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EDUCATION & **positions**

master of fine arts, graphic design: California Institute of the Arts, Valencia, California 1991

bachelor of fine arts, painting/woodworking: East Carolina University, Greenville, North Carolina 1980

instructor, graphic + interactive communication: Ringling School of Art + Design, Sarasota, Florida 2001–present
courses include Senior Studios, Typography, New Media, and Independent Studies. Part of an ongoing evaluation and development of curriculum for the Senior Year and the New Media.

visiting assistant professor, graphic design: College of Fine Arts, Ohio University, Athens, Ohio 1999–2001
courses include Typography, New Media, and Independent Studies

visiting assistant professor, graphic design: NC STATE University School of Design, Raleigh, North Carolina 1996–1999
courses include Typography I, II, III, IV, Graphic Design Studio I, II, III, IV, Graduate Seminars, Computer Imaging, Graphic Design for the Internet, Production for Graphic Design, and Independent Studies. Other responsibilities included art direction, design and implementation of the School of Design and Departmental websites, design of the School of Design's catalog, and art direction for projects with students.

assistant professor, visual communication: Herron School of Art | IU|PUI, Indianapolis, Indiana 1991–1996
courses include Typography I, II, III, IV, Visual Communication Studio I, II, III, IV, Interface Design, Computer Imaging, Computers in Visual Communication, History of Graphic Design, Graphic Design Seminar, Design Theory II, Production for Graphic Design, as well as Independent Studies. Other responsibilities included design and implementation of the school's graphic identity, its website, numerous committees, student advising, installing exhibitions, and advisor to an extracurricular design group.

HONORS **exhibitions + publications**

Design for the Internet

grant to develop course syllabus, NC STATE University, August 1998

The Difference Between Here and There: What Graphic Designers Can Bring to eSpace
paper presented at SigGraph Conference, Los Angeles, California, August 1997

Typographics 2: CyberType

Duncan Baird Publishers, London 1997

Mixing Messages: Graphic Design in Contemporary Culture

exhibition at National Design Museum, Cooper-hewitt/Smithsonian Institution, New York City, September 1996

Designer as Author: Voices and Visions

exhibition at Northern Kentucky University, Highland Heights, Kentucky February 1996

How Magazine 1995 ADVERTISING EXCELLENCE AWARD

Typographics 1: from Digital to DyeLine

Duncan Baird Publishers, London 1995

15th, 16th, 17th, 18th American Center for Design Annual 100 Show
Chicago Illinois 1992, 1993, 1994, 1995

36th, 37th, 38th Art Director's Club of Indiana Annual Awards of Exhibition
Indianapolis, Indiana, 1992, 1993[†], 1994[†]

3rd, 4th Aldus Magazine Design Annual 1993[†], 1994[‡]
† BEST IN SHOW, ‡ BEST IN CATEGORY

Print Magazine Regional Design Annual, XLVII:IV

ISDA AWARD OF EXCELLENCE 1989

RECOMMENDED **references**

Andrew Blauvelt

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TEACHING **statement:**

I came to Graphic Design through a very “hands on” apprenticeship in typography, and a fascination, respect and love for typography has remained prominent in my work both as a designer and educator. I believe that a thorough understanding of the communicative and expressive possibilities of typography are absolutely fundamental to an education in Graphic Design.

Graphic Design is a part of a complex cultural practice of creating and disseminating meaning. Graphic Design does not exist in a vacuum, it is part of an on-going dialogue between the originators and receivers of information. Students should understand the process of communication and their place within that system, not simply as a transparent conduit of messages but also as active creators and participants within their culture. Students need to be aware of the contemporary practice of Graphic Design and also of the rich history they are inheriting.

Graphic Design is an artifact; the result of a collaboration between the designer and the originator of the message and also between the artifact and the expectations of the audience. This physical artifact is also a collaboration between the designer’s vision and the reality of the materials and technologies needed in its production. Collaboration necessarily involves compromise but it also allows for the input of fresh ideas and energy into what might otherwise be a closed system. Students should see collaboration and constraints imposed by the necessity of communication as a challenge rather than an obstruction.

Graphic Design has always been intimately tied to the technology used to produce and transmit messages. Digital technologies have radically changed and empowered the designer’s position in the communication web. Students must confront and master these new technologies. Designers need to be flexible and always at the forefront of changes in the mediums of communication.

The most interesting Graphic Design is the product of a process of understanding the problems posed, their relationship with both contemporary culture and the past and the possibilities and constraints inherent in a physical medium. These factors are combined with the actual content of the project to determine its final form.