

CURRICULUM VITAE

Le M. Dillingham (any pronouns)

b. 1998

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EDUCATION

2020-2022 Watkins College of Art at Belmont University, Nashville, TN

Master of Fine Arts in Visual Arts

2018-2019 Loyola University Maryland, Baltimore, MD

Bachelor of Science in Mathematics, Studio Art minor, summa cum laude

2016-2018 Vassar College, Poughkeepsie, NY (*transferred*)

RELEVANT EXPERIENCE

Adjunct Professor Positions

2022 - present Adjunct Professor, Watkins College at Belmont University

Clay 1, Drawing 1, The Art Experience

2022 Long-term Substitute Lecturer, Watkins College at Belmont University

The Art Experience

Professional Experience

2024 - present Ceramics Studio Coordinator, Belmont University

2022 - present Ceramics Studio Manager, Metro Parks Visual Arts

2019 Studio Art Department student assistant, Loyola University Maryland

Community Education Instructor

2024-present Instructor, Metro Parks Visual Arts

Pottery 101

2023 Instructor, Summer Studios High School Program at Belmont University

Ceramics

Teaching Assistant

2021 Graduate teaching assistant, Drawing I with Kristi Hargrove, Watkins College at Belmont University

2020 Art Department intern, Catonsville High School

PROFESSIONAL & ARTISTIC DEVELOPMENT

2024	Class with Becca Floyd: Lidded Jars with Animal Handles
2024	NCECA (National Council on Education for the Ceramic Arts) Conference (attending + member)
2024	Educator Workshop with Asia Mathis: The Bust in Clay
2023-present	Pottery Mentorship and Studio Liaison for Tom Turnbull
2023	Guest Critic, MFA Summer Residency, Watkins College of Art at Belmont University
2023	Glaze Chemistry Workshop with Joseph McDaniel, The Clay Lady's Campus
2023	Faculty Committee Member for BFA Thesis, Watkins College at Belmont University
2023	NCECA (National Council on Education for the Ceramic Arts) Conference (attended + member)
2023	Guest Critic, MFA Winterim Residency, Watkins College at Belmont University
2023	Educator Workshop with Audry Deal-McEver: Ceramics for the High School Classroom
2022	Guest Critic, Sculpture I, Belmont University
2022	Watkins Faculty Mentorship with Gary White, ceramics fellow, and Thomas Sturgill, assistant professor of sculpture
2022	Workshop with Asia Mathis: The Head and Shoulders in Clay
2022	Class with Larry Rogers: Throwing on the Wheel
2022	Workshop with Audry-Deal McEver: Surface Design on Clay
2022	Independent Study/Studio Assistantship in Ceramics with Audry Deal-McEver, Belmont University
2019	Artist's assistant to Foon Sham, artist-in-residence, Loyola University Maryland

SELECTED EXHIBITIONS

2025	Upcoming: Joint exhibition with Kristen Parke, Centennial Art Center, Nashville, TN
2024	<i>Starry Night Artist Garden</i> , Centennial Art Center, Nashville, TN.
2024	<i>In the Studio: a Faculty Exhibition</i> , Leu Art Gallery, Nashville, TN.
2023	<i>Annual Student/Staff Exhibition</i> , Centennial Art Center, Nashville TN.
2023	<i>Community in Clay</i> , Centennial Art Center, Nashville TN.
2023	<i>Re-Cover, Re-Form</i> , Leu Art Gallery, Nashville, TN.
2022	<i>Annual Student/Staff Exhibition</i> , Centennial Art Center, Nashville TN.
2022	<i>Dust/Return: M.F.A Thesis Exhibition</i> , Leu Art Gallery, Nashville TN.
2022	<i>Annual Student Exhibition</i> , Gallery 121, Nashville TN. <i>3D Arts Award</i> .
2020	<i>Landscape Painting Showcase</i> , Loyola/Notre Dame Art Gallery, Baltimore MD.
2019	<i>PARA11ELS: Undergraduate Thesis in Art</i> , Julio Fine Arts Gallery, Baltimore MD.
2019	<i>Annual Juried Student Exhibition</i> , Julio Fine Arts Gallery, Baltimore MD.
2019	<i>Choose to See</i> , The Loyola/Notre Dame Art Gallery, Baltimore MD.
2018	<i>Painting II Exhibition</i> , James W. Palmer III Gallery, Poughkeepsie, NY.
2017	<i>Drawing I Exhibition</i> , James W. Palmer III Gallery, Poughkeepsie, NY.

CLASSES TAUGHT, TECHNICAL SKILLS, AND PROFICIENCIES

College Courses

Clay 1: an introduction to the design and creation of ceramic forms. Students are introduced to a variety of clay skill-based construction methods—including pinch and coil pots, slab-building, and wheel throwing while developing concepts and design for thoughtful, critically engaged, three-dimensional work. Students gain a visual awareness of the aesthetics of original ceramic pottery and sculpture, and learn to identify and use the techniques, tools, processes, and materials associated with them.

The Art Experience: Art appreciation and history for non-majors. An introduction to experiencing and understanding humanity's heritage in the visual arts. Primary emphasis is made on analyzing the basic form and content of a variety of art and architecture from all periods, styles, and cultures. Students gain a working knowledge of an aesthetic vocabulary, and use it and related concepts to evaluate works of art. Students gain a heightened appreciation for the complexities of visual experience, and are capable of continuing further study in the field of art.

Drawing 1: an introduction to the visual language of drawing. Emphasis is placed on learning to see by stressing intense looking, critical judgment, and precise measuring through direct observation. Each class includes hands-on projects and homework assignments that heighten the students' ability to accurately create the illusion of three-dimensional forms in space on a two-dimensional picture plane. Demonstrations using a variety of media reinforce topics such as, composition, space, sighting, contour line, point perspective, and rendering value.

SKILLS

Studio management – managing and maintaining a ceramics studio, establishing safety and community protocol, assisting both teachers and students in community education classes, scheduling and communication, firing and glaze maintenance/development, proficient with most hand and power tools

Ceramics – handbuilding (sculptural and functional) and wheel-throwing, surface design, glazing, mix glaze, understand technical and chemical components of the material/process, mix and recycle clay, and use electric kilns

Ability and commitment to teach/incorporate/lecture on art history, art appreciation, and contemporary art conversations.

Skilled in writing about, and incorporating research into, an art practice

Academic writing, research, using databases and sources to support academic and theoretical writing

Drawing – traditional and alternative practices, including observational drawing, perspective, the figure/portrait, collage, performative and experimental drawing, and alternative materials

Painting – oil, acrylic, alternative materials; figure and the landscape; color mixing

Basic working knowledge in traditional sculpture – mold-making and casting techniques, welding and bending steel, woodworking. Experienced in nontraditional/experimental 3D practice and material explorations

Professional References

1. Thomas Sturgill, Assistant Professor of Sculpture, Watkins College of Art at Belmont University
 - Intra-faculty mentor, former artist teacher
 - thomas.sturgill@belmont.edu
 - 615.460.8688 (office phone)
2. Jacqueline Tingle, Director of Engagement and Advancement, Watkins College of Art at Belmont University
 - Head of community education program
 - jacqueline.tingle@belmont.edu
 - 615.460.8625 (office phone)
3. Audry Deal-McEver, Clay Artist and Educator
 - Instructor and advisor in ceramics at Belmont
 - AudryDealMcEver@gmail.com