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Dan Larkin MFA

EDUCATION

Bard College
Milton Avery Graduate School of the Arts, Annandale-On-Hudson, New York

1994 Master of Fine Arts Photography

Rochester Institute of Technology
School of Photographic Arts and Sciences, Rochester, New York

1983 Bachelor of Fine Arts Professional Photographic Illustration

1981 Associate of Applied Science Professional Photographic Illustration

PROFESSIONAL EXPERIENCE

Rochester Institute of Technology Rochester, New York
College of Imaging Arts and Sciences
School of Photographic Arts and Sciences

September 1998 - May 2001 Visiting Assistant Professor

September 2001 - Present Assistant Professor

Full time, tenure-track faculty appointment in the Photographic Arts department.
Graduate and undergraduate education in the Imaging Arts, Advertising, Fine Art,
Photojournalism and Visual Media areas of concentration. Courses taught include:

Photography Core - MFA 1st year required one-quarter course

Engagement in a rigorous group critique process to develop a mature body of work that combines experimental and analytical learning methods. The development of aesthetic and technical strategies for the production and presentation of artwork, movement through independent theoretical research in contemporary art concepts and methodologies which inform practice.

Photography Workshop - MFA one-quarter elective

One-on-one critique engagement and instruction with first and second year graduate students. Discussion of personal work is extended and can be challenged in ways outside the traditional classroom experience. Often involves mentorship and the development of a relationship that helps form a thesis committee.

Research and Thesis - MFA 2nd year required course

The thesis is designed and proposed by the candidate to a committee of graduate faculty. It is considered the culminating experience in the program, involving the development of independent research leading to new work. There are three components: the thesis exhibition, the thesis paper, and the public defense. The defense is for both the paper and the exhibit. This involves mentorship and often includes chairing the thesis committee.

Digital Diary - one-quarter 3rd and 4th year elective

A creative exploration of digital imaging in making a visual account of personal experience. The course encourages and reinforces the necessity of daily involvement with a personal photographic project. Emphasis is placed on the production of serial imagery that offers an opportunity for a conceptual and often narrative complexity rarely found in a single picture.

Photo as a Fine Art I and II - required 3rd / 4th year Fine Art courses

Emphasis is on the student's objectives, self-motivated projects and expansion of work. Experiences are oriented to encourage awareness of shared concepts in the other arts, the discipline involved and goals set by working artists, and the relevance of the history of the visual arts to the student's work.

Color Photo Workshop - one-quarter 3rd and 4th year elective

An exploration of the creative and aesthetic aspects of color photography and traditional darkroom printing. With self-direction, faculty guidance and group critiques, students produce a personal portfolio of work each quarter.

Digital Photo Workshop - one-quarter 3rd and 4th year elective

An exploration of the basics of hybrid technology between traditional film-based photography and digital imaging. The application of creative photography through assignments that explore technique and emphasize craft. Advanced class with an opportunity to refine skills necessary to work with film and digital imagery in an effective workflow from capture through to output.

Photo Arts 6 - required 2nd year course for all BFA majors

A refinement of the technical and aesthetic skills learned in the previous quarters of Photo Arts 1 - 5 and the application of this knowledge towards a specific genre of photography. This specific class was an introduction to conceptual and theoretical concerns as they relate to portraiture.

Photo Arts 5 - required 2nd year course for all BFA majors

Further experience in each of the major areas of concentration within the department to ensure that students are aware of all the tools available to make technically proficient and conceptually strong photographs.

Applied Photo I - required 1st year three quarter course

The foundation for study within the BFA major. Application of basic techniques with light sensitive materials with an introduction to digital imaging. The curriculum emphasizes both craft and visual problem solving. This course emphasizes training in technique and in the self-discipline required for a successful career. A major part of the course focuses on the development of critical skills towards the student's own work as well as that of others. The student gains general experience in the three main areas of degree concentration – advertising, fine art and photojournalism.

Additional Responsibilities:

Advising

Council approximately 25 undergraduates on a regular basis regarding academic and career planning, informal tutorial, critique, mentorship and guidance for creative projects.

Faculty Advisor to Photo House (a special interest student residence area): guidance on fund-raising, community building and related outreach activities. MFA events include open houses, portfolio evaluations for perspective students and applicants and participation in the quarterly Walkthrough Reviews.

Photo One Coordinator

Direction of eight sections of Applied Photo I from 2000 – 2005: revision, expansion, and delivery of a comprehensive curriculum through a yearlong 3-quarter sequence. Training and mentoring new faculty, student advising and holding regular faculty meetings to facilitate problem solving and discuss potential modifications and facility needs. Organization of group lectures and the restructure of course scheduling to make classes run more efficiently.

Committee Work

Middle States Review Task Force: college-wide team in preparation for the upcoming appraisal for reaccreditation.

Charles Arnold Lecture Committee: series that hosts several prominent image-makers and image thinkers yearly.

Student Honors Show: annual faculty-judged exhibition of student work.

SPAS and CIAS Curriculum Committees: school and college committees that oversee the formation and revision of new and existing courses.

Cape Cod Photo Workshops Eastham, Massachusetts

1998 – 2004

A series of hands-on weeklong intensive summer instruction. Workshops taught included: Understanding Color, The Portrait, Photographing the Cape Cod Landscape, Light, Wind and Water and The Digital Camera.

University of Miami Coral Gables, Florida
College of Arts and Sciences

September 1996 - June 1998

Lecturer in Photography and Digital Imaging, a two-year appointment in the Department of Art and Art History. Photographic Facilities Manager.

Courses taught: Introduction and Intermediate B & W Photography, Color Photography, Introduction and Intermediate Digital Photography. Additional involvement with MFA students including independent study, thesis committees and as faculty advisor for the annual graduate exhibition in the Lowe Art Museum.

Facilities Manager accomplishments included a reorganization and the implementation of a check-out system as well as training and supervision of student employees.

Miami-Dade Community College Kendall, Florida
Art Department

September – December 1997

Adjunct Instructor; Introduction to Photography

Rochester Institute of Technology Rochester, New York
College of Imaging Arts and Sciences
School of Photographic Arts and Sciences

March 1989 - May 1996

Adjunct Instructor / Visiting Instructor / Visiting Assistant Professor
One-year (sabbatical replacement) appointments and/or adjunct instruction in the Applied Photography Department. Courses taught included: Applied Photo I, Intro to Color, Intro to Electronic Imaging, Creative Problems and Non-Traditional Photo Illustration.

Dan Larkin Photography

Provincetown, Massachusetts

1986 - 1990

Self-employed in the summers as a commercial photographer; freelance work included portraiture, illustration, advertising, public relations, wedding, and copy-work for artists. Clients included Reginald W. Cabral, Cape Cod Life, Long Point Gallery, Northern Lights Leather, Orleans Carpenters, Outside Magazine and the Provincetown Pilgrim Monument and Museum.

Cape Light

Orleans, Massachusetts

1984 - 1990

Custom Photographic Laboratory Technician

Responsibilities included chromogenic color printing for reproduction, fine art exhibition and commercial applications, sink/line film processing, and the production of internegatives. Clients included Marie Cosindas, Jim Dow, Gregory Heisler, Joel Meyerowitz, Stephen Shore and Aaron Siskind.

EXHIBITIONS

Solo Shows

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| 2006 | <i>Photographs 1995 - 2005</i>
Visual Studies Workshop, Rochester, New York |
| 2005 | <i>A Cape Cod Diary</i>
BookArts Gallery, University of the Arts, Philadelphia, Pennsylvania |
| 2003 | <i>Cottage Fever</i>
A Satellite Exhibition of the Rochester Contemporary
Windows on Rochester, Sibley Centre, Rochester, New York |
| 2001 | <i>Excerpts from a Cape Cod Diary</i>
Art and Music Library, University of Rochester, Rochester, New York |
| 1995 | <i>The Migrant Teacher Clearance Sale</i>
Studio 14605, Rochester, New York |
| 1994 | <i>Vegetables Fruits and Maybe Candy</i>
Gallerie Europa, Geneva, Switzerland |

- 1992 *Carnival*
Hell's Kitchen Gallery, Provincetown, Massachusetts
- 1990 *Water Music*
Community Darkroom, Rochester, New York
- 1986 *Hecho En Mexico*
Exposure, Orleans, Massachusetts
- 1985 *Photographs from the Cape Tip*
Clear Light the Gallery at Cornerstone, Waltham, Massachusetts
- 1984 *Color Portraits*
28 Arlington, Rochester, New York

Selected Two Person and Group Shows

- 2006 *Old Cape Cod* - Kehler-Liddel Gallery, New Haven, Connecticut
SPAS Faculty Show - SPAS Gallery RIT, Rochester, New York
- 2005 *Image Art* - Cascade Center for the Arts, Rochester, New York
Appendix - Rochester Contemporary, Rochester, New York
SPAS Faculty Show - SPAS Gallery RIT, Rochester, New York
- 2004 *Dialogues* – Rochester Contemporary, Rochester, New York
SPAS Faculty Show - SPAS Gallery RIT, Rochester, New York
- 2003 *SPAS 100 Year Anniversary Alumni Show* - RIT, Rochester, New York
No Place Like Home - Rochester Contemporary, Rochester, New York
Image Art - Visual Studies Workshop, Rochester, New York
SPAS Faculty Show - SPAS Gallery RIT, Rochester, New York
- 2002 *Picturing What Matters* - George Eastman House, Rochester, New York
SPAS Faculty Show - SPAS Gallery RIT, Rochester, New York
- 2001 *Gift* - Visual Studies Workshop, Rochester, New York
Vision X 21 - William Marten Gallery, Rochester, New York
SPAS Faculty Show - SPAS Gallery RIT, Rochester, New York
- 2000 *SPAS Faculty Show* - SPAS Gallery RIT, Rochester, New York

- 1999 *Upstate Invitational* - Pyramid Art Center, Rochester, New York
 SPAS Faculty Show - SPAS Gallery RIT, Rochester, New York
- 1998 *Bad Love/Cold Coffee/Real Life* - Pyramid Art Center, Rochester, New York
- 1997 *The Narrative Spirit* - Dunedin Fine Arts Center, Dunedin, Florida
- 1995 *Intimacy in a Field of Aperture* - Thomson Gallery, Minneapolis, Minnesota
 SPAS Faculty Show - SPAS Gallery RIT, Rochester, New York
- 1994 *Finger Lakes Exhibition* - Memorial Art Gallery, Rochester, New York
 SPAS Faculty Show - SPAS Gallery RIT, Rochester, New York

LECTURES

Rochester Institute of Technology

September 2006

Lecture: *Critique Survival* with Professor Adrienne Carageorge to incoming SPAS/SOFA freshmen

Rochester Institute of Technology

May 2006

Artist Lecture on personal “webcam” work for Dr. Timothy Engström and Dr. Evan Selinger’s class *Philosophy of Vision and Imaging*

Kehler-Liddell Gallery, New Haven, Connecticut

April 2006

Artist Lecture - *Old Cape Cod*

Rochester Institute of Technology

September 2005

Lecture: *Critique Survival* with Professor Cat Ashworth to incoming SPAS/SOFA freshmen

University of the Arts, Philadelphia, Pennsylvania

April 2005

Artists Lecture: *Cape Cod Diary*

Rochester Institute of Technology

September 2004

Lecture: *Critique Survival* with Professor Adrienne Carageorge to incoming SPAS/SOFA freshmen

Rochester Contemporary, Rochester, New York
March 2003
Artists Lecture: *Cottage Fever*

Rochester Institute of Technology
April 2002
Lecture for NTID Core Interpreters Team on basic photographic terminology

William Marten Gallery, Rochester, New York
February 2001
Panel artist's discussion related to the exhibition *21 Photographers*

AWARDS, ACHIEVEMENTS AND GRANTS

Rochester Institute of Technology
October 2006
Fifteen years of service to RIT

Rochester Institute of Technology
December 2005
Nominated for the Eisenhart Outstanding Teacher Award

Rochester Institute of Technology
November 2005
Awarded Certificate "For commitment to equal access, and for demonstrating awareness and sensitivity in the course of serving RIT students with disabilities"

Rochester Institute of Technology
December 2004
Nominated for the Eisenhart Outstanding Teacher Award

Rochester Institute of Technology
December 2004
Awarded FEAD grant: *Fine Art Digital Printing with the Epson 2200*

March 2004
Nominated for *Who's Who Among America's Teachers*
Rochester Institute of Technology
December 2003
Nominated for the Eisenhart Outstanding Teacher Award

Rochester Institute of Technology
December 2002
Nominated for the Eisenhart Outstanding Teacher Award

Rochester Institute of Technology
May 2002
Awarded FEAD grant for *Color Management*

Rochester Institute of Technology
December 2001
Nominated for the Eisenhart Outstanding Teacher Award

Rochester Institute of Technology
October 2001
Ten years of service to RIT

Arts and Cultural Council of Rochester
July 2001
Awarded a Special Opportunity Stipend to support my exhibition *Excerpts from a Cape Cod Diary* at the University of Rochester

PROFESSIONAL ACTIVITIES

Rochester Institute of Technology
April 2006
Faculty judge of Biomedical Photo Communications student work for *Curriculum Vitae* an eventual exhibit at Image City Gallery, Rochester, New York

Rochester Institute of Technology
March 2006
Moderator for *Point A to B: Practical Seminars for those Entering the Creative Biz*

Society for Photographic Education Annual Conference; Chicago, Illinois
March 2006
Portfolio reviewer

Rochester Institute of Technology
January 2006
Faculty Judge for the Profoto / MAC Group Shootout Contest

PhotoPlus Expo; Jacob Javits Convention Center, New York City
November 2005

Staffed the RIT/ SPAS booth; networking with alumni, manufacturers and prospective students

Door 7 Artist's Co-Op and Experimental Gallery, Rochester, New York
March 2005

Judge for juried exhibition

Rochester Institute of Technology
December 2004

Faculty Judge for the Profoto / MAC Group Shootout Contest

Rochester Institute of Technology

April 2004

Consultation with Kari Horowitz, Art and Photography Librarian at Wallace Library to investigate resources (specifically ARTSTOR, the new visual picture catalog) that provide imagery for both student and faculty presentations

Rochester Institute of Technology
November 2003

Hosted RIT/SPAS Open House (along with Professor Myra Greene) for prospective students and parents; portfolio reviews

Rochester Institute of Technology
April 2003

Art Direction for the SPAS 100th year anniversary celebration poster; a collaboration with Professor Therese Hannigan (Graphic Design) and Ben Peterson (Advertising Photography student)

Rochester Institute of Technology
January 2003

Faculty judge for the Scholastic Art Competition

November 2002

Reviewed Robert Hirsch's *Exploring Color Photography* prior to revisions for the fourth edition for McGraw-Hill publishers.

Pyramid Art Center, Rochester, New York
2001

Artist's Advisory Board; in the search for a new, permanent home for the organization which eventually became Rochester Contemporary at 137 East Avenue

