MARIA ROGAL

Associate Professor of Graphic Design
Graphic Design Area Head
School of Art + Art History
University of Florida
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CURRICULUM VITAE

ACADEMIC APPOINTMENTS

University of Florida. Gainesville, FL
· *Associate Professor of Graphic Design*
  School of Art + Art History, College of Fine Arts. July 2006–present
· *Affiliate Faculty,* Center for Latin American Studies. 2004–present
· *Assistant Professor,* tenure accruing. Tenure awarded July 2006
  1997–2000 & 2001–2006

Universidad Autónoma de Yucatán. Mérida, Yucatán, México.
· *Visiting Associate Professor/Fulbright Scholar*
  Social Communication Program, College of Anthropology
  September 2006–September 2007 (3 courses)

University of North Texas. Denton, TX
· *Assistant Professor of Communication Design* (tenure accruing)
  School of Visual Arts. 1996–1997

Virginia Commonwealth University. Richmond, VA
· *Adjunct Assistant Professor* (full-time) August 1995–May 1996
· *Adjunct Assistant Professor* (part-time) August 1994–May 1995

EDUCATION

Virginia Commonwealth University, Richmond, VA.
Master of Fine Arts, Design and Visual Communication. 1995
Creative Project: *The Medium and the Message as Vehicles for Social Change*

Villanova University, Villanova, PA.
Bachelor of Arts, Political Science and History. 1988
Minor in Spanish Literature.

University of Maryland College Park. College Park, MD
Advertising Design. 1990–1992
Post-Baccalaureate student.

American University. Washington, DC.
Graduate coursework in *International Development.* 1989–90

REFEREED PUBLICATIONS

2012. Identity and Representation: (Yucatec) Maya in the Visual Culture of Tourism. *Latin American and Caribbean Ethnic Studies*, 7(1), March 2012, pp. 49–69.

2005. México: My, Your, Our Fantasy: The Problem of Flatness in Intercultural Representations of Mexicanidad. *Intercultural Communication Studies*, XIV(3), pp.171–180.

2003. La Mezcla Cultural/Cultural Mixing. *International Journal of Diversity in Organisations, Communities and Nations*, 3, pp.86–105.

2000. South of the Border…Down México Way. *Visible Language: Visible Language in Space*, 34(2), pp.142–161.

2000. Radicals with a Voice/Radicales Con Voz. *Zed: Edges and Intersections*, 6, pp.14–35.

1998. 101 Ways to Get Lucky. *Zed: Implications,* 5, pp.38–55.

1998. Continuing the Bauhaus Tradition: Social Responsibility in Art and Design Pedagogy. *FATE in Review*, pp.14–18.

1995. Soirée with the Best and the Brightest. *Zed: Real World Design/The Role of the Experimental*, 2, pp.51–56.

INVITED PUBLICATIONS

2011. Positioning Communication Design in Vulpinari, O., Sang-Sooi, A., and Bennett, A. In: *ICOGRADA Design Education Manifesto.* Montréal: Icograda, pp.116–119. (One of 25 international educators invited)

2010. *Ak Kuxtal Sian Ka'an: Empowering Artisans for Sustainable Futures in the Maya Riviera*. Available at: http://www.indigodesignnetwork.org/?p=2008. [Accessed 20 September 2010].

2010. *Design for Development: A Case Study in Empowerment.* AIGA Design Educators' Community. Available at: http://educators.aiga.org/2011/02/15/design-faculty-research-grants/. [Accessed February 20, 2010].

Rogal. M., 2006. *Designing Time.* VOICE: Journal of the American Institute of Graphic Arts. New York. Available at: http://designforuM.,aiga.org/content.cfm?ContentAlias=_getfullarticle&aid=2058039 [Accessed April 25, 2006].

PUBLISHED CONFERENCE PROCEEDINGS

2010. Design for Development: Participatory Design and Contextual Research with Indigenous Maya Communities. In: *Proceedings of GLIDE '10: Global Interaction in Design, October 2010*. Available at: glide10.org. [Accessed 27 October 2010].

2009. Design for Development In: *Proceedings of MX09 Design Conference: Social Impact of Design, October 2009*. Mexico City: Universidad IberoAmericana. pp.25–28.

2007. Beyond the Border: Experiential Learning and Fieldwork Enriches the Design Practice. In: *Proceedings of the Icograda Education Network Conference, October 2007.* Available at: http://www.icograda.org/events/event_archive/articles1014.htm. [Accessed 3 January 2012].

**PUBLISHED
CONFERENCE
PROCEEDINGS**

2005. Cross Cultural Design. In: *Proceedings of the American Institute of Graphic Arts Revolution Conference*, June 2005. New York: American Institute of Graphic Arts. Available at: http://revolutionphiladelphia.aiga.org/resources/content/2/5/7/0/documents/MRogal_text.pdf. [Accessed August 30, 2005].

Rogal. M., 2004. Cultural Hybridization in the Visual Vernacular. In: *Proceedings of Techné Design Wisdom, The 5th European Academy of Design Conference, April 2004.* Barcelona: European Academy of Design. Available at: ub.es/5ead/princip5.htm. [Accessed August 5, 2005].

Rogal. M., 2004. Integrated Design Studio as Social Space. In: *Proceedings of Techné Design Wisdom, The 5th European Academy of Design Conference, April 2004.* Barcelona: European Academy of Design. Available at: ub.es/5ead/princip5.htm. [Accessed August 5, 2005].

**PUBLISHED
ABSTRACTS**

Abendroth, L. and Rogal, M., 2005. The Grass is Always Greener/The Water Always Bluer: Locating the Intersections of Design and Culture. In: *Design: American Institute of Graphic Arts National Conference.* New York: American Institute of Graphic Arts, p.39.

2000. South of the Border…Down México Way. *Visible Language: Visible Language in Space*, 34(2), pp.142–161, accessed January 27, 2012 from EBSCO online and visiblelanguagejournal.com.

1998. On Making Meaning and Making Sense: A Case for a Design Education that is Responsive to Society. In: *College Art Association Annual Conference Program.* New York: College Art Association.

SCHOLARSHIP
AND CREATIVE
PRODUCTION
**REFEREED
INTERNATIONAL
CONFERENCE
PRESENTATIONS**

2011. Design for Development: Designing Inter-culturally for Empowerment and Change. At: *XVII International Conference of the International Association for Intercultural Communication Studies.* San Cristobal de las Casas, Chiapas, Mexico, June 2011.

2009. Design for Development. At: *MX Design Conference 2009: Impacto de Diseño Social* (Impact of Social Design). Universidad IberoAmericana, México City, México, October 28–30, 2009.

2007. Beyond the Border: Experiential Fieldwork and Ethnography Enriches the Design Practice. At: *Design/Culture: Icograda World Design Congress*. Havana, Cuba, October 20–21, 2007.

2007. The Maya imaginary: Cultures of consumption in the Maya Riviera and Yucatán. At: *2007 Meeting of the Latin American Studies Association*. Montreal, Canada, September 5-8, 2007.

2004. Beyond the border: Experiential Learning and Fieldwork Enriches the Design Practice. At: *4th International Conference on Design History and Design Studies*, Guadalajara, México. Refereed. November 1–3, 2004

O'Bryan, T., Casaus, V., Deszo, A., and Rogal, M., 2004. Sharing Dreams/ Compartiendo Sueños. At: *Arte Digital 6*. Centro Cultural Pablo de la Torriente Brau, Havana, Cuba, June 21–24, 2004.

2004. Mexico: My, Your, Our Fantasy. The Problem of Flatness in Intercultural Representations of Mexicanidad. At: *Intercultural Communication: Dialogues and Conflicts*. International Association for Intercultural Communication Studies Annual Conference, Guadalajara, México, July 14–16, 2004.

2003. Creating a Collaborative Learning Environment. *Design: Refining Our Knowledge. An International Graphic Design Education Conference*. University of Minnesota, Minneapolis, MN, October 30–November 1, 2003.

2003. Cultural Hybridization in the Visual Vernacular. At: *TECHNÉ Design Wisdom*. 5th European Academy of Design Conference, Barcelona, Spain, April 28–30, 2003.

2003. Integrated Design Studio as Social Space. At: *TECHNÉ Design Wisdom*. 5th European Academy of Design Conference, Barcelona, Spain, April 28–30, 2003.

2003. La Mezcla Cultural/Cultural Mixing. At: *Cultural Diversity in a Globalising World*. The Third International Conference on Diversity in Organisations, Communities and Nations. Honolulu, Hawaii, February 13–16, 2003.

SCHOLARSHIP
AND CREATIVE
PRODUCTION
**REFEREED NATIONAL
CONFERENCE
PRESENTATIONS**

Forthcoming: March 14, 2013. Designing Identity: Mayans Write Their Culture. At: *National Conference of Teachers of English (NCTE).* Las Vegas, NV, March 13–16, 2013. Refereed. (Panel: Writing and/as Design: Identity Events in the Margins with Raúl Sánchez and Laurie Gries, University of Florida)

2012. Identity and Representation: (Yucatec) Mayans in the Visual Culture of Tourism. At: *Southeastern Council of Latin American Studies.* University of Florida, March 30, 2012. Refereed. (Panel: Cultural Politics and the Politics of Culture among the Maya of Guatemala and Yucatán, Chair Blake Pattridge, Babson College)

2010. Design for Development: A Case Study in Pedagogy, Collaboration and Empowerment. At: *New Contexts/New Practices, American Institute of Graphic Arts Design Education Conference.* North Carolina State University, October 8–9, 2010. 1 of 10 selected for this national conference.

2010. Social Economies Working Group. At: *New Contexts/New Practices, American Institute of Graphic Arts Design Education Conference.* North Carolina State University, October 8–9, 2010.

2008. Touring Mayaland. At: *First Conference on Ethnicity, Race, and Indigenous Peoples in Latin America and the Caribbean.* University of California San Diego, May 22–24, 2008.

Abendroth, L., and Rogal, M., 2005. The Grass is Always Greener/The Water Always Bluer: Locating the Intersections of Design and Culture. At: *American Institute of Graphic Arts National Conference.* Boston, MA, September 2005.

2005. The Huichol Concept of Time. At: *American Institute of Graphic Arts REVOLUTION.* Philadelphia, PA. June 2005

Rogal, M. and Griffin, D., 2005. EthnoGraphic Art. At: *QUIG: Qualitative Interest Group: Arts-Based Research.* University of Georgia, January 7–9, 2005.

2003. If You Build It: Design and Collaboration. At: *Foundations in Art: Theory and Education Biennial Conference.* Ringling School of Art and Design, Sarasota, FL, April 2–5, 2003.

1999. Betty Rides the Type Highway Looking in the Rearview Mirror. At: *Foundations in Art: Theory and Education Biennial Conference.* Colorado State University, Fort Collins, CO, March 1999.

1998. Visual Literacy as a Route to Empowerment. At: *Southeastern Women's Studies Association 21st Annual Conference.* University of Florida, Gainesville, FL, March 1998.

1998. On Making Meaning and Making Sense: A Case for a Design Education that is Responsive to Society. *College Art Association Annual Conference.* Toronto, Canada, February 1998.

1997. Continuing the Bauhaus Tradition: Social Responsibility in Art and Design Pedagogy. *Foundations in Art: Theory and Education Biennial Conference.* Richmond, VA, March 1997.

2012. Design for Development. At: *Humans & Neighbors, Harn Museum of Art, University of Florida*, Gainesville, FL, November 27, 2012.

2012. Design for Development. At: *Department of Art and Architecture, University of San Francisco*, San Francisco, CA, March 26, 2012.

2011. Design Better, Live Better. At: *School of Art + Design, Purchase College, SUNY*, Purchase, NY, March 9, 2011.

2009. Design Better, Live Better: How Design Processes, Strategies, and Products can be Leveraged for Social Good. At: *Jemison Visiting Lecture Series, University of Alabama at Birmingham*, Birmingham, AL, April 6, 2009.

2008. Design and Communication as Strategic Tools for Empowerment and Development. At: *University of Florida Health Science Colleges Seminars in Global Health*, October 29, 2008.

2008. Indigenous Languages and Identity. At: *Barahona Center for the Study of Books in Spanish for Children and Adolescents*, California State University San Marcos, May 21–22, 2008.

2006. The Wixárika Calendar: Identity and Interculturalism. At: *XXXVI Anniversary of the College of Anthropology.* Universidad Autónoma de Yucatán (UADY), Mérida, México, November 15, 2006.

2006. Walking in Place: An Exploration of Mexicanidad. At: *Metropolitan State College of Denver and AIGA/Denver*, Denver, CO, April 27, 2006.

2005. Cross Cultural Projects in the Classroom for Faculty. At: *Title IV International Study Workshop*. Santa Fe Community College, Gainesville, FL, April 2005.

2002. Workshop on Typographic Exploration and Experimental Practices. At: American Institute of Graphic Arts ReCharge Conference. Jacksonville, FL, March 2002.

1999. 101 Ways to Get Lucky: An Exploration of the Material Culture of Instant Lottery Tickets. At: *Department of Art and Art History, University of Texas*. Austin, TX, March 3, 1999.

**VISITING
DESIGNER**

2012. Semiotics for Ideation Workshop. At: *Department of Art and Architecture, University of San Francisco*, San Francisco, CA, March 26, 2012.

2011. Senior Design Studio Critique. At: *School of Art + Design, Purchase College, SUNY*, Purchase, NY, March 9, 2011.

2009. Semiotics for Ideation Workshop. *At: Department of Art & Art History, University of Alabama at Birmingham*, Birmingham, AL, April 7, 2009.

2006. Walking in Place Workshop. *At: Metropolitan State College of Denver*, Denver, CO, April 26–28, 2006.
Design and ethnography workshop with students and faculty in the Communication Design program, http://www.mariarogal.com/html/mscd.html

2003. *Department of Visual Arts, Loyola University.* New Orleans, LA.
Guest lecture and reviewed work of undergraduate students.

1999. *Department of Art, Oklahoma State University.* Stillwater, OK. Guest lecture and reviewed Senior Thesis Projects and Portfolios.

1999. *Design Division. Department of Art and Art History, University of Texas.*
Austin, TX. Reviewed Senior Creative and Thesis Projects—two visits: the first provided direction on project design and methodology and the second, assessment of completed projects.

2013. *College of Fine Arts Scholarship Enhancement Fund Grant*. University of Florida. $5,000 for "Design for Development."

2011. *Faculty Enhancement Opportunity Grant*, $33,322. University of Florida Office of the Provost. Funding for new book proposal on the *Design for Development* methodology for graphic design research and practice.

2011. *Center for Latin American Studies Travel Grant*, $750 to present "Design for Development" at Intercultural Communication Conference in Chiapas, Mexico.

2010. *Center for Latin American Studies Travel Grant*, $2,000 to present "Design for Development" at MX09 Design Conference: Social Impact of Design, Mexico City.

2009. *American Institute of Graphic Arts: Design Educator's Research Grant*, $5,000 for "Design for Development." Recipient of Inaugural research award.

2009. *College of Fine Arts Scholarship Enhancement Fund Grant*. University of Florida. $5,000 for "Design for Development."

2008. *College of Fine Arts Scholarship Enhancement Fund Grant*. University of Florida. $2,454 for "Design for Development."

2007. *Fulbright-Hays Faculty Research Abroad Grant* to México, $ 48,607. Conduct research project "The Visual Culture of Mexicanidad in Yucatán" US Department of education. Washington, DC. Principal Investigator.

2006. *Fulbright-García Robles Scholar Grant* to México (Lecture/Research), $30,675. Teach at Universidad Autónoma de Yucatán and conduct research project "The Visual Culture of Mexicanidad in Yucatán" Council for International Exchange of Scholars. Washington, DC. Principal Investigator. (2006–2007)

2006. *Center for World Arts Fellowship*. University of Florida. "Intercultural Communication of Indigenous Belief Systems" to continue work on the Wixárika calendar project. total $2,500 (2006–2007)

2005. *Travel Grant and Partial Funding for production and printing of Wixárika Calendar*. Center for Latin American Studies. University of Florida. Grant $2,000. (2005)

2004. *Internationalizing the Curriculum Grant*. University of Florida International Center. Principal Investigator. Awarded for continuing development of MIRA: Multimedia Interdisciplinary Research in Anthropology Study Abroad Research Program. Grant $3,000 / Research Category. (2004)

2003. *Fulbright-Hays Fellowship*. "Environmental Reality and Indigenous Society: Historic and Contemporary Perspectives." International Study Seminar in México and Costa Rica. Sponsored by the US Department of Education, in conjunction with the Governments of Mexico and Costa Rica. Grant value $10,000.

1999–2006. *College of Fine Arts Scholarship Enhancement Fund Grant*. University of Florida. Grants totaling $24,000.

2011. *Best Paper Award at the GLIDE '10*—Global Interaction in Design—conference, for "Design for Development: Participatory Design and Contextual Research with Indigenous Maya Communities." (January 2011).

2010. *Semester Research Sabbatical*. College of Fine Arts, University of Florida. (Competitive, Full-pay, Fall 2010)

2009. College of Fine Arts *International Educator of the Year Award*–Senior Faculty. University of Florida.

2007. *University of Florida Golden Gator Award* for Best Visual Design, 2006 Wixárika Calendar with Cassie McDaniel, Avery Smith, Sarah Corona & Faculty of the Centro Educativo Tatuutsi Maxakwaxi, Jalisco, México. (Spring 2007)

2006. *Doctoral Dissertation/MFA Advisor Mentoring Award*. College of Fine Arts, University of Florida. $1,000. (Fall 2006)

2006. *Silver Addy*. American Advertising Federation. Award for 2006 Wixárika Calendar –with Cassie McDaniel and Avery Smith.

2006. *Gold Addy*. 4th District Advertising Federation (Florida & Puerto Rico). Award for 2006 Wixárika Calendar –with Cassie McDaniel and Avery Smith.

2006. Gold Addy. Gainesville Advertising Federation. Award for 2006 Wixárika Calendar –with Cassie McDaniel and Avery Smith.

2005. *University Scholars Mentor Excellence Award Honors Program*, University of Florida. (Spring 2005)

2005. *University of Florida Golden Gator* and Student Achievement Awards for Perspectives Alumni Magazine. (Spring 2005)

2004. *Gold Addy*. Florida Advertising Federation. Advertising in the Arts. Award for School of Art and Art History Brochure–with Connie Hwang.

2004. *Best in Show*. Gainesville Advertising Federation. Award for School of Art and Art History Brochure–with Connie Hwang.

1994. Virginia Fellowship, Graduate Award.

current. *Design for Development* collaborative projects in Yucatán and Quintana Roo, México: An award-winning and experimental design research initiative in which graphic design students, faculty, and practitioners work "in the field" with artisans, farmers, and organizers from marginalized communities, and with disciplinary experts to foster small businesses and social development projects. Online at design4development.org. (since 2004).

2012–13. *Kanan Honey*: brand identity, strategy, and visual system in collaboration with the Mexican-American Foundation for Sciences to organize and bring the honey production of five Mayan cooperatives to the Mexican national and then the international market. **Funding:** Kellogg Foundation and FUNDEMEX.

2010. *Rescate y fomento de semillas y plantas comestibles autóctonas/Encuentro de la Semilla Maya (trans. Rescue and Development of native seeds and edible plants/ Conference on the Maya Seeds)*: brand identity and strategy for an initiative in Quintana Roo, México to preserve, protect, and promote the use of native seeds among local Maya farmers. **Collaborative project** with Xiimbal Turismo Sustentable and the Instituto Tecnológico Superior de Felipe Carrillo Puerto. **Funding:** UN Development Program—(COMPACT) Programa de participación comunitaria en la conservación de Sian Ka'an, México.

2009. *Digital Library of the Caribbean*: brand identity and strategy for 18-member consortium of libraries.

2008. Concept development and design of the *UF Seminars in Global Health* brand identity and website for the University of Florida Health Sciences College "Seminars in Global Health"—ufglobalhealth.org

2007. Design & new business development for locally-grown honey for international market, strategy development for market placement, and assistance with marketing and development. Client *Unión de Apicultores del Estado de Yucatán*, Yucatán, México.

2007. Design leadership for corporate identity and bottline of fresh juice product for tourism industry. Client *Cooperativa Cuauhtemoc*, Quintana Roo, México.

2007. Design of corporate identity, website, and informational billboards to focus attention on immigrant issues and provide information on resources available to the public. Client *Instituto para el Desarrollo de la Cultura Maya del Estado de Yucatán –Subdirección de Atención a Migrantes*. Yucatán. Mérida, México.

2007. P*hotography of rituals and everyday activities* in the Wixarika (Huichol) community of San Miguel Huaixtita for book series entitled *Entre voces…cuéntame* (english "*Between Voices…Tell Me*") that shares the Wixárika and western belief systems and practices on several themes including health, occupations, sexuality, art and aesthetics, and socioeconomics. This project is funded by the Secretaría de Educación Pública and SByN-Conacyt, México. Series Editor Sarah Corona Berkin, Universidad de Guadalajara with various authors. ISBN 978-970-27-1217-6. (Pages 41, 67, 82, 85, 87, 111, 123, 124, 143, 167, 179, and 183.)

2006. Design of corporate identity, website, and informational billboards to focus attention on immigrant issues and provide information on resources available to the public. Client *Instituto para el Desarrollo de la Cultura Maya del Estado de Yucatán—Subdirección de Atención a Migrantes*. Yucatán. Mérida, México.

2004. Design of book cover, promotional materials design and design consultant for *Estrategias Identitarias: Educación y la Antropología Historica en Yucatán* (*Identity Strategies: Education and Historical Anthropology in Yucatán*). ISBN: 968-5480-38-9. Client *Universidad Nacional Pedagógica-Mérida, Secretaría de Educación Pública*, Yucatán. Mérida, México.

2000–2001. Senior Designer, Sapient Corporation. Atlanta, GA. *Designer* on interdisciplinary team for the following web site design for Global 1000 companies.
· *PECOM.com for Perez Companc*, an Argentine-based multinational energy corporation with holdings in Latin America, USA, and Spain. discovery, branding, design, and implementation phases. Worked in Buenos Aires for 1 month, met with Interbrand-Avalos Bourse on branding initiative.
· *ING.com & ING-USA.com* for ING Groep N.V., a Dutch international financial services company. Website redesign applied globally. Design Phase.
· *NOKIA.com* for Finnish mobile communications provider. Research Phase.
· *LatinAdvisor.com*, Latin American multinational investment group. Discovery/Research Phase.

1997–2002. *University Galleries, University of Florida*. Gainesville, FL. A range of system design projects including: Exhibition Catalog for *The Blues*, 36 pages; Exhibition poster "be/held: paintings by Meg Henson Scales;" and exhibition announcements for "Sealed Memories: an installation by Athena Tacha."

1999. *American Federation of Teachers*. Washington, DC. Prototype concept design for the national headquarters permanent installation: "History of the American Federation of Teachers." Commissioned by Hughes Design for the AFT.

1998. University of Washington Press. *Both Sides of Peace*. Catalog design concept. Author: Dana Bartelt. ISBN: 1-885-449-04-6.

2009. *MX Design Conference 2009: Impacto de Diseño Social* (trans: Impact of Social Design). Universidad IberoAmericana, México City, México. "Hach Kaab Honey" poster. (October 28–30, 2009)

2007. Wixárika Calendar in *Substance: Diverse Practices from the Periphery*. Emmanuel Gallery, Metropolitan State College of Denver. Denver, Colorado. Invited, Curator: Lisa Abendroth. (October 2007)

2007. *Sharing Dreams 4/Compartiendo Sueños 4*. Centro Hispanoamericano de Cultura. Havana, Cuba. Invited. Exhibition Organized by Toni O'Bryan, AIGA Center for Cross Cultural Design (USA).

2007. *Sharing Dreams/Compartiendo Sueños*. Emily Carr Institute of Art & Design, Vancouver, Canada. Invited. Exhibition Organized by Toni O'Bryan, AIGA Center for Cross Cultural Design (USA).

2006. *Sharing Dreams/Compartiendo Sueños*. Peace Museum, Chicago, IL. Invited. Exhibition Organized by Toni O'Bryan, AIGA Center for Cross Cultural Design (USA).

2006. *Sharing Dreams/Compartiendo Sueños*. School of Visual Concepts, Seattle, WA. Invited. Exhibition Organized by Toni O'Bryan, AIGA Center for Cross Cultural Design (USA).

2006. *Sharing Dreams/Compartiendo Sueños*. The Icograda Design Week, University of Washington, Seattle, WA. Invited. Exhibition Organized by Toni O'Bryan, AIGA Center for Cross Cultural Design (USA).

2006. *Sharing Dreams/Compartiendo Sueños*. Warp 9 Imaging, San Diego, CA. Invited. Exhibition Organized by Toni O'Bryan, AIGA Center for Cross Cultural Design (USA).

2006. *Works with Paper: Artists' Books*. University of the South Art Gallery. Sewannee, Tennessee. June – July 2006. Juried by Ruth Rodgers, www.sewanee.edu/gallery/artistsbooks.

2006. *Sharing Dreams 3/Compartiendo Sueños 3*. CCentro Hispanoamericano de Cultura. Havana, Cuba. June – July 2006. Invited; Organized by Toni O'Bryan, AIGA Center for Cross Cultural Design (USA) and Victor Casaus, Centro Cultural Pablo Torriente Brau (Havana, Cuba).

2006. *Undercurrent/Overview 8*. Tampa Museum of Art. Tampa, Florida. Juror: Dr. Jeffrey Grove, The Wieland Family Curator of Modern and Contemporary Art, High Museum of Art, Atlanta, GA. (May 7 – July 9)

2006. *Fourth international Artists book exhibition*. King St. Stephen Museum. Csók István Gallery and City Gallery Deák Collection, Székesfehérvár, Hungary. May – (September 2006)

2005. *IV Salón de Arte Digital*. Museo de Arte Contemporáneo de Zulia. Maracaibo, Venezuela. Arte/Ciencia/Sociedad.

2005. **Arte Digital 7**. Centro Cultural Pablo Torriente Brau. Havana, Cuba. Obras Impresas.

2005. University Gallery, University College Northampton. Northampton, UK. *Meeting in the Middle, International Book Arts Exhibition*. Curators: Melanie Bush, University College Northampton, and Emma Powell, De Montfort University, UK.

2005. La Villita Gallery. San Benito, Texas. *El Deseo de Mi Corazon*. Juror: Ramón Varela.

2005. University of Texas Pan American Art Gallery. Edinburg, Texas. *El Deseo de Mi Corazon 2.* Juror Patricia Ballinger, Gallery Director, University of Texas Pan American.

2005. The Narciso Martinez Cultural Arts Center. San Benito, Texas. *El Deseo de Mi Corazon 3.* Juror: Cristina Balli, Director.

2005. *Art in the Airport: Gainesville Regional Airport*. Gainesville, FL. Embrace: The México Series. Curator Donna Drake, ARTSREACH Coordinator, Department of Cultural Affairs, Gainesville, FL.

2004. *Arte Digital 6,* Centro Cultural Pablo Torriente Brau. Havana, Cuba. *Sharing Dreams/Compartiendo Sueños.* Jurors: American Institute of Graphic Arts (AIGA) Cross Cultural Design Leadership Committee: Christopher Liechty, Stuart Alden, Shelly Langton, and Robert Linsky. *One of five US designers selected for this exchange with selected Cuban graphic designers. Exhibition at the Cuban Institute of Art and Cinema.*

2004. Saba Cultural and Artists Center. Tehran, Iran. *First International Biennial of the Islamic World Poster.* Jurors Iranian Academy of the Arts.

2004. *Greer Gallery, Ferrum College.* Ferrum, Virginia. Embrace: The Mexico Series. Curator Edward Gloria, Professor and Gallery Director, Ferrum College.

2003. *Colorado International Invited Poster Exhibition.* Colorado State University. Fort Collins, CO. Graphic Responses. Jurors: Linny Frickman, John Gravdahl, Marie Hannigova and Jeff Lush. www.colostate.edu/Depts/Art/responses/pages/rogal_poster_jpg.htm

2003. S{o}TA: Society of Typographic Afficionados. Minneapolis, Vancouver and New York. *TypeGallery 2003.* Curators: S{o}TA, Minnesota Center for the Book Arts, and the University of Minnesota Design Institute. Juried.

1997. Associated Artists of Winston-Salem. Winston-Salem, NC. *Dimensions 1997, 33rd Annual National Juried Art Competition.* Juror Gregory Wittkopp, Director, Cranbrook Art Museum.

Woman Made Gallery. Chicago, IL. *Pun Intended*. Juror Karin Luner.

1997. Northern Kentucky University Gallery. Northern Kentucky University. Highland Heights, KY. *Designer as Author: Voices and Visions.* Curators: Steven McCarthy and Cristina de Alemeida.

SCHOLARSHIP
AND CREATIVE
PRODUCTION
**INVITED AND
CURATED
EXHIBITIONS**

2009. "Touring Maya Land" at the Samuel P. Harn Museum of Art. University of Florida. Gainesville, Florida. *45th Annual University of Florida Faculty Art Exhibition.* Curated by Susan Cooksey. (October 2009–January 2010)

2009. University Gallery. University of Florida. Gainesville, Florida. *44th Annual University of Florida Faculty Art Exhibition*. (January 2009)

2008. "Seminars in Global Health Process" (poster) at the University Gallery. University of Florida. Gainesville, Florida. *43rd Annual University of Florida Faculty Art Exhibition*. (September 2008)

2007. "Yucatán Migrante" at the University Gallery. University of Florida. Gainesville, Florida. *42nd Annual University of Florida Faculty Art Exhibition.* (August 2007)

2006. University Gallery. University of Florida. Gainesville, Florida. *41st Annual University of Florida Faculty Art Exhibition*.

2005. *Arte Digital 7*. Centro Cultural Pablo Torriente Brau. Havana, Cuba. *Sharing Dreams 2/Compartiendo Sueños 2.*

2005. Samuel P. Harn Museum of Art. University of Florida. Gainesville Florida. *40th Annual University of Florida Faculty Art Exhibition*. Curator Charles Mason.

2004. *Exhibition at the Fourth Annual Conference of the Palestine Solidarity Movement*, Duke University. Durham, NC.

2004. *Third National Student Conference for Palestine Solidarity*. Rutgers University. New Brunswick, NJ. Don't Say You Didn't Know.

2004. Crandall Gallery, Mount Union College. *Embrace: the Mexico Series*. Alliance, Ohio.

2003. Art Basel. Miami, Florida. *39th Annual University of Florida Faculty Art Exhibition*. Curator: Berenice Steinbaum.

University Gallery. University of Florida. Gainesville, Florida. *38th Annual University of Florida Faculty Art Exhibition*.

2002. University Gallery. University of Florida. Gainesville, Florida. *37th Annual University of Florida Faculty Art Exhibition*. .

2001. *NEO-CON South*. Allied Design Council Exhibition. Atlanta, GA.

2000. ArtSpace. Richmond, VA. *ReDefining Collage: Crossing Boundaries*.

2000. Samuel P. Harn Museum of Art. University of Florida. Gainesville, Florida. *35th Annual University of Florida Faculty Art Exhibition*.

1999. University Gallery. University of Florida. Gainesville, Florida. *34th Annual University of Florida Faculty Art Exhibition*.

1998. University Gallery. University of Florida. Gainesville, Florida. *33rd Annual University of Florida Faculty Art Exhibition*.

1997. University Gallery, University of North Texas. Denton, Texas. *Annual School of Visual Arts Faculty Exhibition.*

Kays, J. 2008. Time of the Season: A Calendar Comes to Life. *Explore: Research at the University of Florida*. Spring, pp.12–17.
   Article on 2006 Wixárika Calendar Project.

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OVERVIEW As an Associate Professor of Graphic Design at the University of Florida, my responsibilities include teaching at the advanced undergraduate and at the graduate levels, research, and service. I am actively involved in graduate-level and undergraduate curriculum development, international program development, and mentoring students in international, interdisciplinary design research.

TEACHING RECOGNITION
- 2009. University of Florida College of Fine Arts Award for *International Educator of the Year,* Senior faculty member category.
- 2006. University of Florida College of Fine Arts Award for *Outstanding Graduate Faculty Member and Mentor*.
- 2006. University of Florida University Scholars Award for *Outstanding Mentor, UF Honors Program*.

ACCOMPLISHMENTS
- Chair of 14 MFA committees, member of 2PhD, 1 MA, and 7 MFA Committees
- Established student-run design studio "Mint" (2002–present)
- University Scholar Mentor, supervised undergraduate field research and design in México (2010–2011, 2009–2010, 2005–2006)

AREAS OF SPECIALIZATION Typography, Graphic Design Theory, Design Process, Semiotic Theory, Visual Representation and Identity, Latin American
Graphic Design (focus on México), Popular Culture, Ethnography.

RECENT TEACHING ACTIVITIES *BFREE Single Source Cacao, a Design for Development project* with junior graphic design majors and the Belize Foundation for Research and Environmental Education. Students developed initial prototypes for a new venture to bring single-source cacao to market under fair-trade and ethical conditions. BFREE works with local Belizean Mayans to plant heritage cacao instead of deforesting common rainforest lands for cattle grazing and slash and burn agriculture, thereby preserving the fragile habitat while developing sustainable income sources within the local community.

Good Leaf Moringa Powder, a Design for Development project with UF graphic design students and Impala Development Group (Swaziland) to design brand identity and collateral materials to bring the high protein Moringa powder produced by women farmers in Swaziland to Swazi and South African markets. Collaboration with NGO Impala Development Services (Edward Lin).
http://www.mariarogal.com/teaching/moringa-project/

UF University Scholars mentor on Design for Development project with Pixan (a grassroots organization led by organic farmer Gualberto Casanova Mezeta) to develop a communication strategy and design materials to enable the community to grow and market organic produce. www.pixannatural.com.
Students: Narayan Ghiotti (2010–2011) & Laila Simonovsky (2009–2010)

Design for Development (ART4930C). Pilot course to teach students the fieldwork process as it relates to design process, strategy, and project development in Quintana Roo, Mexico. Spring 2009 with two graduate students and six undergraduate students.

Design for Development (Mint in Mexico)
Co-taught two courses with Doug Barrett, now at University of Alabama Birmingham. Between 2007 and 2008 taught design and ethnographic fieldwork to UF design students as we worked in collaboration with four rural Maya cooperatives to develop materials to bring their locally-produced products to the regional market. Online: design4development.org

International Exchange Agreement with University of Leeds, UK
Sponsored Exchange Agreement between the University of Leeds and the College of Fine Arts, University of Florida. This agreement will enable students in the visual arts at both universities to enroll in an academic year exchange program beginning in Fall 2006. Agreement developed with Professor Brian Minards, Graphic Design, University of Leeds. (2005)

Huichol Calendar Project in GRA 3112C: Image, Form, and Meaning
Designed and implemented a "real-world" project to graphically present the Huichol concept of time, that has to this time been only an oral tradition, to the Mexican public. The objectives of this project are: to increase intercultural understanding between the Huichol indigenous community and larger Mexican population; provide an opportunity for graphic design students to participate in a cross cultural communication project. Cassie McDaniel, a senior graphic design major, received a UF University Scholars Fellowship to conduct further research and complete this project.

Identity, Culture, Consumption, and Growth on the Maya Riviera, ART 6928.
This course critically explores tourism development projects as they relate to issues of identity, development, cultural hegemony, urban development, migration, and multimedia ethnographic documentation with the context of cultural production. Eight students enrolled.

Cross Cultural Design Projects in ART 4930. Graphic Design Workshop: Mint Studio.
Students participating in this student-run design studio worked with clients in Mexico and Costa Rica to conceptualize, design, and produce web sites, corporate identity packages, and an annual report that would be distributed internationally.

UNESCO 2000 Web Prize Project in ART4235: Graphic Design Ideas and Styles.
Development of Web site and Promotional materials for UNESCO 2000 Web Prize. The Prize is a sub-category of the UNESCO Prize for the Promotion of the Arts and was awarded annually. Project coordinated with UNESCO in Paris.

COURSES TAUGHT

ART 6933 **Graduate Seminar in Graphic Design**
These are rotating topic seminars with a studio component of-
fered each semester to the graduate students in graphic design.
The Seminars I have taught include: Designing an Ethnography;
Design for the Social Good; Design Research and Practice; Eth-
nographic Methodologies for the Graphic Design Practice; Visual
Literacy and Culture; Propaganda and Visual Communication;
Design and Social Responsibility; and Expressive Typography.

GRA 4923C **Design + Professional Practice Studio (Mint)**
Mint is a student-run graphic design studio I established in 2002
to teach students to practice graphic design in a professional
context. It is an experiential professional practice studio with an
emphasis on research, discovery, definition, design, and realiza-
tion of real-world communication design projects in collaboration
with peer design teams and selected client-partners. Projects have
a pedagogical function and are diverse in concept, content, media,
and scope.

GRA 4187C **Design Workshop**
This course bridges the study of design and professional practice.
Emphasis is placed on conceptual, professional, and pragmatic de-
sign issues applied to likely real-world scenarios. The culmination
of this course is the development of a comprehensive portfolio
and a major project demonstrating cumulative graphic design
skills.

GRA4953C **Senior Project**
In this course students learn about entering the profession of
graphic design. They develop personal websites to showcase their
professional portfolios, design philosophy, and résumé.

GRA 3209C **Typography 2**
Explores the visual organization and integration of typographic
information with images in printed documents. Nomenclature,
mechanical processes, design and historical contexts are empha-
sized.

GRA 3193C **Visualization and Creativity**
This course introduces graphic design as an interdisciplinary and
dynamic professional practice. Students will learn the many ways
graphic design operates in the world and through assignments,
learn how to become proficient in a research and conceptual pro-
cess that is the foundation of successful design artifacts, strate-
gies, and solutions.

GRA 3194C **Technologies & Processes**
Training in tools and materials of graphic design, including print-
ing processes, computer and video processes, photographic and
electronic media.

GRA 4196C **Ideas & Styles**
This course integrates the history and theories of graphic design
including innovations and contemporary issues in a studio setting.

GRA 3198C **Image, Form & Meaning**
Focused on the development of concepts, metaphors, narratives
and visual translations appropriate to communication design.

**MFA COMMITTEES
CHAIRED**

2013   Rongfei Geng, *Revisiting Values*. rongfeigeng.com

2012   Dan Luo, **12x12: Innovating Culture through the Chinese Zodiac.**
dandanluo.com/12X12exhibition.html

2011   Gaby Hernández, *Swimming Against the Currents: Entrepreneur
Women of Chira Island, Costa Rica*.
gabrielahdesign.com/mfa-project.html

2010   Abby Marie Chryst Hoffman, *[Re]surfacing Derelict Histories
Through Juxtapositions of the Past and Present*.
http://to.ly/ct4z

2007   Douglas Barrett, *Reading Fort White*.

2006   Cameron Thomas, *Le Contexte du Centre*.
camthomas.com/contexte

      Dori Griffin, *Near Here: St. Augustine's Tourist Landscapes*.
http://to.ly/ct43

2005   Ligia Carvallo, *I'm Not Mexican, I'm Venezuelan*.
ligiacarvallo.com/thesis/

2004   Tse-Ming Huang, **Extreme Opera**.

2003   Monica Salazar, **Contexto**.

2002   Nazli Eda Noyan, **Home Truths**.
girlsawthesea.net/EVGERCEKLERI/index.html

1999   Valerie Sloan, *Inside/Outside: Lincolnville Stories*.

· *Reviewer,* GLIDE '12 Conference
· Member, *Steering Committee for the Icograda Education Manifesto 2010 update*, International Conference of Graphic Design Associations. 2011.
· *Reviewer for Journals*
  · Multi: The RIT Journal of Plurality and Diversity in Design. 2 articles: 2009
  · Visible Language. 1 article: 2009
  · International Journal of Diversity in Organisations, Communities and Nations. 1 article: 2002
· *Member, Programming Sub-committee*, Future History 3: 21st Century Curriculum, American Institute of Graphic Arts 2008–2009
· *Book review* for John Wiley & Sons: *Introduction to Graphic Design Methodologies and Processes: Understanding Theory and Application* by John Bowers. 2008
· *External Evaluations for Tenure & Promotion*
  · Nanyang Technological University
  · Texas Tech University
  · University of Kansas
  · University of Wisconsin Milwaukee
  · Virginia Commonwealth University—Qatar
· *Résumé and Portfolio Workshop* AIGA Jacksonville
· *Co-host of Visiting Designers & Scholars*
  · *Félix Beltrán*, Universidad Nacional Metropolitana, Mexico: lecture on brand identity, Power of Typography exhibition panel, and student roundtables. Funding from UF University Galleries and UF Center for the Humanities and the Public Sphere. (Spring 2012)
  · *Judith Sloan*, EarSay and NYU: Performance of Crossing the Boulevard. Funding from UF Common Reading Program. (Fall 2009)
  · *Warren Lehrer*, SUNY Purchase, Guest lecture and graduate critiques, Funding from UF Common Reading Program. (Fall 2009) .
  · *Sarah Corona*, Universidad de Guadalajara: Guest lectures and project initiation (Wixárika Calendar). Funding of $2,250 from the University of Florida International Center, Center for Latin American Studies and School of Art & Art History (Spring 2005)
  · *Quetzil Castañeda*, Open School of Ethnography and Anthropology: Two public lectures and screening of ethnographic film *Incidents of Travel in Chichén Itzá*. Sponsored by University of Florida International Center, College of Fine Arts, and the Land Use and Environmental Conservation Institute. (Spring 2004)

OUTREACH
· Invited participant for the proposal and ideation process for the "State Development Plan 2007-2012" under the new Governor Ivonne Ortega Pacheco at the Secretaría de Desarrollo Industrial y Comercial, Gobierno del Estado de Yucatán [trans. *Department of Industrial and Commercial Development, Yucatán State Government*]. (November 2007)
· US Consulate, Mérida, Yucatán, Mexico. Provided information and connections to enhance programming related to the arts, crafts, and small business development. (2007–2008)
· Invited guest and speaker at meeting of honey producers in Valladolid, Yucatán with representatives of the *Secretaría de Fomento Agropecuario y Pesquero*. (November 2007)

TO THE UNIVERSITY

· Chair, *Academic Policy Council* and Member of the Faculty Senate Steering Committee, University Senate, Elected. (Fall 2012–Spring 2013)
· Member, *Mission Statement Task Force.* Appointed, College of Fine Arts representative (Fall 2012). New Mission Statement adopted in spring 2013.
· Senator, *University of Florida Faculty Senate*, Elected. (Fall 2009–Spring 2012)
· Member, *Academic Policy Council*, University Senate, Elected. (Fall 2011–Spring 2014)
· Faculty Senate Representative, *SACS Steering Committee*, Appointed, University Accreditation Process. (Spring 2012)
· Member, *Faculty Advisory Committee, Center for Latin American Studies*, Appointed. (Fall 2011–Spring 2012)
· Member, *Faculty Advisory Committee, Center for Latin American Studies*, Elected. (Fall 2008–Spring 2011)
· Program Organizer, *UF Common Reading Program Event: Crossing the BLVD* (Fall 2009) Performance, lectures, and workshops for UF students and faculty.
· Faculty Coordinator/Sponsor: *University of Florida and University of Leeds Exchange Agreement*. (2005–2011)
· Member, *University of Florida Foundation: UF Today/Florida Advisory Board*, appointed, Appointed. (2005–present)
· Member, *UF Journal of Undergraduate Research Advisory Board*, Appointed. (2008–2010)
· Member, *Faculty Advisory Committee, Center for Latin American Studies*, Elected. (Fall 2005–Spring 2006)
· Member, *Intercultural Communications Institute Working Committee*, Appointed. (Fall 2005– Spring 2006)
· Member, *Center for Latin American Studies 2007 Conference Planning Committee*, Appointed. (Spring 2006–Spring 2007)
· Reviewer, *Student Fulbright Applications* (Fall 2005, 2008, 2009)
· Juror. *University of Florida 2nd Annual Global Photography Competition*. (Fall 2002)
· Member, *Search Committee: University Web Master*, Appointed. (Spring 1999)

TO THE COLLEGE

· *Moderator, "Power of Typography" Panel*, University of Florida University Gallery (January 18, 2012)
· Member, Faculty Programs Committee (for Sabbaticals and Grants), Elected. (Fall 2011—Spring 2012)
· School of Art and Art History Representative, *Faculty Advisory Council*, Elected. (Fall 2008–Spring 2009)
· School of Art and Art History Representative, *Advisory Budget Task Force*, Appointed. (Fall 2008–Spring 2009)
· Member, *College Publicist Search Committee*, Appointed. (Spring 2006)
· Member, *Interdisciplinary Projects & Grants Committee*, Appointed. (Fall 2005–Spring 2006)
· Member, *Futures Committee*, Appointed. (Fall 2004–Spring 2005)
· Presenter, *Alumni Back to School Weekend*. Focus on the Arts. (Spring 2004)
· Member, *Digital Arts Curriculum Committee*, Appointed. (Fall 2001–Spring 2003)
· Member, *Search Committee: Assistant Program Director*. Digital Arts and Sciences/Digital Worlds Institute, Appointed. (Fall 2001)
· Member, *Digital Worlds Institute Program Development Committee*, Appointed. (Fall 1999–Spring 2000)
· Member, *Curriculum Committee for the Development of the BA/MA in Digital Arts*, Appointed. (1998)

TO THE DEPARTMENT

- *Area Head, Graphic Design Program*, Appointed. (Spring 2011 to present)
- *Member, Graduate Curriculum Committee*. (Appointed, 2012)
- *Member, Faculty Advisory Committee*, Elected. (Fall 2008–Spring 2011; Fall 2004–Spring 2006 / Chair—Elected, Fall 2008–Spring 2010)
- Chair, *Visiting Faculty Search Committee—Graphic Design*, Appointed. (Spring 2009 & 2010)
- Chair, *University Galleries Advisory Committee*, Appointed. (Spring 2008–2009)
- Member, *Search Committee, Latin American Art Historian*, Appointed. (Spring 2008)
- Member, *Digital Artist Search Committee*, Appointed. (Spring 2005)
- Recruitment, two *National Merit Scholars* at request of Admissions Office. Students enrolled at University of Florida. (Spring 2005)
- Chair, *Digital Task Force*, Appointed. (Fall 2004)
- *Designer, School of Art and Art History Brochure*, with Connie Hwang. (Fall 2003)
- *Graphic Design Area Co-Coordinator*, Appointed. (Fall 2001–Spring 2003)
- Member, *University Gallery Committee*, Appointed. (Fall 2002–Spring 2003)
- Designer, *School of Art and Art History Website*/37th Annual Art Faculty Exhibition Catalogue. (Fall 2001)
- Member, *International Committee*, Appointed. (Fall 2001–Spring 2003)
- Member, *Undergraduate Committee*, Appointed. (Fall 2001)
- *Area Coordinator, Graphic Design*, Appointed. (Fall 1999–Spring 2000)
- Member, *Director Search Committee*, Appointed. (Spring 2000)
- Member, *Graduate Committee*, Appointed. (Fall 1999–Spring 2000)
- Member, *Visibility Committee*, Appointed. (Fall 1998–Spring 2000)
- Chair, *Graphic Design Search Committee*, Appointed. (Spring 2000)
- Chair, *Visibility and Communications Committee*, Appointed. (1997–1998)

TO OTHER DEPARTMENTS

- *Reviewer, MA Latin American Studies and Foreign Language Area Studies (graduate) grant applications*, Center for Latin American Studies (2009)
- *International Exchange Program Visit* (UF—Universidad Autónoma de Yucatán): Participated in university-wide meeting with Dr. Andrés Aluja (UADY) on research, teaching and other collaborative projects between the two universities; Coordinated and attended meeting to establish a formal connection with Dr. Carmen Diana Deere and Dr. Aluja at the Center for Latin American Studies (January 15, 2008).
- Participant, *Center for Latin American Studies Retreats*: Spring 2009 & Fall 2004

SKILLS AND
COMPETENCIES

**TECHNICAL SKILLS
AND KNOWLEDGE**

- Adobe Design Suite CS 6 (Photoshop, Illustrator, InDesign, Dreamweaver, Fireworks,
- WordPress, Joomla!,
- MailChimp & other email marketing programs
- Some HTML 5, CSS
- Social Marketing strategies
- Digital Audio, Video, and Photography

INTERNATIONAL

- Fluent Spanish
- Lived* and traveled internationally for over 15 years (* México, Perú, Liberia, and Laos).

**PROFESSIONAL
MEMBERSHIPS**

- Member, American Institute of Graphic Arts 1996–present
- Member, ICOGRADA 2005–2010
- Member, College Art Association 2009, 1995–1998
- Member, Latin American Studies Association 2006–2009
- Member, International Association of Intercultural Communication 2004–present
- Faculty Advisor, University of Florida student chapter, American Institute of Graphic Arts. Orlando, Florida Chapter Affiliation. 1998–2000, 2001–2003
- Board Member, Allied Design Council. Atlanta, GA. Representing the diverse range of professional design practices and their organizations: Architecture and Graphic, Industrial, Interior, and Landscape Design. Represented on behalf of the American Institute of Graphic Arts. 2001
- Workshop Leader, Student Portfolio Reviews. American Institute of Graphic Arts, Jacksonville Chapter. Jacksonville, FL. March 1998; March 1999
- Member, Foundations in Art: Theory and Education 1997–2001
- Member, Popular Culture Association 1997–2001