |
| Brooklyn Museum — NY | Harvard University — MA |
| Bucknell University — PA | Hofstra University — NY |
| California College of the Arts — CA | Indiana University — IN |
| Carnegie Mellon University — PA | Lafayette College — PA |
| Columbia University — NY | Library of Congress — DC |
| Colorado College — CO | London College of Communications — UK |
| Connecticut College — CT | Long Island University — NY |
| Cornell University — NY | Maryland Institute College of Art — MD |
| Dartmouth College — NH | Middlebury College — VT |

Mills College — CA	Texas A&M University — TX
Mount Holyoke College — MA	University of California, Los Angeles
Multnomah County Public Library — OR	University of California, San Diego
Museum of Contemporary Art Chicago — IL	University of Colorado, Boulder
New York Public Library — NYC	University of Connecticut, Storrs
New York University — NY	University of Iowa, Iowa City
Oberlin College — OH	University of Kansas, Lawrence
Occidental College — CA	University of Minnesota, Minneapolis
Ohio University — OH	University of Missouri, Columbia
Otis College of Art & Design — CA	University of Missouri, Kansas City
Parsons School of Design — NY	University of New Mexico, Albuquerque
Rhode Island School of Design — RI	University of Pennsylvania, Philadelphia
Ringling College — FL	University of Southern California
Reed College — OR	University of Vermont, Burlington
School of the Art Institute of Chicago — IL	University of Washington, Seattle
Scripps College — CA	University of Wisconsin, Madison
Smith College — MA	Victoria & Albert Museum — UK
Smithsonian Institution — DC	Virginia Commonwealth University — VA
Stanford University — CA	Walker Art Center — MN
Swarthmore College — PA	Wellesley College — MA
Tate Britain — UK	Wesleyan University — CT
Temple University — PA	Williams College — MA
Trinity College — CT	Yale University — CT

SELECTED VISITING ARTIST TALKS & WORKSHOPS

18	Artist's talk, Stulberg Gallery, Ringling College, Sarasota, FL
17	Artist's talk, Odds + Ends Art Book Fair, Yale University Art Gallery, New Haven, CT
	Artist's talk, International Design Conference, Anhui Polytechnic University, Wuhu, China
	Artist's talk, Rochester Biennial, Visual Studies Workshop, Rochester, NY
	Visiting critic, Yale School of Art, New Haven, CT
16	Artist's talk, Trinity College, Hartford, CT
14	Artist's talk, Connecticut College, New London, CT
	Artist's talk & workshop, Colorado College, Colorado Springs, CO
	Artist's talk, Salt & Cedar, Detroit, MI
13	Bookbinding Workshop, Franklin Street Works Contemporary Art Space, Stamford, CT
11-16	Artist's talk, Columbia University (MFA Creative Writing & MFA Art)
10	Artist's talk, <i>Bad at Sports</i> Podcast, Apex Art, NYC
	Artist's talk, Florida State University, Tallahassee, FL
07, 08	Artist's talk & design workshop, Parsons School of Design, NYC
06	Artist's talk & bookbinding workshop, UPENN MFA Program, Philadelphia, PA
	Bookbinding workshop, Hugo House, Seattle, WA
04, 05	Artist's talk & bookbinding workshop, <i>In the Making</i> , MoMA summer program, NYC
04	Letterpress workshop, Tamarind Institute, Albuquerque, NM
	Zine lecture, <i>History of the Book</i> course, Smith College, Northampton, MA
	Artist's talk, Seattle Book Arts Guild, WA
02-04	Artist's talk, Cooper Union, NYC
03	Artist's talk, Portland Institute of Contemporary Art, OR
	Bookbinding Workshop, Eastside Community Middle School, NYC
	Bookbinding Workshop, Independent Publishing Resource Center, Portland OR
02	Artist's talk, University of the Arts Book Arts MFA Program, Philadelphia, PA

SELECTED CONFERENCES & SYMPOSIA

- 18 Paper: *Manifesting Making: the ILSSA Manifesto Project*, “Après the Avant: Manifestos & Potentialities” panel, College Book Art Association Annual Conference, University of the Arts, Philadelphia, PA.
- 17 Paper: *ILSSA, It’s About Time: Labor, Obsolescence, & Value*, “Revisiting Time in Contemporary Art” panel, College Art Association, NYC.
Paper: *Working in Friendship: Theory + Collaboration in the Book Arts*, College Book Art Association Annual Meeting, Florida State University, Tallahassee.
- 16 Paper: *Who Owns Stories?* and Panel Chair: “Fits & Starts, Shelved Projects, & Work Undone: Some Stories About Process,” College Book Art Association Conference, Nashville TN.
- 14 Paper: *Anaïs Nin: Diarist as Letterpress Printer*. College Book Art Association Conference, University of Utah, SLC.
- 13 Paper: *State of the ILSSA Union: the Work is the Thing*. “Craft After Deskilling” panel, College Art Association, NYC.
- 11 Paper: *Splits, Trades, Reviews, & Distro: Zine Culture as Model*, College Book Art Association Conference, University of Indiana, Bloomington.
Planning Committee, Art from Artifact: Teaching & Learning from the Object, College Book Art Association Annual Meeting, Yale University.
Panelist, “Experiential Education & Job Placement,” “New England Association for Cooperative Education & Field Experience (NEACEFE) Annual Fall Conference, Saugutuck, CT.
- 10 Panelist, “Hypotechnology: Artists Remix the Anachronistic & Obsolete with the Present,” College Art Association, Chicago.
Panelist, “Unevenly Distributed: High, low and mixed technologies in three artists organizations,” Mid-American Print Council Conference, University of Minnesota, Minneapolis.
- 09 Panelist, “The Future of Books,” New Media Symposium, Pratt School of Library & Information Science, NYC.
Panelist, “The Vandercook Turns 100 lecture series: The Letterpress Renaissance,” Center for Book Arts & American Printing History Association, NYC.
- 08 Panelist, Artist’s Books from the Brooklyn Perspective, ARLIS Contemporary Artist’s Books Conference, MoMA, NYC
- 05 Panelist, “The Business of Artists’ Books,” Artist Book Conference, Wellesley College, MA.
- 03 Panelist, “Zines & Education,” Portland Zine Symposium, Portland State University, OR.
- 02 Workshop, “Bookmaking for Youth Empowerment,” Partnership for Afterschool Education (PASE) Annual Conference, Bronx NY.

SELECTED PUBLICATIONS

- 18 *The World’s Best Typography*, TDC64, Type Directors Club Awards Annual
- 17 “The Craft of Making Time: Field Reports from a Circadian Self-test,” *Ecotone* #24, *The Craft Issue*.
- 16 “The Intimate Books of Anaïs Nin: Diarist as Letterpress Printer,” *Openings: Studies in Book Art*, Vol. 2, No. 1. <http://journals.sfu.ca/cbaa/index.php/jcbaa/article/view/15>.
12 Contributors, 5 Publications, 5 Years (5 book reviews), Chicago: Temporary Services.
- 11 *WWYD?: Artist statement in the form of a book*. Tallahassee: Small Craft Advisory Press, Florida State University.
“The Artist-Created Institution as Art Practice,” *The Highlights*, online arts journal, thehighlights.org.
- 09 “Impractical Laborers, Unite!” *Art Work: A National Conversation about Art, Labor, & Economics*, Chicago: Temporary Services.
- 06 *Thrift Store: the past and future secret lives of things*. Brooklyn: Ig Publishing.
- 04 “Treasures from a Ragpile” (book review), *Knit Knit* #3, New York: Sabrina Gschwandtner.

SELECTED BIBLIOGRAPHY

- 16 Hannum, Terrence. “PMF VII Interview: ILSSA,” *BmoreArt*, April 9.
<http://bmoreart.com/2016/04/pmf-vii-interview-ilssa.html>

- 13 Mills, Susan. "Podcast interview with Emily Larned," *BookbindingNow.com*, October 16.
<http://www.bookbindingnow.com>
- 12 Bleakney, Elaine. "A Festival to Plead for Skills," *At Length Online Magazine*, September 6.
<http://atlengthmag.com/art/a-festival-to-plead-for-skills>
- 11 Whitney, Eleanor. "An Interview with Impractical Labor in Service of the Speculative Arts,"
NYFA Current, New York Foundation for the Arts, October.
<http://current.nyfa.org/post/73218200401/the-business-of-art-an-interview-with-impractical>
- 10 Bad at Sports video podcast featuring ILSSA, Apex Art, NYC
<http://badatsports.com/2010/episode-247-ilssa/>
- Urban, Jason. "Impractical Labor in Service of the Speculative Arts," *Printeresting*, January 18.
<http://printeresting.org/2010/01/18/impractical-labor-in-service-of-the-speculative-arts>
- D'Amico, Amanda & Michelle Wilson. "The Hybrid Book Experiment," *JAB26: Chicago IL*,
 Columbia College Chicago Center for Book & Paper Arts, fall 2009, 22-25.
- 09 Cushman, Dave. "Emily Larned: Content, Form, & Process," *Conn Creatives*, September 7.
<http://www.conncreatives.com/content/emily-larned/>
- Bruggeman, Inge, & Heather Watkins, "Fresh Impressions," *Bound & Lettered*, Vol. 7, No. 3, Feb 09, 16-21.
- 08 DesignObserver.com, "100 Found Words," February 21.
- Nnadi, Chioma, "Style," *The Fader*, issue 54, May 2008, 44.
- 07 Bodman, Sarah, "Casestudy V: Emily Larned," *Artists' Books Creative Production and Marketing*,
 Impact Press University of West England, Bristol, 43-44.
- LaCava, Stephanie. "Guided Age," *Vogue Living*, Fall/Winter 2007, 60-62.
- Meador, Clifton. "New Books: Search Results," *JAB (Journal of Artist Books)* 21, Spring 2007, 40.
- 05 Ludmer, Joyce Pellerano. "The Artist turns to the book," *Art Documentation*, Vol 24, no 1.
 MediaBistro.com's *Unbeige*, "Zine Sweep," June 21.
http://www.mediabistro.com/unbeige/zine-sweep_b485
- 04 Cook, Jo. *Self-Publish or Perish*, Victoria: Open Space Arts Society, 17.
- Martin, Lauren. "Emily Larned: Breathing Books," *Art Missive* #1, Brooklyn, NY, 2-10.
- 03 Needleman, Jennifer. "Brooklyn Artists reinvent the book," *Brooklyn Daily Eagle*, July 10, 4.
- Smith, Keith. *Structure of the Visual Book*, 4th edition, Rochester: Keith Smith Books, 217.
- Steyns, Dunya. *Debriefing Bookness*, Nijmegen, The Netherlands, 33-38.
- Webster, Mary Hull. "(re)Readings: Artists' Books Now at Gallery Lux," *Artweek*, March 2003, 17.
- 02 Bright, Betty. "Robin Price, Publisher," *Parenthesis* 7, 49-51.
- Heinze, Cricket. "The Art of Booklyn," *The Brooklyn Rail*, March-April, 35.
- 98 Block, Francesca Lia & Hilary Carlip. *Zine Scene: the Do-It-Yourself guide to zines*, NY: Girl Press, 69.
 5:17, "Interview with Emily of *Muffin Bones Zine*," *Tapegun* #2, 16-27.
- 97 Corica, Susan. "Making the Zine Scene," *Connecticut Magazine*, February.

SELECTED EXHIBITIONS CURATED / JURIED

- 11 *Wanna Trade* — Asheville Bookworks, Asheville NC
- 06 *Evolution of Cut + Paste* — Asheville BookWorks, Asheville NC
- 04 *Evolution of Cut + Paste* — Parsons School of Design Gimbel Library, NYC
- 02 *Rare Books of the Future* — Center for Book Arts, NYC
- Projet Mobilivre/Bookmobile, airstream trailer traveling exhibition of zines & artist books (juror)

SELECTED SCREENINGS

- 09 Stop-motion animation *Hiss* is featured as a Spotlight video on YouTube and goes viral, resulting in 100,000 views in 36 hours, April 1.
- 08 Design Shorts Film Festival, AIGA San Francisco Design Week, CA

NATIONAL SERVICE

- 18– Board of Directors, Co-Chair of Publications Committee, College Book Art Association
- 16–17 Vice Chair, Oral History Subcommittee, College Book Art Association
- 14– Visiting Evaluator, National Association of Schools of Art & Design (NASAD)

UNIVERSITY SERVICE

- Committee for Civic Engagement • Committee for Innovative Teaching and Advising •
- University Personnel Committee (RPT) • Faculty Employment Concerns Committee •
- Faculty Handbook Committee • Faculty Council Secretary (2012–14) • Title IX Grievance Panel
- General Education Committee

COURSES TAUGHT

- Senior Studio: Speculative Design • Senior Studio: Socially Engaged Design • Publication Design •
- The Book & Book Structures • Design Service (community-oriented design studio) • Design Thinking
- (First Year Seminar) • Internship in printing & publishing as studio practice • The Experimental Book •
- History of Graphic Design • 2D Design • Typography • Intro Web Design • Visual Semiotics •
- Conceptual Mapping (Sophomore Studio) • Junior Graphic Design Studio •
- Letterpress Typography for the Book Arts • Printmaking • Thesis • Independent Study

STUDIO SKILLS / AREAS OF PRACTICE

- Adobe Creative Suite
- HTML & CSS, responsive web design
- Letterpress printing from handset type
- Risograph printing
- Bookbinding
- Relief & silkscreen printmaking
- Stop-motion animation
- Knitting, weaving, embroidery, basketry, fiber & textile arts

RESEARCH INTERESTS / AREAS OF PRACTICE

- Printing & publishing as artistic practice
- Socially engaged art & design