



UNC
GLOBAL

THE UNIVERSITY
of NORTH CAROLINA
at CHAPEL HILL

COLLEGE OF ARTS & SCIENCES

STUDY ABROAD OFFICE

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January 5, 2017
Administrative Board of the College of Arts and Sciences
Office of General Education
UNC-CH

Dear Colleagues,

Faculty-led Summer Program: Art, Ritual and Landscape of the Camino de Santiago, Spain

The Department of Art and the Study Abroad Office are seeking your approval for a 5 week summer program in Spain to be available to UNC-Chapel Hill students commencing in the summer of 2018.

Rationale

The Department of Art and the Study Abroad Office have been aware that few Studio Art majors go abroad on designated Art programs and currently there is not an Art study abroad program in Spain. Two faculty in the Art Department would like to offer a program where students will put some of the skills they've learned in the classroom into practice while walking the Camino de Santiago, in Spain. This study abroad program is a new international variation of a program that already exists and is offered and taught by Professor Mario Marzan on campus during UNC's Maymester: an immersive Walking Seminar course on the intersections of art and nature. Professor Marzan and Professor Roxana Pérez-Méndez will be leading the program and both have experience walking the Camino de Santiago in Spain. The Art Department has added an Art minor to its offerings and hopefully this program will attract some of the 100 students who have declared the minor. Additionally, this program will be open to students in Anthropology, Geography, Cultural Studies, Spanish Language, Art, Art History, Journalism and related fields. Interested students will need to seek major/minor approval from the respective department/school. This program will also be open to non-UNC students. The program will be offered every summer but offering it every other summer could be an option. The program hopes to enroll between 10 and 16 students.

Description

The program will take students along the length of the original Camino de Santiago, the Camino Francés, for cultural and artistic purposes. The program will examine the importance of the pilgrimage road to Santiago de Compostela and the relevance of this 1000 year old tradition to Spain's and Europe's self-definition within a global context. It will be taught in English and involve two courses: 1) an introduction to the culture, history and contemporary context of Pilgrimages and the Camino and 2) a class investigating the experience of this historic trek through art. Students will attend 2 preparatory seminars and then travel to St Jean Pied de Port to start the walk. Students will walk between 10 and 14 miles per day and there will be rest days. Each day will have activities to do along the way for each course. The group will gather early in the morning for lectures and then again in the evenings. The walking will take place in the early part of the day and students will have some time in the later afternoon to visit the area of the hostels where they stop for the night. All Camino hostels offer an evening meal which students will take along with other walkers who have stopped there for the night. All of the segments of the Camino go through or very near villages and small towns and many of these have medical facilities (clinics, hospitals and pharmacies) where injured walkers can receive first aid or be treated for other injuries. Students will either make a lunch at the hostel before they leave or pick up snacks

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and lunch along the way. There are also various means of transport available (buses, taxis) which can be taken to the next stop. For the most part the students will walk in small groups and the faculty will also be on the route. The Camino de Santiago is monitored by the Spanish Guardia Civil. Each year hundreds of pilgrims walk the Camino so students will encounter other walkers/travelers along their way.

Courses and Faculty

On this five-week, intensive summer program, students will be enrolled in one Art Studio course (ARTS 290) and one content course (ARTS 390 or an elective/TREQ credit). The Faculty are also seeking cross-listing with other departments so that students from other departments may possibly receive credit towards their major or minor. Upon successful completion of these classes, students receive a total of 6 hours of credit. The program will be led by UNC Associate Professors Pérez-Méndez and Marzan; both are native speakers of Spanish and have received the Certificate of Wilderness Training and have experience in administering First Aid and CPR.

More information on the two UNC faculty and very detailed and comprehensive syllabi with the objectives of the program as well as program information, and a draft of the schedule for the 2018 summer program with housing details, are attached as appendices.

Academic Requirements and Credit

UNC-Chapel Hill students participating in this program will need to have a 2.75 GPA to be eligible, have second year status, and be in good academic standing. There will be no language requirement although students who have studied Spanish will be able to practice; some basic travel Spanish will be taught during the preparatory sessions.

Upon successful completion of these classes, students receive a total of 6 hours of credit. Students will receive graded credit for ARTS 290, ARTS 390 and/or TREQ credit for the second course. This program may fulfill the following General Education requirements: (1) Historical Analysis, and (2) The World Before 1750, (3) Humanities & Fine Arts - Visual and Performing Arts (VP); and, (4) Experiential Education (EE). Students will need to request the transfer for General Education requirements on their return from the program.

Logistics, Health and Safety

Facilities

Since this program will not be located in one city and will not be stationary, the classroom is the Camino de Santiago. Each day students will be walking a portion of the trail that is clearly indicated from start to finish and will have activities to complete. The Faculty will make use of some of the hostels that have larger rooms to use as classroom space for group discussions in the mornings and evenings.

Distance, Terrain, and Accessibility

The Camino de Santiago is approximately 800 kilometers long and contains terrain including sidewalks, roads, open fields, and forest paths. Students will be expected to travel an average of 20 kilometers (12 miles) per day, with greater distances on certain days, along the Camino de Santiago. Students are responsible for determining, in consultation with their health care providers, their own fitness and readiness to participate in this experience. While instructors will offer preparation sessions and general tips for reducing the possibility of injury, such preparation and information is not intended to substitute for medical advice.

While this program is intended to be a walking experience, it is open to students who may need to use other means of transport to travel the route with other students. Active participation in the planned projects for each day requires viewing what's on the route and reacting to it in the daily work. These elements are an integral part of the program and will help determine grades for the course.

Parts of the route and some of the albergues (hostels) may not be accessible according to established U.S. standards. Students will need to contact the Office of Accessibility Resources and Service for questions about accessibility.

Housing

Students will be housed in specific hostels that are found along the way of the Camino; these hostels are specifically chosen and have been selected by the two professors who have walked this Camino more than once. In fact, they spent part of July 2016 walking the trail in preparation for this program. Although some will offer less luxury than others, all will offer a meal every evening and morning and a bed as well as bathroom facilities. These hostels are located on the Camino de Santiago for the pilgrims. The Faculty will be housed in the same hostels as the students. More detailed information is in the 2018 syllabi and a list of the hostels is available in the appendices.

Other activities

Students will have some preparatory sessions with the faculty before they depart for the program. As this will be a program that moves from one place to another, on days with no walking, students will have a chance to visit the area nearby.

Health and Safety

Currently the State Department website does not have a travel warning for Spain. However, all European countries remain potentially vulnerable to attacks from transnational terrorist organizations and students/travelers need to remain vigilant and be aware of their surroundings. The Camino de Santiago is a well-traveled path and there are often numerous other walkers doing this pilgrimage. At each stop, the faculty will be with the students. Faculty and students will be automatically enrolled in the STEP (Smart Traveler Enrollment Program).

Conclusion

We hope this proposal has given a clear representation of the Art, Ritual and Landscape of the Camino de Santiago. We believe this program will be attractive to students majoring in Art and the other fields mentioned above and also to any student who is interested. We are happy to provide you with any additional information you might need to aid in your evaluations of this proposal.


Sincerely,



January 14, 201

Dr. James Hirschfield, Chair of the Department of Art

Date



1.17.2017

Dr. Robert Miles, Associate Dean: Study Abroad and International Exchanges

Date

| Appendices: detailed program description, course syllabi and Faculty CVs

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ARTS 290 Special Topic: Landscapes of the Camino de Santiago

Syllabus

Professor Mario Marzán

PROGRAM DESCRIPTION

This special topics course engages students in an investigation of the landscape of the well-known Camino de Santiago pilgrimage route in Northern Spain. Using the path as a guiding metaphor we will explore drawing and journal keeping while traversing this diverse topographical terrain through four different regions; Navarra, La Rioja, Castile & León, and Galicia. We will envelop in the source of many ancient and medieval histories and perceptions of the path, documenting our experiences and experimenting with various artistic media. The aesthetic and visual character of the walking journey will encourage a sustained, rigorous, layered, yet experimental response in artistic production, while also integrating the rich historical heritage of the region into a meaningful experience. Students will experience the culture, the language and the fast paced rhythm of everyday life while being a pilgrim along the path of this UNESCO World Heritage trail.

IMPORTANT: This study abroad program will be challenging: this is a walking experience which requires the participant to be able to walk certain distances every day, it requires stamina and good physical health. However, while it is intended to be a walking experience, it is open to students who may need to use other means of transport to travel the route with other students. Active participation in the planned projects for each day requires viewing what's on the route and reacting to it in the daily work. These elements are an integral part of the program and will help determine grades for the course.

Students need to understand that parts of the course and some of the albergues (hostels) may not be accessible according to established U.S. standards.

OBJECTIVES:

To develop and practice artistic techniques associated with the role nature has played in the development of the artistic identity and the culture of Spain along the Camino de Santiago. To negotiate and restructure traditionally constructed ideas of the outdoor narrative and amplify the oft-overlooked perspectives, creating a platform for sharing cultural connections. To explore walking as a form of art alongside a series of performative pilgrim excursions that engage with the overarching historical themes of the course.

EVALUATION AND GRADING:

Evaluation to the work created in the course is determined by the commitment to quality and completion of all the topic sections and the required coursework for each. For each section will be given two grades: one for the course work and the other for participation/engagement. Below is the criteria that will be used to evaluate each assignment:

Assessment

- A. Creativity, uniqueness and concept
- B. Craftsmanship, attention to composition detail
- C. Evidence that the student challenged him/herself, took risks, and worked required amount on project
- D. Overall aesthetic strength

Rubric

50% - Sketchbook and Audio/Performance Assignments

20% - Workshop/Research/Documentation

20% - Participation and Engagement

10% - Final Publication

ATTENDANCE POLICY AND DAILY PARTICIPATION:

No right or privilege exists that permits a student to be absent from any class meetings except for excused absences for authorized University activities (check the University website) or religious observances required by the student's faith. Attendance for this class is not only mandatory but it is crucial to your success. The program moves from site to site on a daily basis, so it is important to be prepared and ready to walk each morning. In the case that you need to miss a day's walk and take a bus ahead to the end of the next stage, accommodations must be arranged to travel forward and/or your backpack transport to the next accommodations.

The following is the attendance policy for the program:

1. Missing more than three classes could result in the reduction of the final grade (unless due to injury).
2. We will rendezvous as a group in the morning for class at the Albergues before beginning each stage, therefore late arrivals will not be tolerated. The accumulation of three tardies will generate a warning by the faculty member. A fourth tardy will result in an absence mark against your attendance record. If you have to be absent from a stage, it will be your responsibility to keep up with our course plan and readings, as well as make up for missed time.
3. Stages of the Camino are connected by alternative transportation (i.e. bus, taxi). Should you find yourself unable to physically complete the stage, you will arrange to secure transportation with a faculty member. You will be responsible for completing assignments and staying abreast of the course work. Since we are traveling in a group, physical ailments such as tendonitis, blisters can put your progress in jeopardy. It is to your benefit to take precautions and be proactive. In the event of an unforeseen medical emergency, please let your instructors know asap, who will make plans to consult with an academic or travel abroad advisor.
4. Missing more than seven classes results in automatic failure of the course and may require a withdraw or incomplete grade.

Regular daily attendance is your obligation, and a necessity for the success of the class. You are responsible for all the work, including assignments of all class meetings.

HEALTH AND SAFETY POLICY:

Students will travel through predetermined paths such as sidewalks, roads, open fields and forest paths as marked by the Camino. For your safety, please stay on the Camino trail throughout your walk- do not tread into private land and maintain the integrity of your group (i.e. always have each other in sight).

We will hike nearly every day, rain or shine with our days starting early (around 7 a.m.) to avoid the hottest part of the day. Most days, we will walk an average of 20 kilometers (12 miles) or 5-6 hours and eat our lunches as picnics along the way. After arriving at our evening

destination, we will have time for exploration and rest before convening as a group to go over assignments and presentations. Please understand that you will need to utilize as much of your free time to recuperate from the previous day's travel, therefore exploring each town along the Camino or at the end of each stage should be limited. It is essential that you rehydrate and rest, ensuring that everyone's experience maintains positive and healthy along the journey.

We will be spending a lot of time together during this period and will be walking in groups. The Camino de Santiago is one of the safest routes in all of Europe but we still ask for your vigilance and common sense practices throughout the journey. Law enforcement is always nearby and hospitals/clinics are located in nearly all of the major towns in the case of an emergency. Should injury be a concern, students will make arrangements with a faculty member to bypass a stage by taking a bus to the next town and/or having your packs transported. Your class camino guide will have all of the information needed to make this arrangement.

Some days will cover longer distances and difficulty will vary from stage to stage. If you feel any minor injury such as a blister or tendonitis coming on, take appropriate care as outlined in our preparation seminars and alert one of the faculty members at the end of the stage. In the event of a serious injury or illness all reasonable efforts will be made to find alternative ways for students to complete the program in the time allotted, including but not limited to: alternative assignments additional readings and any other appropriate work as determined by the faculty members.

During our daily field studies, you will be out of the classroom and on the Camino. The places where you will be working are all relatively safe, and I do not anticipate any particular risks or problems while you are doing fieldwork. Nonetheless, I ask the following: Be aware of your surroundings and move away from people, places, or situations that feel uncomfortable or unsafe. Be courteous to anyone who inquires about what you are doing and, if asked, explain the project and your activities. Please carry a copy of your passport with you at all times.

Remember, we are guests in this country and stewards of the institution. While on the path, all students must abide by UNC policies as well as any law or ordinance designated by the locality. The class requires your ability to participate in what may be a physically grueling experience

PREPARATION:

In March, the instructors will hold a series of preparatory sessions designed to help you prepare for the Camino. Should you chose to go without these very important sessions, you may not be prepared for this long journey and may risk injury and your ability to complete it.

ASSIGNMENTS:

1. ***Historical Landscapes: Perceptions of the Path. (Week 1)***

SECTION #1 READINGS:

- Liber Sancti Jacobi/Codex Calixtinus Book II various sections
- William H. Swantos and Luigi Tomasi. *From Medieval Pilgrimage to Religious Tourism: The Social and Cultural Economic of Piety*. Westport, CT: Praeger Publishers, 2002 Chapter 1 and 9.

- Peace Pilgrim. *Peace Pilgrim*. Santa Fe, NEW Mexico: An Ocean Tree Book, 1988 Chapter 3 and 4

LANDSCAPE FEATURES:

Ibañeta Pass, Granary, El Espinal, Basque Architecture, Claveria de Roncesvalles, Romanesque Bridges, Burlada, La Ciudadela, Urtega's Ermitas, Puente La Reina.

SKETCHBOOK PROJECT:

The Art of Keeping a Travel Sketchbook - How do artists create "travel art" through journal pages and illustrate the experiences behind them? How does one document a moving journey? How does one overcome creative blocks and generate new ideas inspired by place and people? In this assignment we will discover the art and techniques of sketchbook and journal entries and the tools that provide students with insights into helping them find artistic inspirations from a journey. The most invaluable tool for the artist is the sketchbook. It is a journal, as well as a textbook. It can often become a traveler's best friend if used properly and to its potential. Sketchbooks have been used throughout the history of art and is still a recommended tool for students and professionals alike. In studying the different experiences of the Camino, we will explore the infinite possibilities of the paper and pencil, and capture the passing moments and experiences through the use of a journal.

2. *Landscapes of Movement: Nature Along the Way. (Week 2).*

SECTION #2 READINGS:

- Shepard, Paul. *Where We Belong: Beyond Abstraction in Perceiving Nature*. Univ of GA, 2009. selected readings
- Garrard, Greg. *Ecocriticism: The New Critical Idiom*. "Pastoral" and "Wilderness". Routledge, 2011.
- Muir, John. *Wilderness Essays*. Peregrine 1989.
- Sneads, James, . Clark Erickson and J. Andrew Darling. *Landscapes of Movement: Trails, Paths, and Roads in Anthropological Perspective*. UPenn, 2009. "Making Human Space: The Archeology of Trails, Paths and Roads."

LANDSCAPE FEATURES:

Monjardin, Montes de Cantabria, Sunflowers / Grapes / Asparagus fields, Torres del Río, Logroño Bridge, Salt Slopes, Castle Ruins, Archaeological Museum in Burgos, Cartuja de Miraflores.

SKETCHBOOK PROJECT:

The Picturesque Landscape of the Camino - In this assignment, the student will become familiar with specific characteristics of nineteenth-century landscape art. We will begin by defining the characteristics of nineteenth-century painting and discuss the definitions and stylistic characteristics of the "picturesque". For each day of this week's topics, students will create a color drawing from direct observation, utilizing stylistic devices of landscape artists, while incorporating some of the previous week's methods in travel journaling. After a brief demonstration on the techniques for dramatic landscape composition, emphasizing on the rough, unrefined, and irregular aspects of nature and the pastoral, student will learn to exploit effects of color and light for expressive results. A sizable form or forms placed in the extreme foreground to help establish the viewer's point of view, romantic lighting -- warm light and strong shadows -- the oblique light of early morning or late afternoon, "natural" or

informal-looking compositions that appear unplanned, diagonal recession through space, as well as elegant positive/negative relationships will be the different topics covered in this sections sketchbook assignments.

3. Sauntering, Walking and Meandering: A Walking Memory (Week 3).

SECTION #3 READINGS

- Bookhard, Melissa and Jill Dawsey, *Walking in the City*. New York, NY: Apex Art, 2003.

RESEARCH: Dora Garcia, Gustavo Artigas, Jonny Farrow, Vito Acconci, Lygia Clark, William Wegman.

LANDSCAPE FEATURES:

Hontanas Springs, San Antón Ruins, Wildflowers of Carrión, Castro Muza Ruins, Villarente Bridge, Castro Bridge, Roman Wall of León, Panteón de los Reyes Fresco Paintings, Condes de Luna Palace.

SKETCHBOOK PROJECT:

The Travel Journal: From Object to Memory - The artist Paul Elliman has been collecting small found objects that resemble glyphs. Whether found on the side of the road, at someone's house or at the hardware store, the objects are drawn silhouetted at actual size and placed in his art. He calls these monochromatic collection of drawings, *Bits*. The formal language used can be traced to photograms, a one-to-one photographic black and white copy of an object. The assignment this week asks you to collect objects along your route on the camino. Each of these objects represents your daily journey. You will have to consider the object's weight, as carrying them shouldn't add too much weight to your pack. At the end of every stage this week, you will draw the object collected in your sketchbook, followed by information about where you collected it from and a written entry about the conditions on which you found. The drawing of your object should be in the middle of your sketchbook page, followed by the city and province in which you found it, as well as any other info. Title your drawn entry and date it. At the end of the week you will have 5 different entries with drawings cataloguing your daily experiences of personal tourism, collection and archiving of objects and experiences in Spain along the Camino.

4. The Subversive Vision: Portraits in Motion (Week 4).

SECTION #4 READINGS

- Debord, Guy. *Theory of Derive*, 1958
- Borges, Jorge Luis. *The Aleph and Other Stories*. New York: Bantam Books, 1994 (pp3-26)

LANDSCAPE FEATURES:

The Paso Honroso, Hospital de Órbigo Gothic Bridge, Roman Ruins: Ergástula; Plaza; Baths, Roman Sewers, Aragon Walls, Irago Mountains, Cruz de Fierro's Pile of Stones, Vineyards, Water Road, Galicia River Valley.

SKETCHBOOK PROJECT:

Portraits in Motion: Throughout the pilgrimage to Santiago, you will meet people from all walks of life, cultures and faiths walking alongside you. They are here, more than likely, to walk the camino in pursuit of something intangible. Often you will find yourself having a conversation with the same person multiple times about your journey. Rather than taking a picture, this week we will seek to draw non traditional portraits of those pilgrims around us. This assignment could be accomplished during your walk, or after the day's stage. You may ask your pilgrim friend kindly for permission to draw their portrait and interview them, or you may sit in a room and gesturally sketch the actions at the Albergue. Your task is to be an observant of the pilgrims around you and to communicate with them about their pilgrimage. You do not have to ask them why they are walking the Camino, in fact- walking the Camino is a very personal pursuit and you should avoid intruding into others quests. Instead, open up your sketchbook every day and capture one pilgrim that you have encountered in your journey..

5. Constructed Landscapes: Mental Maps . (Week 5).

SECTION #5 READINGS

- Wojnarowicz, David. *Close to Knives*, New York: Vintage Books, 1991 (p3-23)
- Lippard, Lucy. 1999. *On the Beaten Track: Tourism, Art and Place*
- Tiwari, Reena. *Space Body Ritual: Performativity in the City*. Lexington Books: Maryland, 2010

LANDSCAPE FEATURES:

Birds of Galicia, Pazo de la Marquesa de Bóveda, Enormous Oak Trees at Gonzar, Castromaior Ruins, Lázaro River, Ribadiso Bridge, Giant Eucalyptus Trees of Rúa.

SKETCHBOOK PROJECT: *List as Form.* Sketchbooks are also utilized for the purpose of ideation. Some artist even go as far as using lists themselves as a form of art, sometimes in forms such as manifestos or mental maps. This week will be dedicated to writing a list of landscape descriptions based on your walking experiences. For every day that you walk, include a list describing different elements of the landscapes of Galicia. Once you have concluded your daily lists, choose one of them and transform it into a map, based on the order in which you wrote them. The map does not have to be spatially accurate, rather responding to the hierarchy of your list should dictate the path.

FINAL WEEK- From Nature to City: The Painters of Modern Life (Week 6).

HISTORY AND LANDMARKS: The march into Santiago.

SKETCHBOOK PROJECT: (Combined) Gathering and organizing materials in preparation for the archive and final printed publication.

ART MATERIALS:

Shinola Detroit Large Notebook (hard cover, blank pages/not ruled, any color)
Hardtmuth Woodless Color Pencils (Pack of 12)
General's Graphite Art Pencil Kit (4 pencils and an eraser): #525BP

Pencil Sharpener (any small one)
Kindle/Mini iPad (for course readings)

DAILY CLASS OUTLINE:

PRE CAMINO MEETING: MARCH. We will go over what to do/get in preparation for the walk.

Homework: Watch Smith, Lydia, dir. *Walking the Camino: Six Ways to Santiago*.

Lecture: What is a pilgrimage? Where are we going? How are we going to get there?

Workshop: How to train and what/how to pack for the Camino? We will discuss equipment needs and where to secure them for your journey. We will discuss the daily outline of the trip and answer questions about preparations for travel.

PRE FLIGHT CHECK IN: APRIL. We will weigh your packs and do a final review of the trip plans.

Bring your pack to class, packed with everything you plan to bring

Watch: (Planet Documentary) *The Way of Saint James: The Temple of the Stars*.

<https://www.youtube.com/watch?v=blK3IF51B0M>

MAY 15 Arrival to Madrid / Prado Museum Welcome Trip

MAY 16 RENFE Train to Pamplona / ALSA Bus to St. Jean Pied de Port, Check-in to Albergue/Welcome to the Camino Dinner

May 17 Stage 01: St. Jean Pied de Port → Roncesvalles (24.7KM)

Morning: Outline of Monuments and Observations: Ibañeta Pass, Chapel of Elizarra Ruins, Real Colegiata, Tomb of Sancho VII, Gothic Reliquaries of Roncesvalles Capilla de Santiago, Granary

Evening: First Stage recap: Aches, pains, After the first day, identify various qualities of the participants on the Camino. Reflect on the first day

Archive: Reflect on First day

May 18 Stage 02: Roncesvalles → Zubiri (22.3KM)

Morning: Outline of Monuments and Observations

Cruz de Peregrinos, El Espinal, Basque Architecture, Claveria de Roncesvalles

Evening: Stage recap: Aches, pains? Projects #1 check-in

Archive: Workday

May 19 Stage 03: Zubiri → Pamplona (21.1KM)

Morning: Outline of Monuments and Observations

Cloister in Pamplona Cathedral + murals, Ayuntamiento in Pamplona, Museo de Navarra, La Ciudadela

Evening: Stage recap

Archive: Workday

May 20 Rest Day #1 Pamplona / LECTURE AT PAMPLONA CITADEL POLVORIN (ART SPACE)

Morning: Lecture and Discussion of Weekly Readings:

Why did people decide to undertake pilgrimages in the ancient world? What sort of economic, political, religious or other factors went into their decision to travel?

TOPICS: Wandering Saints, Visionaries, Holy Merchants, St Teresa of Avila, Amma the Hugging Saint, Arthur Blessitt, the Old Leatherman, and others.—Endless pilgrim of the camino.

Break for Lunch

Archive: Workday

May 21 Stage 04: Pamplona → Puente La Reina (23.8KM) Walk or Ride

Morning: Outline of Monuments and Observations: Urtega's Ermitas, Puente La Reina, Inglesia de Santiago--Retablo

Evening: Stage recap

Archive: Rituals: There are many rituals of the Camino Identify 3 and participate in them. Reflect upon them in your Audio Archive

May 22 Stage 05: Puente La Reina → Estella (21.8KM)

Morning: Outline of Monuments and Observations: La Virgen del Puy, Estella Convent.

Evening: Stage recap

Archive: Workday

May 23 Stage 06: Estella → Los Arcos (21.6KM)

Morning: Outline of Monuments and Observations: Monjardin, Montes de Cantabria, Monastery of Irache, Villamayor de Monjardin--The Cisteriane Simplicity. Imposing exterior, Byzantine-style lantern tower, West entrance (floral capitals), Villamayor de Monjardin--San Andres--Romanesque entrance.

Evening: Stage recap. Everything that one finds charming in the Romanesque, the Cistercian church found distracting.

Archive: Workday

May 24 Stage 07: Los Arcos → Logroño (27.6KM)

Morning: Outline of Monuments and Observations / **LECTURE AT LOS ARCOS CHURCH OF SANTA MARIA COURTYARD:** Cogoticos de la Raicilla, Sunflowers / Grapes / Asparagus fields, Cogoticos de la Raicilla, Arco de Felipe, Torres del Río, El Poyo, Santa Maria de la Asunción, Walls and Puerta del Camino,

Evening: Stage recap:

Archive: Workday

May 25 Stage 08: Logroño → Nájera (29.6KM)

Morning: Outline of Monuments and Observations

Iglesia de Santa Maria la Redonda, Logroño Bridge, Inquisition House, La Mercedes Convent, Iregua River Pantoon, Salt Slopes, Najera Cemetery, Poyo de Roldán,

Evening: Stage recap: Aches, pains, Pilgrims.

Archive: Workday

May 26 Stage 09: Nájera → Santo Domingo de la Calzada (20.9KM)

Morning: Outline of Monuments and Observations: Santa Maria la Real Monastery.

Evening: Stage recap

Archive: Moments on the camino are individual, choose one and do it every day for the duration of the Camino.

May 27 Stage 10: Santo Domingo de la Calzada → Belorado (22.9KM)

Morning: Outline of Monuments and Observations: Gallinero, Santo Domingo's Tomb, Damian Forment's Retablo, St. John the Baptist Church.

Evening: Stage recap: The Miracle legend

Archive: Workday

May 28 Stage 11: Belorado → Agés (27.7KM)

Morning: Outline of Monuments and Observations: Redecilla del Camino, Belorado Jewish Quarter.

Evening: Stage recap: Montes de Oca

Archive: Workday

May 29 Stage 12: Agés → Burgos (22.3KM)

Morning: Outline of Monuments and Observations: Espinosa del Camino, Castle Ruins, Archaeological Museum in Burgos, Cartuja de Miraflores, Burgos Cathedral.

Evening: Stage recap:

Archive: Workday

May 30 Rest Day: LECTURE AT BURGOS CATHEDRAL SANTA MARIA CAPILLA DE LA NATIVIDAD

Morning: Lecture and Discussion of Weekly Readings: What is the “space” of the Camino? What is the theatre stage of the Pilgrim?” What does the Codex do in guiding the Pilgrim?

Topics: Cantabrian Myths, Miracles and Legends.

Break for Lunch

Archive: Project #2 Due and Uploaded

May 31 Stage 13: Burgos → Hontanas (31.4KM)

Morning: Outline of Monuments and Observations: Tardajos Stone Cross Junction, Rabé de las Calzadas.

Evening: Stage recap: Introduction of Project#3

Archive: Rituals: There are many rituals of the Camino Identify 3 and participate in them. Reflect upon them in your Audio Archive.

June 1 Stage 14: Hontanas → Boadillas (28.5KM)

Morning: Outline of Monuments and Observations: Hontanas Springs, San Antón Ruins

Evening: Stage recap:

Archive: Workday

June 2 Stage 15: Boadillas → Carrion de los Condes (24.5KM)

Morning: Outline of Monuments and Observations: Boadilla del Camino, Iglesia de San Martín, Tomb of the Grand Master of the Templars, Monastery of San Zoilo.

Evening: Stage recap:

Archive: Workday

June 3 Stage 16: Carrion de los Condes → Terradillos de los Templarios (26.6KM)

Morning: Outline of Monuments and Observations: Castro Muza Ruins, Templar Villages.

Evening: Stage recap:

Archive: Mid Project critique

June 4 Stage 17: Terradillos de los Templarios → Calzadilla (26.4KM)

Morning: Outline of Monuments and Observations: Sanctuario de la Peregrina

Evening: Stage recap:

Archive: Workday

June 5 Stage 18: Calzadilla → Mansilla de las Mulas (23.8KM)

Morning: Outline of Monuments and Observations: Benedictine Nun Convent, San Miguel de la Escalada, Villarente Bridge.

Evening: Stage recap:

Archive: Workday

June 6 Stage 19: Mansilla de las Mulas → León (17.9KM)

Morning: Outline of Monuments and Observations: Castro Bridge, León Cathedral, Basicila San Isidoro, Roman Wall of León, Panteón de los Reyes Fresco Paintings, Condes de Luna Palace.

Evening: Stage recap

Archive: Workday

June 7 Rest Day

LECTURE AT LEON PARADOR SAN MARCOS SALA CAPITULAR

Morning: Lecture and Discussion of Weekly Readings: What sort of world were people travelling through and how did that impact where and how they went?

TOPICS: Dora Garcia, Gustavo Artigas, Jonny Farrow, Vito Acconci, Lygia Clark, William Wegman and others

Archive: Project #3 Due and uploaded.

June 8 Stage 20: León → Villar de Mazarife (21.5KM)

Morning: Outline of Monuments and Observations

La Virgen del Camino, The Paso Honroso

Evening: Stage recap: Introduction of Project #4

Archive: Workday

June 9 Stage 21: Villar de Mazarife → Astorga (31.5KM)

Morning: Outline of Monuments and Observations: Hospital de Órbigo Gothic Bridge, Astorga Cathedral and Museum, Roman Ruins: Ergástula; Plaza; Baths, Roman Sewers, Aragon Walls.

Evening: Stage recap

Archive: Workday

June 10 Stage 22: Astorga → Rabanal del Camino (20.5KM)

Morning: Outline of Monuments and Observations: El Ganso Hospital, Irago Mountains.

Evening: Stage recap.

Archive: Workday

June 11 Stage 23: Rabanal del Camino → Ponferrada (31.8KM)

Morning: Outline of Monuments and Observations

Compludo's Medieval Iron Forge, Cruz de Fierro's Pile of Stones, Campo's Ancient Fountain, Cornatel Medieval Castle, Clock Tower, 16th Century Jail, Roman Gold Mine Remains,

Evening: Stage recap:

Archive: Workday

June 12 Stage 24: Ponferrada → Villafranca (24.2KM)

Morning: Outline of Monuments and Observations: Camponaraya Vineyards, San Miguel Church, Water Road, Marqueses de Villafranca, Galicia River Valley.

Lecture and Discussion of Weekly Readings: What is the emotional toll of the Camino? How do the artists we have studied capitalize on your idea of piety, your image of "Religion" for their gain?

TOPICS: William Pope L. Richard Long, Peace Pilgrim, Papo Colo, The Love Commuter Project and others

Evening: Stage recap

Archive: Project #4 Due and uploaded.

June 13 Stage 25: Villafranca → La Faba (25.3KM)

Morning: Outline of Monuments and Observations / **LECTURE AT IGLESIA DE SANTIAGO PUERTA DEL PERDON**

Traditional Hórreos of Galicia, Palloza Museum

Evening: Stage recap:

Archive: Project #5 Introduced

June 14 Stage 26: La Faba → Triacastela (25.7KM)

Morning: Outline of Monuments and Observations: 15th century Chalice of San Xil, Stone Houses of san Cristobal do Real.

Evening: Stage recap

Archive: Workday

June 15 Stage 27: Triacastela → Sarria (24.6KM)

Morning: Outline of Monuments and Observations: Samos Monastery, Birds of Galicia, Sarria Castle, Convento de la Magdalena.

Evening: Stage recap

Archive: Workday

June 16 Rest Day

Morning: Lecture and Discussion of Weekly Readings: This stage marks the introduction of the "ReliTourist." Having walked and observed the Camino and its landscape, what do you think about the impact of including this clause? What is the social impact of this influx? What does this do to the identity of the Pilgrim? How do the artists study parallel your experience?

TOPICS: Cuban Balseros, Dominican yoleros, Critical Mass, Run for the Wall, Aids Walk New York, Gay Pride Parade, La Parada Puertoriquena, Macy's Thanksgiving Day Parade, St. Patrick's parade and others.

June 17 Stage 28: Sarria → Portomarin (21.8KM)

Morning: Outline of Monuments and Observations: Casa del Conde in Portomarin, Pazo de la Marquesa de Bóveda.

Evening: Stage recap. Instead of Readings, go back through the definitions of Pilgrimage that we suggested and formalized at the beginning of the term and reflect on the term.

Archive: Workday

June 18 Stage 29: Portomarin → Palas de Rei (24.3KM)

Morning: Outline of Monuments and Observations: Enormous Oak Trees at Gonzar, Castromaior Ruins, Iglesia de San Tirso.

Evening: Stage recap

Archive: Workday

June 19 Stage 30: Palas de Rei → Ribadiso(26.1KM)

Morning: Outline of Monuments and Observations: Pontecampaña Bridge, Disicabo Medieval Bridge, Porto de Bois.

Evening: Stage recap

Archive: Workday

June 20 Stage 31: Ribadiso → O Pedrouzo (23.8KM)

Morning: Outline of Monuments and Observations: Ribadiso Bridge, Giant Eucalyptus Trees of Rúa.

Evening: Stage recap: What does Buen Camino signify now that you are near the end of your journey?

Archive: Project #5 Due and uploaded.

June 21 Stage 31: Ribadiso → O Pedrouzo (23.8KM)

Morning: Outline of Monuments and Observations: Monte de Gozo Village

Evening: Stage recap. Preparing for march into Santiago

Archive: Project #5 uploaded. Last week preparatyion for publication. Final conversation.

FINAL DAY- Parades/Parading: The March into Santiago de Compostela

Part 2 Hugging the Saint: Improvising Ritual on the Pilgrimage to Santiago de Compostela.
Kathleen Ashley Chapter 1

June 22 Stage 32: O Pedrouzo → Santiago de Compostela (20KM)

Morning: Outline of Monuments and Observations / **FINAL DISCUSSION AT PLAZA OBRADOIRO**

: Santiago de Compostela Cathedral, Multiple Monasteries, Crypt and Tomb of St. James, Botafumeiro Pilgrims Ceremony.

TOPICS: Pilgrimage as Tourism: Tourism and Travel

Accept List

The following individuals have accepted the invitation for the Spring 2017 fair:

- Liz Adams - representing API
- Jerry Alvarez - representing Universidad Autonoma de Guadalajara
- Luika Bankson - representing University of Sydney
- Liz Bruno - representing ROML/Spanish for the Professions business track in Sevilla
- Amy Burrows - representing SIT
- Tara Cantwell - representing DIS
- Lora Catalano - representing The School for Field Studies
- Melissa Chapman - representing King's College London
- Alanna Dick - representing Education New Zealand
- Gina Difino - representing UNC Burch/Honors Programs
- Sarah Dixon - representing CET
- OTS Enrollment Management - representing Organization for Tropical Studies
- Valerie Falconieri - representing SEA Semester
- Michelle Gravatt - representing ROMS/Spanish for the Professions health track in Cosat Rica
- Emily Greenblatt - representing Hebrew Jerusalem Israel
- Dorothea Heitsch - representing UNC in Montpellier and France Programs
- Katrena Henderson - representing NC Semester in Paris
- Anna Hurd - representing IES
- Amelia Kiechle - representing UNCIE
- David Line - representing University of Bristol
- Ari Massefski - representing Arava Institute
- Andi Meiseles - representing Ben-Gurion Univ. of the Negev, Israel
- Leilani Olson - representing BU Global Programs
- Philip Page - representing Center for Galapagos Studies
- Chris Payne - representing King's College London
- Michael Penny - representing UNC MEJO
- Caela Provost - representing University College Cork
- Matt Redinbo - representing Biochemistry, Grenoble
- Steve Seaworth - representing IFSA-BU
- Gidi Shemer - representing UNC Biology in Costa Rica
- Kevin Slep - representing UNC Science in Dublin
- Domenic Tiani - representing UNC Science in Scandinavia
- Katrien Verbruggen - representing University of East Anglia
- Jennifer Youngstrom - representing Korea University Summer
- Eny di Iorio's - representing Lorenzo de' Medici Institute

Mario Marzan

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www.mariomarzan.com

Education

- | | | |
|------|--|-------------------|
| 2005 | <i>Carnegie Mellon University</i>
M.F.A. Studio Art | Pittsburgh, PA |
| 2002 | <i>Bowling Green State University</i>
B.F.A. Studio Art | Bowling Green, OH |

Solo / Two Person Exhibitions

- | | |
|------|---|
| 2016 | (Upcoming Solo) <i>Walking Forms</i> , Rutledge Gallery, Winthrop University, Rock Hill, SC |
| 2016 | <i>Environmental Identities</i> , Sumter Gallery of Art, Sumter, SC |
| 2013 | <i>Flood</i> , Acorn Gallery, Clemson University, Clemson, SC |
| | <i>Alternating Currents</i> , Baum Gallery/ Museum, University of Central Arkansas, Conway, AR |
| 2011 | <i>Sink or Swallet</i> , Lowercase Gallery, Middle Tennessee State University, Murfreesboro, TN |
| 2010 | <i>Layers</i> (with Eugene Korsunskiy), Rebus Works, Raleigh, NC |
| 2009 | <i>Daily Image Project</i> , Rebus Works, Raleigh, NC |
| | <i>Cycles of Deconstruction w/ Stephen Floyd</i> , Flanders 311, Raleigh, NC |
| 2008 | <i>Dive and Reappear</i> , Flanders Art Gallery, Raleigh, NC |
| | <i>Forcefields and Weather Patterns</i> , Seaman Gallery, Durham Arts Council, Durham, NC |
| 2007 | <i>Transient Structures</i> , Rebus Works, Raleigh, NC |
| 2006 | <i>New Drawings</i> , Sizl Gallery, Carrboro, NC |
| | <i>Hurricane Lillies</i> , Fort Grunt Aquarium, Durham, NC |
| | <i>Views from the First House</i> , June and John Alcott Gallery, UNC – Chapel Hill, NC |
| 2005 | <i>M.F.A. Thesis Exhibition: Too Far Gone</i> , Regina Gouger Miller Gallery, Carnegie Mellon Univ. |
| 2002 | <i>What Do You Do When The Engine Stops?</i> – Wankelman Gallery, Bowling Green, OH |

Group Exhibitions

- | | |
|------|---|
| 2014 | <i>The Intuitionists</i> , The Drawing Center, New York, NY |
| | <i>State of Emergency</i> , Van Avery/Smith Gallery, Davidson College, NC |
| 2013 | <i>TINY: Attention, Exploded</i> , Carrack Modern Art, Durham, NC |
| 2012 | <i>Lightning Strikes Twice</i> , Circuit 12 Contemporary, Dallas, TX |
| | <i>ReRoot</i> , Clifton Cultural Arts Center, Cincinnati, OH |
| | <i>Below the Belt</i> , Mass Visual Art, Gainesville, FL |
| | <i>Fear and Phobias</i> , Torpedo Factory, Alexandria, VA |
| 2011 | <i>It's Raining, It's Pouring</i> , Rogue College, Grants Pass, OR |
| | <i>Relocations</i> , Green Hill Center for Art, Greensboro, NC |
| | <i>Local Histories: The Ground We Walk On</i> , (Chapel Hill Museum), Chapel Hill, NC |
| | <i>Constructed Landscapes</i> , NURTUREart, Brooklyn, NY |
| 2010 | <i>ARTiculating Caribbean Imaginaries</i> , Franklin Humanities Institute, Duke Univ., Durham, NC |
| | <i>100@100</i> , Bowling Green State University, Bowling Green, OH |
| | <i>Mapping Memories</i> , Artspace, Raleigh, NC |
| | <i>Necessary Fictions</i> , Room 100 Gallery, GoldenBelt Arts, Durham, NC |
| | <i>Surreal Salon</i> , Baton Rouge Center for Contemporary Art, Baton Rouge, LA |
| 2009 | <i>CoCA Annual</i> , Seattle Center on Contemporary Art, Seattle, WA |
| | <i>Wootini Holiday Show</i> , Wootini Gallery, Carrboro, NC |
| | <i>GLOCAL</i> , Galeria Rhoma, Cidra, Puerto Rico |
| | <i>Rise and Fall</i> , Public Assembly, Brooklyn, NY |
| 2008 | <i>Safety Architecture</i> , Martin Art Gallery, Muhlenberg College, Allentown, PA |
| | <i>Make, Shift, Home</i> , Space Gallery, Pittsburgh, PA |
| 2007 | <i>Clouds and Smoke</i> , Infinite Folio Collaboration, Fort Grunt Aquarium, Durham, NC |
| | <i>Red Dot Art Fair</i> , Brenda Taylor Gallery, New York, NY |
| | <i>Glimpse</i> , Studio Art Centers International, Florence, Italy. |

2006	<i>Practicing Contemporaries</i> , Ackland Art Museum, Chapel Hill, NC <i>Art on Paper Biennial</i> , Weatherspoon Art Museum, Greensboro, NC <i>Pinch Hitters</i> , Space Gallery, Pittsburgh, PA <i>Untitled</i> , Brenda Taylor Gallery, New York, NY
2005	<i>Ripple: Respond, Relieve, Rebuild</i> , Scottsdale Center for the Arts, Scottsdale, AZ <i>Untitled</i> , Linda Durnell Gallery, Los Gatos, CA <i>Domestic Politics</i> , Space Gallery, Pittsburgh, PA <i>New American Paintings</i> , "M.F.A. Annual 2004", Curated by James Rondeau,
2004	<i>8 Hour Drawings VII</i> - Bowman Gallery, Meadville, PA / Curator: Robert Racza <i>Sub-Urban</i> , Urban Bridgespotters Gallery, Pittsburgh, PA <i>First 100: Benefit</i> – Fe Gallery, Pittsburgh, PA <i>FLUX.12</i> – 526 Penn Avenue, Pittsburgh, PA <i>Three Rivers Annual Exhibition</i> , Three Rivers Gallery, Pittsburgh, PA <i>Maydaze</i> – Future Tenant Gallery, Pittsburgh, PA <i>AMP</i> – The Andy Warhol Museum, Pittsburgh, PA / Curator: Thomas Sokolowski <i>Encoded</i> – Fe Gallery, Pittsburgh, PA
2003	<i>Complete Freshness</i> – Future Tenant Gallery, Pittsburgh, PA <i>Information Man</i> – Future Tenant Gallery, Pittsburgh, PA
2002	<i>Appalachian Tractor Pull</i> – 801 Gallery, Pittsburgh, PA / UVA Exchange Exhibition <i>Take Back Toledo</i> – Space 237, Toledo, OH <i>BGSU Film Festival</i> - Gish Film Theatre, Bowling Green, OH <i>What do you do when the engine stops?</i> , Willard Wankelman Galleries, BGSU, OH <i>Bravo BG: Seminar and Exhibition</i> – The Getty Museum, Los Angeles, CA
2001	<i>Sixty Square Inches: 13th Biennial National Prints Exhibition</i> – Purdue University Galleries, IN <i>Interventions: An Earthworks Project on the BGSU Campus</i> , Bowling Green, OH <i>The Tourist</i> – Fuji Studios, Florence, Italy

Teaching Appointments

2007- Present, Associate Professor of Art, University of North Carolina at Chapel Hill

Courses Taught:

Art 290: The Walking Seminar
Art 102: Basic Design / Color Theory
Art 104: Beginning Drawing & Composition
Art 202: Introduction to Painting I
Art 214: Life Drawing
Art 314: Advanced Life Drawing
Art 324: Intermediate Drawing
Art 302: Intermediate Painting
Art 300: Studio 15
Art 307: Mixed Media
Art 402: Advanced Painting
Art 700: Graduate Seminar
Graduate Advising, Undergraduate Honors Student Advising, Independent Studies

2008- 2010	Mentor/Advisor, low-residency MFA Program, San Francisco Art Institute, San Francisco, CA Mentor/Advisor, low-residency MFA Program, Univ. of the Arts, Philadelphia, PA.
2005-07	Postdoctoral Fellow / Lecturer, University of North Carolina at Chapel Hill
2002-05	Graduate Student Assistant, Carnegie Mellon University <i>Painting, Drawing, Concept Studio, Sculpture, Printmaking</i>

Awards, Grants and Residencies

2016	Internal Funding: UNC Departmental Research Support Fund / \$1500
2013	Associate Professor Grant, William S. Credle Fund for Junior Faculty Development / \$6000
2012	Spring 2012 University Research Council Grant / UNC / \$1,800

- 2011 NFA - NALAC Fund for the Arts, Artist Grant / \$5000
The Drawing Center, Slide Registry and Viewing Program, New York, NY
Spring 2011 University Research Council Grant / UNC / \$1,800
- 2010 Durham Arts Council Ella Emerging Artist Grant / \$1,500
Spring 2010 University Research Council Grant / UNC / \$1,000
- 2009 Junior Faculty Development Grant / UNC / \$7,500
- 2008 Grant from the Endowment for Scholarly Publications and Artistic Exhibitions / UNC / \$1,000
UNC Art Department Grant for El Status Studio Residency / \$1000
El Status Studio Residency, San Juan, P.R.
- 2007 Durham Arts Council Emerging Artist Grant / \$1,500
- 2006 Orange County Arts Commission Purchase Award, Hillsborough, NC.
- 2005 Carolina Postdoctoral Fellowship Program, UNC-Chapel Hill, NC
Graduate Council Conference Grant, Carnegie Mellon University
- 2004 C.C. Mellor Public Library Artist in Residence, Pittsburgh, PA
GuSH Project Grant, Carnegie Mellon University
The Drawing Center, Slide Registry and Viewing Program, New York, NY
- 2003 World Studio Foundation Scholarship Recipient – Michael Manley Award
Carnegie Mellon University School of Art Small Project Grant
- 2002 Graduate Assistantship Scholarship – 3 Years, Carnegie Mellon University
Graduate Full Tuition Scholarship – 3 Years, Carnegie Mellon University
- 2001 First Place Mixed Media / Prospectus Exhibition
Medici Circle Grant, Bowling Green State University
James W. Strong Studio Achievement Award

Bibliography / Publications / Press

- 2016 Sumter Item, Art Column “Exhibitions Intriguing, Creative, Challenging”, Feb. 23, 2016.
- 2013 Culture Str/ke, “The Judge” (Story by Daisy Hernandez), Sept. 24, 2013.
- 2012 Gainesville Scene, “Artists Interpret Below the Belt” Mar 1, 2012
Gainesville Today, “Bringing Art to the Masses” Mar 4, 2012
- 2011 Grants Pass Daily Courier, “Wiseman’s Gallery Water Themed...” Nov 14, 2011.
NC Artblog, “The Art of The Urban Jungle”, October 7th, 2011.
Rough Cuts / The Kalm Report, “Winter Break at MOMENTAart and The Constructed Landscape”, Video review by James Kalm (Brooklyn, NY), Jan. 11, 2011.
The L Magazine, “The Constructed Landscape”, Brooklyn, NY, Jan 12, 2011.
Village Dog Blog, March. 2011.
- 2010 ARTPAPERS, “Necessary Fictions” Review by Laurel Fredrickson, Nov/Dec Issue, 2010.
Map Mint Blog, “Let’s Get Lost Part II”. October 21, 2010.
Race, Space, Place Blog, “ARTiculating Caribbean Imaginaries”, October, 2010.
NC Artblog, “Wayfindings”, September 29, 2010.
Independent Weekly, “Misshapes: New Ways of Seeing in Layers”, Sept. 1st, 2010.
Independent Weekly, “Ways of Being Latino...”, June 30th, 2010
The Durham News, “ Bust a Myth at GoldenBelt Latino Art Show”, June 27th, 2010.
The Herald Sun, “Strangers in a Strange Land at GoldenBelt”, July 14th, 2010
Raleigh News & Observer, “Point of Pride”, May 23rd, 2010
- 2009 2009 CoCA Annual Catalog (Cover), “The Mystique of the Unfamiliar”, pp.5,
Published by Seattle Center on Contemporary Art, 2009.
Independent Weekly, “Destruction and Reconstruction in Three...” June, 10th 2009.
IndieNC Blog: The Hip Guide to NC “Inspired Readings” January 6th, 2009.
- 2008 Independent Weekly, “Containing Multitudes” September 17th, 2008.
CinMagazine, “Safety Architecture” November 8th, 2009.
The Duke Chronicle, “Multiple Artists Bring Disturbances...” March 30th 2008.
Raleigh News and Observer, “Art Picks” April 25th 2008.
Durham Herald Sun, “Art Guild Exhibit Anchors...” April 13th 2008.
Ethiopian Review, “Complex and Engulfing Works of Art” Fall, 2008.
- 2007 Independent Weekly, “After the Storm”, Nov. 28th, 2007.
Endeavors Magazine, “Three Carolina Artists Show Their Work”, Fall 2007.
Durham Herald Sun, “UNC faculty show spans subjects...” Jul, 8th 2007.
Raleigh News and Observer, “Surprises Unceasing” January 19th, 2007.
Winston-Salem Journal, “A Profusion of Pleasure...”, December 31st, 2006.

2006	Arts Ramble of the Triangle, "Orange County Round Up", October 2 nd , 2006. The News and Observer, "Give Your Eyes a Hike", October 13 th , 2006. Mezcla Magazine, "Mario Marzan", Spring 2006. Pegaso Academic Journal, "Mario Marzan: Interview", Volume no.1, Fall 2006.
2005	New American Paintings, "M.F.A. Annual 2004", Curated by James Rondeau, Curator of Contemporary Art at the Art Institute of Chicago The Pitt News, "CMU Art Exhibit Expectedly Unique", Thursday, March 31 st , 2005.
2005	The Pittsburgh Tribune-Review, "Really Out There", Thursday, March 31 st , 2005. The Pittsburgh Cultural Trust News, "A New Edge", February, pg. 7 Gateway Newspaper, "Gormleys Help Bring Art to Library Walls", February 23, 2005 The Pittsburgh Tribune-Review, "Domestic Politics Exhibition Addresses Personal, Societal Issues", Sunday, March 6 th , 2005.
2004	Pittsburgh City Paper, "Art Preview – Living for the City", October 28 th , 2004 The Edgewood, "There's No Place Like Home", December, 2004, pg.2 The Campus / Allegheny College News, "Art Show 'Draws' Large Crowd", Sept-9 th -15 th , 2004 Pittsburgh City Paper, "Art Feature", June 9 th – June 16 th , 2004 Pittsburgh City Paper, "Scattering Seeds, Feb 11 th – Feb 18 th , 2004
2003	CaribNews, New York, NY, September, 2003 Pittsburgh City Paper, "These Are Actual Miles", April 9 th – April 16 th , 2003
2002	Toledo City Paper, July 7 th – July 14 th , 2002

Conference and Public Lectures

2016	Artist Lecture, Sumter County Gallery, Sumter, SC
2014	Visiting Artist Lecture, Davidson College, NC
	"Visualizing the Caribbean", Lecture, , Duke University
2013	Visiting Artist Lecture, University of Central Arkansas, Conway, AR
2013	Visiting Artist Lecture, Clemson University, Clemson, SC
2013	Public Lecture, University of North Carolina at Chapel Hill, (Tenure Talk)
2011	Artist Lecture, "Sink", Green Hill Center for the Arts, NC
2011	Visiting Artist Lecture, "Views from the First House", Middle Tennessee State University, TN
2010	Gallery Talk, <i>ARTiculating Caribbean Imaginaries</i> , Franklin Humanities Institute, Duke Univ., Durham, NC
2009	Curator Talk, "Make Shift Home", Space Gallery, Pittsburgh, PA Artist Lecture, "Sinter Method: Landscapes and Memories", Carolina Latina/o Collab. UNC
2007	Artist Lecture, "Transient Structures", Rebus Works Gallery Talk, Raleigh, NC
2007	Artist Lecture, "Sinter Method: Landscapes and Memories", Sonya Hayes Stone Ctr. UNC
2006	Artist Lecture, "Views from the First House", UNC Visiting Artist Lecture Series, Chapel Hill, NC
2005	Artist Lecture, "The Sinter Method", C.C. Mellor Historic Library, Pittsburgh, PA Artist Lecture, "Working onThe Sinter Method", Regina Gouger Miller Gallery, CMU. Artist Lecture, "The Sinter Method", Domestic Politics, Space Gallery, Pittsburgh, PA
2004	Artist Lecture, "The Sinter Method", Allegheny College Galleries, Meadville, PA
2003	Guest Lecturer / Presentation – Caribbean Tourism Conference, St. Thomas, U.S.V.I.

Professional Service

2013-16	Scholars Latino Initiative Operational Board, FEDEX Global Center, UNC Chapel Hill Latina/o Studies Advisory Board, UNC Chapel Hill Latino Caucus, Faculty Affairs Committee Board Member, UNC Chapel Hill
2012	Blue Ribbon / Hidden Voices Mentorship Program for Minority Youth Artspace Membership Association Juror
2011	Scrapel Hill Selection Committee United Arts Council of Raleigh & Wake County Grant Selection Juror
2010	Hanes Visiting Artist Selection Committee, UNC Departmental Advisory Committee, UNC Graduate Program Committee, UNC Publicity / Outreach Committee, UNC Emerging Artist Grant Selection Juror, Durham Arts Council

	United Arts Council of Raleigh & Wake County Grant Selection Juror
	Advisory Committee Board for Latina/o studies minor program at UNC
	Mentor/Advisor, low-residency MFA Program, Univ. of the Arts, Philadelphia, PA.
	Creator/Administrator GLANCE, Art Department Newsletter, Publicity Committee
2009	Exhibition Selection Committee, Durham Arts Council
	Advisory Committee Board for Latina/o studies minor program at UNC
	Mentor/Advisor, low-residency MFA Program, Univ. of the Arts, Philadelphia, PA.
	Creator/Administrator GLANCE, Art Department Newsletter, Publicity Committee
	Undergraduate Honors Advisor, Art Department Honors Program at UNC
2008	Advisory Committee Board for Latina/o studies minor program at UNC
	Mentor/Advisor, low-residency MFA Program, San Francisco Art Institute, San Francisco, CA
	Mentor/Advisor, MFA low-residency MFA Program, Univ. of the Arts, Philadelphia, PA.
	Artist in Residence, El Status Studio, San Juan , PR.
	Exhibition Selection Committee, Durham Arts Council
	Undergraduate Honors Advisor, Art Department Honors Program at UNC
2007	Assistant Professor of Art, University of North Carolina at Chapel Hill
2006	Visiting Lecturer – Painting, University of North Carolina at Chapel Hill
2005	Committee Board Member, Fe Gallery, Pittsburgh, PA
2005-07	Postdoctoral Research Fellow, University of North Carolina at Chapel Hill
2003	Committee Board Member, Future Tenant, Gallery, Pittsburgh, PA

ARTS 390 Special Topic: Art, Rites and Rituals

Syllabus

Professor Roxana Perez-Mendez

PROGRAM DESCRIPTION

The Camino de Santiago is a museum of over 800 kilometers. A thousand years of pilgrimages have left a treasure of Romanesque, Gothic, Renaissance and Baroque art along the way to Compostela, making it one of the most significant pilgrimage routes in the world since the early medieval period. Having gained popularity today, thousands of individuals embark to walk this pilgrimage route, leaving behind the outside world, stepping onto the stage of the Camino to embody this cultural and religious ritual.

By hiking the Camino Santiago, we will take the time to reflect upon the act of the pilgrimage in its various forms and contexts. Here, the Camino will become our *studio* and the length of the Camino our *site*. Various assignments and readings will exercise our capacity to think and work creatively, while performing the ritual of this ancient art. This course will examine the seminal importance of the pilgrimage road to Santiago de Compostela and the relevance of this 1000-year-old tradition to Spain's, Europe's and one's own self-definition. We will examine historical texts, art, and architecture along with produce a series of projects that utilize the unique experience of the Camino as its material. Additionally, articles and other secondary readings, web pages, videos, will bring alive the spirit of the pilgrimage route.

In this class we will critically engage art in a combined lecture and an *expanded* studio environment. During our stages, we will be walking in groups of 4-5. These folks will be your Pilgrimage Study Group. Assignments are created to allow you maximum opportunity to engage with your surroundings. Projects are due each Friday, beginning June 7. With the last project on July 26th. Attendance is required for each Group Discussion and for Project Critiques on the days assigned. I will be available during class time (M-F) set up an appointment with me using our preferred method of contact.

IMPORTANT: This study abroad program will be challenging: this is a walking experience which requires the participant to be able to walk certain distances every day, it requires stamina and good physical health. However, while it is intended to be a walking experience, it is open to students who may need to use other means of transport to travel the route with other students. Active participation in the planned projects for each day requires viewing what's on the route and reacting to it in the daily work. These elements are an integral part of the program and will help determine grades for the course. Students need to understand that parts of the course and some of the albergues (hostels) may not be accessible according to established U.S. standards.

OBJECTIVES

To learn about the vast history and art of El Camino de Santiago

To learn about Pilgrims, Pilgrimages and El Camino de Santiago through the lens of Art and Contemporary Aesthetic theory.

To understand Rituals and Rites as they relate to the Camino.

To use the Camino environment/props/situations to engage a space and an audience.
To become familiar with the history of contemporary art as it relates to the projects of this course.
To understand the strategies and nuances of public speaking and performance
To create unique personally directed series of artworks
To review how to use mobile phones and associated apps to document work.
To create a final document that captures the experience of the Camino

EXPECTATIONS

Due to the nature of this class and that much of the research will require independent work, lack of input during the journal/sketchbook weekly review will count heavily against your grade. All students are expected to research their ideas in terms of metaphor, materials (if any) and space and write a statement explaining the reasons for the use of each element. You will have weekly one-on-one 30-minute appointments with me in the Albergue in which you are expected to bring sketches, forms, ideas and/or samples of the work.

- Students will complete some pre departure preparation and training in anticipation of the Journey
- While in Spain, we will meet as a class during our designated course time on the Camino to discuss readings and projects
- Discussion Leading: Each Pilgrimage Group will be required to prepare a presentation that summarizes, synthesizes and analyzes the weekly readings at least twice during the program. As part of this assignment, groups will submit a 1-3 page critical reflection on the texts for that week. Details for this assignment will be explained in class.
- Complete, present and upload for documentation assigned projects
- Complete Final Portfolio Project for publication.

LECTURE/LAB COMPONENT:

The course will be divided in 3 components--Morning Lecture, Evening Discussion and Archive. Class will meet for 3 hours per week as outlined for this class on the schedule. During our meeting, time will be devoted to lectures, demonstrations, reading discussions, strategizing sessions and critiques.

UNITS + READINGS + PROJECTS

WEEK 1: *Historical and Modern Pilgrims: Motivations.*

- Liber Sancti Jacobi/Codex Calixtinus Book II various sections

- Turner, Victor and Edith Turner. 1978. "Introduction: Pilgrimage as a Liminoid Phenomenon," *Image and Pilgrimage in Christian Culture*. New York: Columbia U Press, 1-39
- Pack, Sasha. *Revival of the Pilgrimage to Santiago de Compostela: The Politics of Religious, National, and European Patrimony, 1879–1988*. *The Journal of Modern History*, Vol. 82, No. 2, *The Persistence of Religion in Modern Europe* (June 2010), pp. 335-367

TOPICS: Why did people decide to undertake pilgrimages in the ancient world? What sort of economic, political, religious or other factors went into their decision to travel?

RESEARCH: Wandering Saints, Visionaries, Holy Merchants, St Teresa of Avila, Amma the Hugging Saint, Arthur Blessitt, the Old Leatherman and others.—Endless pilgrim of the camino.

HISTORY AND LANDMARKS:

Chapel of Elizarra Ruins, Real Colegiata, Tomb of Sancho VII, Gothic Reliquaries of Roncesvalles Capilla de Santiago, Cruz de Peregrinos, Claveria de Roncesvalles, Romanesque Bridges, Burlada, Cloister in Pamplona Cathedral + murals, Ayuntamiento in Pamplona, Museo de Navarra, La Virgen del Puy, Estella Convent.

STUDENT PRESENTATION: The Song of Roland

PROJECT: *Listen to Yourself*. Recording audio reflections is an immediate way to capture and document an experience that may be affected by different emotions related to the physical demands of a pilgrimage. With the audio recording app, record a personal recap of one day of this week's journey on your device/cell phone. Your documentation should be at least two minutes long and describe how you felt on this particular day, overcame specific challenges that the Camino presented, and include immediate reflections upon arrival to your destination. Create a second recording the morning after your entry and reflect on your shift of perspective as well as your personal goals for the day and for the remaining weeks of your journey. Each student will be responsible for producing one day's audio, which will be uploaded to the class blog/podcast for the final project.

WEEK 2: Movement: A Cultural Landscape.

- Chevallier, Raymond. 1976. Chapter 2, "The archaeology of Roman roads," and chapter 5, "The function of Roman roads," in *Roman Roads*. Berkeley and Los Angeles: University of California Press, 65-130, 202-209.
- Candy, Julie.. Selections from *The Archaeology of Pilgrimage on the Camino de Santiago de Compostela: A Landscape Perspective*. Oxford: Archaeopress, 2009. 86-102.
- Urry, John *Seeing and theming: In The tourist gaze*. London ; Thousand Oaks, Calif.: SAGE, 2002 124-14

TOPICS:

Myths and Legends of the Camino, Miracles.

HISTORY AND LANDMARKS:

Monastery of Irache, Villamayor de Monjardin, Cogoticos de la Raicilla, Cogoticos de la Raicilla, Arco de Felipe, El Poyo, Santa Maria de la Asunción, Walls and Puerta del Camino, Iglesia de Santa Maria la Redonda, Logroño Bridge, Inquisition House, La Mercedes Convent, Iregua River Pantoon, , Najera Cemetery, Poyo de Roldán, Santa Maria la Real Monastery, Gallinero, Santo Domingo's Tomb, Damian Forment's Retablo, St. John the Baptist Church, Redecilla del Camino, Belorado Jewish Quarter, Espinosa del Camino, Cartuja de Miraflores, Burgos Cathedral.

STUDENT PRESENTATION: The Burgos Cathedral

PROJECT: *The Quietest Place*. Experience a stage in solitude and silence. For one day in this week's assignments, travel at a visible distance from your group mates in a relative solitude. Try to find the quietest place along the route- this will require you to purposely keep a distance from the paces around you without losing their sight. With your audio recording app, record the sounds you encounter along your route. In contrast to the previous week's assignment on self reflection, allow the landscape to do all the speaking. Listen for natural sounds created by the wind, the rain, the trees, or other natural elements along the path. Try to find a quiet interval in between daily communication with other pilgrims or the usual hustle and bustle of the daily routines and attempt to capture the poetics of silence.

WEEK 3: Visual Art Practices incorporating Traveling: Context.

- Nicolas, Dumit Estevez, *For Art's Sake/Devotional Guide*. New York, NY. The Center for the Book Arts, 2006.
- *Push Me, Pull You: Imaginative and Emotional Interaction in Late Medieval and Renaissance Art* by Sarah Blick, Laura D. Gelfand.

TOPICS: What sort of world were people traveling through and how did that impact where and how they went?

RESEARCH: Dora Garcia, Gustavo Artigas, Jonny Farrow, Vito Acconci, Lygia Clark, William Wegman.

HISTORY AND LANDMARKS:

Tardajos Stone Cross Junction, Rabé de las Calzadas, Boadilla del Camino, Iglesia de San Martín, Tomb of the Grand Master of the Templars, Monastery of San Zoilo, Calzada de los Molinos, Templar Villages, Benedictine Nun Convent, San Miguel de la Escalada,, Castro Bridge, León Cathedral, Basicila San Isidoro, Condes de Luna Palace.

STUDENT PRESENTATION: The Templars

PROJECT: Pilgrims develop all aspects of their journey: props costumes and itinerary/revelatory experience. Besides the Camino shell, develop a costume or emblem that you will carry for the rest of the journey. This could symbolize something personal or something more universally symbolic, like a flag/ logo/ icon. In an audio entry, describe how this journey in 2017 is different from 2 historical pilgrimages we have discussed and describe what the prop chosen means to you and any relevant discussion or comments/conversations you have engaged in as a response to this chosen image. This will be part of your final project and must be completed during this third week. Remember the audio documentation aspect of this project as this will capture your performance at its truest form.

WEEK 4: Political and Spiritual Pursuits: Walking Subversively.

- *Carnavalesque as Protest Sensibility*, efflux, 8.28.12
- **Push Me, Pull You: Imaginative and Emotional Interaction in Late Medieval and Renaissance Art** by Sarah Blick, Laura D. Gelfand. *Still Walking: Spiritual Pilgrimage, Early Dutch Painting and the Dynamics of Faith*. Chapter 6. 199

TOPICS:

William Pope L. Richard Long, Peace Pilgrim, Papo Colo, The Love Commuter Project and others.

HISTORY AND LANDMARKS:

La Virgen del Camino, Astorga Cathedral and Museum; Plaza; Baths, El Ganso Hospital, Compludo's Medieval Iron Forge, Campo's Ancient Fountain, Cornatel Medieval Castle, Clock Tower, 16th Century Jail, Roman Gold Mine Remains, San Miguel Church, Marqueses de Villafranca.

STUDENT PRESENTATION: La Virgen del Camino

PROJECT: Carry on an action similar to that originally performed by the artist Vito Acconci in his 1969 (*Following Piece*). In essence, *Following Piece* was concerned with the language of our bodies, not so much in a private manner, but in a deeply public manner. By selecting a passer-by at random until they entered a private space, Acconci submitted his own movements to the movements of others, showing how our bodies are themselves always subject to external forces that we may or may not be able to control. For this assignment, recognize a pilgrim in the distance and tell us an audio story about their public actions. Keep your distance and do not follow them into a private location. On your audio app, record notes to yourself and describe your surroundings as well as the circumstances of your collaborator, a stranger.

WEEK 5 Walking for the Cause: Walking As a Form of Protest.

- Baudrillard, Jean. *America, Great Britain*: Bath Press, 1988 (13-26)
- **Push Me, Pull You: Imaginative and Emotional Interaction in Late Medieval and Renaissance Art** by Sarah Blick, Laura D. Gelfand. *Intellectual Projection, Limnal Penetration: Programmed Entry and the Tympanum-less Portals of Western France and Northern Spain*. Chapter 14. 423-466
- Urry, J. 2002 *The Tourist Gaze: Leisure and Travel in Contemporary Societies*. "The Tourist Gaze," 1-15;
- Kirschenblatt-Gimbett, B. 1998. **Destination Culture: Tourism, Museums, and Heritage**.

TOPICS:

Cuban Balseros, Dominican Yoleros, Critical Mass, Run for the Wall, Aids Walk New York, Gay Pride Parade, La Parada Puertoriquena, Macy's Thanksgiving Day Parade, St. Patrick's Day Parade and others.

HISTORY AND LANDMARKS:

Traditional Hórreos of Galicia, Palloza Museum, Hermita Ran Roque, 15th Century Chalice of San Xil, Stone Houses of San Cristobal do Real, Samos Monastery, Sarria Castle, Convento de la Magdalena, Casa

del Conde in Portomarín, Iglesia de San Tirso, Disicabo Medieval Bridge, Porto de Bois, Monte de Gozo Village.

STUDENT PRESENTATION: Samos Monestary

PROJECT: *Measuring Protest*. Choose an issue you care deeply about, and would want to try and do something about it. This issue should be something that is a general issue or concern in society somewhere in the world. Be sure you are picking a general issue from the sketchbook project, not simply one of your pet peeves! Some ideas of things you might be interested in depicting/standing up for or against: pollution/environmental concerns, abortion rights, pro-life, racism, big government, homelessness, AIDS, (Creationism vs Evolution for private schools) religious wars, the war in Iraq, poverty, verbal abuse, bullying, depression, teen suicide, discrimination, gay rights...What do you CARE about? Find a pilgrim that you have met along the route and plan an interview about these issues. Seek ideas and opinions about the said issue- has anyone that you met along the walk been affected by these issues or similar? How? Why? How did it affect them? This assignment has several parts, including the preparation of questions prior to the interview.

FINAL WEEK- Parades/Parading: The March into Santiago de Compostela.

Push Me, Pull You: Imaginative and Emotional Interaction in Late Medieval and Renaissance Art by Sarah Blick, Laura D. Gelfand. Part 2 Hugging the Saint: Improvising Ritual on the Pilgrimage to Santiago de Compostela. Kathleen Ashley Chapter 1

TOPICS: Rollerena, Maria Alos, Superior Concept Monsters, Lygia Pape, Silcano Lora, Francis Alys and others

HISTORY AND LANDMARKS: Santiago de Compostela Cathedral, Multiple Monasteries, Crypt and Tomb of St. James, Botafumeiro Pilgrims Ceremony.

PROJECT: (Combined) Gathering and organizing materials in preparation for the archive and final printed publication.

EVALUATION:

Evaluation to the work created in the course is determined by the commitment to quality and completion of all the topic sections and the required coursework for each. For each section will be given two grades: one for the course work and the other for participation/engagement. Below is the criteria that will be used to evaluate each assignment:

Assessment

- A. Creativity, uniqueness and concept
- B. Craftsmanship, attention to composition detail
- C. Evidence that the student challenged him/herself, took risks, and worked required amount on project
- D. Overall aesthetic strength

Rubric

50% - Audio/Performance Assignments

20% - Workshop/Research/Documentation
20% - Participation and Engagement
10% - Final Publication

ATTENDANCE POLICY AND DAILY PARTICIPATION:

No right or privilege exists that permits a student to be absent from any class meetings except for excused absences for authorized University activities (check the University website) or religious observances required by the student's faith. Attendance for this class is not only mandatory but it is crucial to your success. The program moves from site to site on a daily basis, so it is important to be prepared and ready to walk each morning. In the case that you need to miss a day's walk and take a bus ahead to the end of the next stage, accommodations must be arranged to travel forward and/or your backpack transport to the next accommodations.

The following is the attendance policy for the program:

1. Missing more than three classes could result in the reduction of the final grade (unless due to injury).
2. We will rendezvous as a group in the morning for class at the Albergues before beginning each stage, therefore late arrivals will not be tolerated. The accumulation of three tardies will generate a warning by the faculty member. A fourth tardy will result in an absence mark against your attendance record. If you have to be absent from a stage, it will be your responsibility to keep up with our course plan and readings, as well as make up for missed time.
3. Stages of the Camino are connected by alternative transportation (i.e. bus, taxi). Should you find yourself unable to physically complete the stage, you will arrange to secure transportation with a faculty member. You will be responsible for completing assignments and staying abreast of the course work. Since we are traveling in a group, physical ailments such as tendonitis, blisters can put your progress in jeopardy. It is to your benefit to take precautions and be proactive. In the event of an unforeseen medical emergency, please let your instructors know asap, who will make plans to consult with an academic or travel abroad advisor.
4. Missing more than seven classes results in automatic failure of the course and may require a withdrawal or an incomplete grade.

Regular daily attendance is your obligation, and a necessity for the success of the class. You are responsible for all the work, including assignments of all class meetings.

HEALTH AND SAFETY POLICY:

Students will travel through predetermined paths such as sidewalks, roads, open fields and forest paths as marked by the Camino. For your safety, please stay on the Camino trail throughout your walk- do not tread into private land and maintain the integrity of your group (i.e. always have each other in sight).

We will hike nearly every day, rain or shine with our days starting early (around 7 a.m.) to avoid the hottest part of the day. Most days, we will walk an average of 20 kilometers (12 miles) or 5-6 hours and eat our lunches as picnics along the way. After arriving at our evening destination, we will have time for exploration and rest before convening as a group to go over assignments and presentations. Please understand that you will need to utilize as much of your free time to recuperate from the previous day's travel, therefore exploring each town along the Camino or at the end of each stage should be limited. It

is essential that you rehydrate and rest, ensuring that everyone's experience maintains positive and healthy along the journey.

We will be spending a lot of time together during this period and will be walking in groups. The Camino de Santiago is one of the safest routes in all of Europe but we still ask for your vigilance and common sense practices throughout the journey. Law enforcement is always nearby and hospitals/clinics are located in nearly all of the major towns in the case of an emergency. Should injury be a concern, students will make arrangements with a faculty member to bypass a stage by taking a bus to the next town and/or having your packs transported. Your class camino guide will have all of the information needed to make this arrangement.

Some days will cover longer distances and difficulty will vary from stage to stage. If you feel any minor injury such as a blister or tendonitis coming on, take appropriate care as outlined in our preparation seminars and alert one of the faculty members at the end of the stage. In the event of a serious injury or illness all reasonable efforts will be made to find alternative ways for students to complete the program in the time allotted, including but not limited to: alternative assignments additional readings and any other appropriate work as determined by the faculty members.

During our daily field studies, you will be out of the classroom and on the Camino. The places where you will be working are all relatively safe, and I do not anticipate any particular risks or problems while you are doing fieldwork. Nonetheless, I ask the following: Be aware of your surroundings and move away from people, places, or situations that feel uncomfortable or unsafe. Be courteous to anyone who inquires about what you are doing and, if asked, explain the project and your activities. Please carry a copy of your passport with you at all times.

Remember, we are guests in this country and stewards of the institution. While on the path, all students must abide by UNC policies as well as any law or ordinance designated by the locality. The class requires your ability to participate in what may be a physically grueling experience.

PREPARATION:

In March, the instructors will hold a series of preparatory sessions designed to help you prepare for the Camino. Should you chose to go without these very important sessions, you may not be prepared for this long journey and may risk injury and your ability to complete it.

ART MATERIALS:

Sketchbook

Pencil

Cellphone with related apps

The materials for this course will vary and will be as needed for your project. Each project is designed so that you yourself can be the material.

DAILY CLASS OUTLINE:

PRE CAMINO MEETING: MARCH. We will go over what to do/get in preparation for the walk.

Homework: Watch Smith, Lydia, dir. *Walking the Camino: Six Ways to Santiago*.

Lecture: What is a pilgrimage? Where are we going? How are we going to get there?

Workshop: How to train and what/how to pack for the Camino? We will discuss equipment needs and where to secure them for your journey. We will discuss the daily outline of the trip and answer questions about preparations for travel.

PRE FLIGHT CHECK IN: APRIL. We will weigh your packs and do a final review of the trip plans.

Bring your pack to class, packed with everything you plan to bring

Watch: *(Planet Documentary) The Way of Saint James: The Temple of the Stars.*

<https://www.youtube.com/watch?v=blK3lF51B0M>

MAY 15 Arrival to Madrid / Prado Museum Welcome Trip

MAY 16 RENFE Train to Pamplona / ALSA Bus to St. Jean Pied de Port, Check-in to Albergue/Welcome to the Camino Dinner

May 17 Stage 01: St. Jean Pied de Port → Roncesvalles (24.7KM)

Morning: Outline of Monuments and Observations: Ibañeta Pass, Chapel of Elizarra Ruins, Real Colegiata, Tomb of Sancho VII, Gothic Reliquaries of Roncesvalles Capilla de Santiago, Granary

Evening: First Stage recap: Aches, pains, After the first day, identify various qualities of the participants on the Camino. Reflect on the first day

Archive: Reflect on First day

May 18 Stage 02: Roncesvalles → Zubiri (22.3KM)

Morning: Outline of Monuments and Observations

Cruz de Peregrinos, El Espinal, Basque Architecture, Claveria de Roncesvalles

Evening: Stage recap: Aches, pains? Projects #1 check-in

Archive: Workday

May 19 Stage 03: Zubiri → Pamplona (21.1KM)

Morning: Outline of Monuments and Observations

Cloister in Pamplona Cathedral + murals, Ayuntamiento in Pamplona, Museo de Navarra, La Ciudadela

Evening: Stage recap

Archive: Workday

May 20 Rest Day #1 Pamplona / **LECTURE AT PAMPLONA CITADEL POLVORIN (ART SPACE)**

Morning: Lecture and Discussion of Weekly Readings:

Why did people decide to undertake pilgrimages in the ancient world? What sort of economic, political, religious or other factors went into their decision to travel?

TOPICS: Wandering Saints, Visionaries, Holy Merchants, St Teresa of Avila, Amma the Hugging Saint, Arthur Blessitt, the Old Leatherman, and others.—Endless pilgrim of the camino.

Break for Lunch

Archive: Workday

May 21 Stage 04: Pamplona → Puente La Reina (23.8KM) Walk or Ride

Morning: Outline of Monuments and Observations: Urtega's Ermitas, Puente La Reina, Inglesia de Santiago--Retablo

Evening: Stage recap

Archive: Rituals: There are many rituals of the Camino Identify 3 and participate in them. Reflect upon them in your Audio Archive

May 22 Stage 05: Puente La Reina → Estella (21.8KM)

Morning: Outline of Monuments and Observations: La Virgen del Puy, Estella Convent.

Evening: Stage recap

Archive: Workday

May 23 Stage 06: Estella → Los Arcos (21.6KM)

Morning: Outline of Monuments and Observations: Monjardin, Montes de Cantabria, Monastery of Irache, Villamayor de Monjardin--The Cisteriane Simplicity. Imposing exterior, Byzantine-style lantern tower, West entrance (floral capitals), Villamayor de Monjardin--San Andres--Romanesque entrance.
Evening: Stage recap. Everything that one finds charming in the Romanesque, the Cistercian church found distracting.

Archive: Workday

May 24 Stage 07: Los Arcos → Logroño (27.6KM)

Morning: Outline of Monuments and Observations / **LECTURE AT LOS ARCOS CHURCH OF SANTA MARIA COURTYARD:** Cogoticos de la Raicilla, Sunflowers / Grapes / Asparagus fields, Cogoticos de la Raicilla, Arco de Felipe, Torres del Río, El Poyo, Santa Maria de la Asunción, Walls and Puerta del Camino,

Evening: Stage recap:

Archive: Workday

May 25 Stage 08: Logroño → Nájera (29.6KM)

Morning: Outline of Monuments and Observations

Iglesia de Santa Maria la Redonda, Logroño Bridge, Inquisition House, La Mercedes Convent, Iregua River Pantoon, Salt Slopes, Najera Cemetery, Poyo de Roldán,

Evening: Stage recap: Aches, pains, Pilgrims.

Archive: Workday

May 26 Stage 09: Nájera → Santo Domingo de la Calzada (20.9KM)

Morning: Outline of Monuments and Observations: Santa Maria la Real Monastery.

Evening: Stage recap

Archive: Moments on the camino are individual, choose one and do it every day for the duration of the Camino.

May 27 Stage 10: Santo Domingo de la Calzada → Belorado (22.9KM)

Morning: Outline of Monuments and Observations: Gallinero, Santo Domingo's Tomb, Damian Forment's Retablo, St. John the Baptist Church.

Evening: Stage recap: The Miracle legend

Archive: Workday

May 28 Stage 11: Belorado → Agés (27.7KM)

Morning: Outline of Monuments and Observations: Redecilla del Camino, Belorado Jewish Quarter.

Evening: Stage recap: Montes de Oca

Archive: Workday

May 29 Stage 12: Agés → Burgos (22.3KM)

Morning: Outline of Monuments and Observations: Espinosa del Camino, Castle Ruins, Archaeological Museum in Burgos, Cartuja de Miraflores, Burgos Cathedral.

Evening: Stage recap:

Archive: Workday

May 30 Rest Day: **LECTURE AT BURGOS CATHEDRAL SANTA MARIA CAPILLA DE LA NATIVIDAD**

Morning: Lecture and Discussion of Weekly Readings: What is the "space" of the Camino? What is the theatre stage of the Pilgrim?" What does the Codex do in guiding the Pilgrim?

Topics: Cantabrian Myths, Miracles and Legends.

Break for Lunch

Archive: Project #2 Due and Uploaded

May 31 Stage 13: Burgos → Hontanas (31.4KM)

Morning: Outline of Monuments and Observations: Tardajos Stone Cross Junction, Rabé de las Calzadas.

Evening: Stage recap: Introduction of Project#3

Archive: Rituals: There are many rituals of the Camino Identify 3 and participate in them. Reflect upon them in your Audio Archive.

June 1 Stage 14: Hontanas → Boadillas (28.5KM)

Morning: Outline of Monuments and Observations: Hontanas Springs, San Antón Ruins

Evening: Stage recap:

Archive: Workday

June 2 Stage 15: Boadillas → Carrion de los Condes (24.5KM)

Morning: Outline of Monuments and Observations: Boadilla del Camino, Iglesia de San Martín, Tomb of the Grand Master of the Templars, Monastery of San Zoilo.

Evening: Stage recap:

Archive: Workday

June 3 Stage 16: Carrion de los Condes → Terradillos de los Templarios (26.6KM)

Morning: Outline of Monuments and Observations: Castro Muza Ruins, Templar Villages.

Evening: Stage recap:

Archive: Mid Project critique

June 4 Stage 17: Terradillos de los Templarios → Calzadilla (26.4KM)

Morning: Outline of Monuments and Observations: Sanctuario de la Peregrina

Evening: Stage recap:

Archive: Workday

June 5 Stage 18: Calzadilla → Mansilla de las Mulas (23.8KM)

Morning: Outline of Monuments and Observations: Benedictine Nun Convent, San Miguel de la Escalada, Villarente Bridge.

Evening: Stage recap:

Archive: Workday

June 6 Stage 19: Mansilla de las Mulas → León (17.9KM)

Morning: Outline of Monuments and Observations: Castro Bridge, León Cathedral, Basicila San Isidoro, Roman Wall of León, Panteón de los Reyes Fresco Paintings, Condes de Luna Palace.

Evening: Stage recap

Archive: Workday

June 7 Rest Day

LECTURE AT LEON PARADOR SAN MARCOS SALA CAPITULAR

Morning: Lecture and Discussion of Weekly Readings: What sort of world were people travelling through and how did that impact where and how they went?

TOPICS: Dora Garcia, Gustavo Artigas, Jonny Farrow, Vito Acconci, Lygia Clark, William Wegman and others

Archive: Project #3 Due and uploaded.

June 8 Stage 20: León → Villar de Mazarife (21.5KM)

Morning: Outline of Monuments and Observations

La Virgen del Camino, The Paso Honroso

Evening: Stage recap: Introduction of Project #4

Archive: Workday

June 9 Stage 21: Villar de Mazarife → Astorga (31.5KM)

Morning: Outline of Monuments and Observations: Hospital de Órbigo Gothic Bridge, Astorga Cathedral and Museum, Roman Ruins: Ergástula; Plaza; Baths, Roman Sewers, Aragon Walls.

Evening: Stage recap

Archive: Workday

June 10 Stage 22: Astorga → Rabanal del Camino (20.5KM)

Morning: Outline of Monuments and Observations: El Ganso Hospital, Irago Mountains.

Evening: Stage recap.

Archive: Workday

June 11 Stage 23: Rabanal del Camino → Ponferrada (31.8KM)

Morning: Outline of Monuments and Observations

Compludo's Medieval Iron Forge, Cruz de Fierro's Pile of Stones, Campo's Ancient Fountain, Cornatel Medieval Castle, Clock Tower, 16th Century Jail, Roman Gold Mine Remains,

Evening: Stage recap:

Archive: Workday

June 12 Stage 24: Ponferrada → Villafranca (24.2KM)

Morning: Outline of Monuments and Observations: Camponaraya Vineyards, San Miguel Church, Water Road, Marqueses de Villafranca, Galicia River Valley.

Lecture and Discussion of Weekly Readings: What is the emotional toll of the Camino? How do the artists we have studied capitalize on your idea of piety, your image of "Religion" for their gain?

TOPICS: William Pope L. Richard Long, Peace Pilgrim, Papo Colo, The Love Commuter Project and others

Evening: Stage recap

Archive: Project #4 Due and uploaded.

June 13 Stage 25: Villafranca → La Faba (25.3KM)

Morning: Outline of Monuments and Observations / **LECTURE AT IGLESIA DE SANTIAGO PUERTA DEL PERDON**

Traditional Hórreos of Galicia, Palloza Museum

Evening: Stage recap:

Archive: Project #5 Introduced

June 14 Stage 26: La Faba → Triacastela (25.7KM)

Morning: Outline of Monuments and Observations: 15th century Chalice of San Xil, Stone Houses of san Cristobal do Real.

Evening: Stage recap

Archive: Workday

June 15 Stage 27: Triacastela → Sarria (24.6KM)

Morning: Outline of Monuments and Observations: Samos Monastery, Birds of Galicia, Sarria Castle, Convento de la Magdalena.

Evening: Stage recap

Archive: Workday

June 16 Rest Day

Morning: Lecture and Discussion of Weekly Readings: This stage marks the introduction of the "ReliTourist." Having walked and observed the Camino and its landscape, what do you think about the impact of including this clause? What is the social impact of this influx? What does this do to the identity of the Pilgrim? How do the artists study parallel your experience?

TOPICS: Cuban Balseros, Dominican yoleros, Critical Mass, Run for the Wall, Aids Walk New York, Gay Pride Parade, La Parada Puertoriquena, Macy's Thanksgiving Day Parade, St. Patrick's parade and others.

June 17 Stage 28: Sarria → Portomarin (21.8KM)

Morning: Outline of Monuments and Observations: Casa del Conde in Portomarín, Pazo de la Marquesa de Bóveda.

Evening: Stage recap. Instead of Readings, go back through the definitions of Pilgrimage that we suggested and formalized at the beginning of the term and reflect on the term.

Archive: Workday

June 18 Stage 29: Portomarin → Palas de Rei (24.3KM)

Morning: Outline of Monuments and Observations: Enormous Oak Trees at Gonzar, Castromaior Ruins, Iglesia de San Tirso.

Evening: Stage recap

Archive: Workday

June 19 Stage 30: Palas de Rei → Ribadiso(26.1KM)

Morning: Outline of Monuments and Observations: Pontecampaña Bridge, Disicabo Medieval Bridge, Porto de Bois.

Evening: Stage recap

Archive: Workday

June 20 Stage 31: Ribadiso → O Pedrouzo (23.8KM)

Morning: Outline of Monuments and Observations: Ribadiso Bridge, Giant Eucalyptus Trees of Rúa.

Evening: Stage recap: What does Buen Camino signify now that you are near the end of your journey?

Archive: Project #5 Due and uploaded.

June 21 Stage 31: Ribadiso → O Pedrouzo (23.8KM)

Morning: Outline of Monuments and Observations: Monte de Gozo Village

Evening: Stage recap. Preparing for march into Santiago

Archive: Project #5 uploaded. Last week preparation for publication. Final conversation.

FINAL DAY- Parades/Parading: The March into Santiago de Compostela

Part 2 Hugging the Saint: Improvising Ritual on the Pilgrimage to Santiago de Compostela. Kathleen Ashley Chapter 1

June 22 Stage 32: O Pedrouzo → Santiago de Compostela (20KM)

Morning: Outline of Monuments and Observations / **FINAL DISCUSSION AT PLAZA OBRADOIRO**

: Santiago de Compostela Cathedral, Multiple Monasteries, Crypt and Tomb of St. James, Botafumeiro Pilgrims Ceremony.

TOPICS: Pilgrimage as Tourism: Tourism and Travel

EDUCATION

- 2003 **Skowhegan School of Painting and Sculpture**, Skowhegan, ME
- 2002 **Tyler School of Art**, MFA Sculpture Temple University, Philadelphia
- 1999 **The Ohio State University**, BFA Sculpture and Glass.
- 1996 **Northwestern University**, Chicago, IL.

PROFESSIONAL EXPERIENCE

- 2014-Present Associate Professor of Art, Sculpture and Interdisciplinary Practice. **The University of North Carolina at Chapel Hill.**
Teaching all levels of undergraduate Sculpture and Graduate seminar, Graduate Thesis faculty, Undergraduate Honors Thesis mentor. Department Committees: Intellectual Life, Hanes Visiting Lecture Series, Alumni Sculpture Garden Co-Chair, John and June Allcott Gallery Director, various Hiring Committees and the former Director of Graduate Studies.
- 2008-2014 Assistant Professor of Art, Sculpture. **The University of North Carolina at Chapel Hill.**
- 2010 MFA Studio Faculty Advisor. **Maine College of Art.**
- 2003-2008 Adjunct Professor, **Tyler School of Art**. Temple University. Philadelphia
Courses Taught: Intro to Visual Art 3-D Design, Advanced 3-D Structures
Manager of Woodshop and of Graduate Assistants
- 2004-2008 Adjunct Professor, **Drexel University**. Philadelphia.
Courses taught: Visual Studies Multimedia Materials, Design III
Introduction to Drawing, Figure Drawing I and II, Visual Studies Space, Sculpture I and II, Time/Space—Graduate level course in Interior Architecture Program.
- 2004 Adjunct Professor, **Community College of Philadelphia.**
Course Taught: 3-D Design I

GRANTS/AWARDS

- 2013 Finalist New Frontiers Story Lab. Sundance Film Festival Institute. Los Angeles, LA
UNC Process Series Grant.
- 2012 Finalist Cisneros Fontanals Art Foundation Grants and Commissions. Cisneros Fontanals Art Foundation. Miami, FL
- 2011 University Research Council Award. University of North Carolina-Chapel Hill
\$1800.00 UNC Research Grant for the project supporting my exhibition in China.
- 2010 Finalist of Pew Fellowship in the Arts. Pew Foundation. PA
University Research Council Award. University of North Carolina—Chapel Hill. Research Grant. In the amount of \$1,700.00 for the project titled Haunted Visions of an Immigrant Reality.
- 2008 Aljira EmergeNext. Aljira Center for Contemporary Art. Newark, NJ.
- 2006 Aljira Emerge 10. Aljira Center for Contemporary Art. Newark, NJ
Finalist for Joan Mitchell Foundation Grant
Finalist for Pew Fellowship in the Arts. Sculpture/Installation
- 2003 Skowhegan School of Art Participant Fellowship.

SOLO EXHIBITIONS

2016 *Upcoming.* Centro Corazon. Philadelphia

2013 *En Mi Espejo, Veo tu Cara.* **Vox Populi Gallery.** Philadelphia.

Solo show at Vox Populi Gallery. For over 20 years, Vox Populi Gallery remains the venue for new, innovative, ambitious art. As non-profit that is run by its members, Vox Populi's mission is to feature individual members in solo and curated shows and support emerging artists and curators.

2012 *24K.* **Vox Populi Gallery.** Philadelphia.

Remixing popular culture and unmasking histories of the colonization, this new presentation in the series alludes to gold's power to reflect: both literally and figuratively reflect upon the global currency that ties culture together, strings humanity along in a desire to achieve material success and hangs the unfortunate for the crime of wanting more. 3 new pieces were shown

2010 *Este Es Mi Pais.* Morris Gallery. **Pennsylvania Academy of Fine Arts and Museum.** 5/22-9/26, 2010. Philadelphia

(Invitational) The Pennsylvania Academy of Fines Arts and Museum: PAFA was founded in 1805 and is the oldest art museum and school in the United States. The Academy's museum is internationally known for its collections of 19th and 20th century American paintings, sculptures, and works on paper. Its archives house important materials for the study of American art history, museums, and art training. I was invited by Julien Robsen to inaugurate the re-opening of the Morris Gallery and to consider what is the meaning being an "American" Collection. I pulled works from their collection and used notable pieces to investigate the relationship between culture, history and patronage. 10 new pieces were shown.

Siempre Hace Frio. **Vox Populi Gallery.** Philadelphia

Solo show at Vox Populi Gallery feature individual members in solo and curated shows and support emerging artists and curators. *Siempre Hace Frio* looks into the emotional effects of migration on its women, not only those born abroad but also those born in the United States, and speaks to their strength, fire and passion to survive. 4 new pieces were shown.

2009 *Fall Solos.* **Arlington Art Center.** 9-11/2010. Arlington, VA

(Juried) The Arlington Art Center is a private non-profit contemporary arts center that supports the work of emerging artists from the Mid-Atlantic region. Every year they select from an applicant pool of artists and select 6 artists for individual shows. This exhibition brought together a selection of my Pepper's Ghost holograms.

Todo Tiene Su Final. **Vox Populi Solo Show.** Philadelphia

This exhibition presented three new pieces along with *Caridad* and *Mi y Mi Gente* from *Sin Fin*. This exhibition deepened the emotional relationship between loss and desire integral to the American Dream.

Sin Fin. **Allcott Gallery Solo Show.** Chapel Hill, NC

(I) This exhibition at The John and June Allcott Gallery presented my work to the University and local community. I foregrounded a series of work that dealt with the uncertainty of the immigrant experience and the search for the American Dream.

2008 *Larga Distancia, Memoria Corta* **Vox Populi Solo Show.** Philadelphia

In his 1957 book *The Colonizer and The Colonized* (1957), Albert Memi classifies the colonizer as a man who "endeavors to falsify history, he rewrites laws, he would extinguish memories." To what end has the past been snuffed out and what past will rise from these long scattered ashes? Has the gap between space, time and country, cut our collective memory short? This new work revisits and re-imagines the colonial past of America, of Philadelphia and of Puerto Rico, poetically suggesting a narrative with a bitter end. This exhibition featured two large new projections.

2007 *New Espacio.* **Vox Populi Solo Exhibition.** Philadelphia

New Espacio, plays with the issue of "reverse colonization." This new installation was the first time I presented a Pepper's Ghost Hologram.

La Declaración. Landmarks Contemporary Projects at the Powel House Museum, Philadelphia

I was invited by curator, Robert Wuilfe, to create an installation within the Powel House Museum. This historical landmark was the home of the last British mayor of Philadelphia and served as a meeting place for the likes of George Washington, John Adams and General Lafayette. The final project resulted in 7 new pieces presented over 3 floors of the house.

(I) Encantada. Painted Bride Art Center. 4-Sites Series. Philadelphia

The Painted Bride Art Center has a long history of supporting artist projects that reflect the diversity of the Philadelphia community. This installation was a tongue and cheek presentation of the fictitious Hotel El Encanto, "Tallest hotel in the World." As a whole, the work reveals the challenge nations and cultures face in the new global economy. This installation presented 7 new pieces.

2006 (J) Proyecto PASA. Fleisher Art Memorial Challenge Exhibition. Philadelphia

The Fleisher Art Memorial presents the Tri-State region's premier juried artist exhibition program, the *Wind Challenge Exhibitions*. I created and inserted the fiction about Puerto Rican achievements and monuments into the world's meta-narrative, playing with the visual's ability to position subjects (such as herself as the first Puerto Rican astronaut) in history and in an illusion that portends a possible future. 7 new pieces.

2003 Flotando. Aqui Siam Ben Gallery. Vallauris, France.

Solo show following residency at AIR-Vallauris and featured 3 new pieces completed during the stay. This venue is also a favorite of French conceptual artist Ben who regularly posted his works anonymously on the exterior of the building.

SELECT GROUP EXHIBITIONS

- (I) Invitational
- (I*) Invitational as member of Vox Populi Gallery
- (J) Juried

2016 Other Worlds, Other Stories. WPA. Washington, DC. Curated by Jeffrey Cudin.

2015 New Perspectives. Taller Puertorriqueño. Philadelphia, PA

2013 (I) Feria de Arte Sonoro de Puerto Rico, 3^{ra} ed. Universidad de Sagrado Corazon, San Juan, PR Curators: Lisa Ladner, Andres Alfonso Lugo Cruz, Norma Vila Rivero

This exhibition is the third edition of the International Sound Fair in Puerto Rico. Organized by the members of el-estatus.com and members of the Puerto Rican art community, this exhibition brings together artists from the US, Italy, Canada, Puerto Rico and the Netherlands.

(I) Soñadores: Dreamers. Roy C. Moore Gallery, University of North Georgia, Gainesville. Curator Beth Sale.

The exhibit was co-sponsored by the Latino Student Association, accompanied by an essay by UNG Hispanic Leadership Development Coordinator Luis Santos-Rivas. Other artists in the exhibition were as follows: Nestor Armando Gil, George Lorio, Julio Mejia, Groana Melendez and Claudia Santillan.

(I*) Vox Populi at the Front. Front Gallery, New Orleans LA

Exchange group show of Vox Populi members/artists at Front Gallery whose mission is parallel to our collective. This exchange represents, again, how individual members' identity is preserved within Vox Populi.

(I) Connections: Artists Invited by Meredith College Art Faculty. Frankie G. Weems Art Gallery. Meredith College. Raleigh, NC. (I)

The interests and perspectives of the Meredith College art faculty are reflected in their choices of artists showing paintings, sculpture, clay, graphic design, photographs, textiles, video and mixed media. Invitation: Emily Beck, UNC '11

(I*) **Photo/Synthesis. Pennsylvania College of Art and Design. PCAD**

Lancaster, PA. Curated by Heidi Lietzke

Seven artists from Vox Populi whose work are informed by photography are chosen to exhibit.

(I) **Shift. Times Museum. Guangzhou, China.**

Invited, along with 4 other US artists to travel to Guangzhou, China, known for its production of plastic ephemera, to create a site specific installation at the Times Museum. The exhibition will also feature 6 local artists who are invited to produce installations.

(I) **Mirror Image: Women Portraying Women. North Carolina Museum of Art.**
Raleigh, NC

Caridad was selected to be shown in this group show featuring the work of women artists from across the state of North Carolina. This is the first exhibition in North Carolina. From the NC Museum of Art website: "This exhibition is made possible, in part, by the North Carolina Department of Cultural Resources, the North Carolina Museum of Art Foundation, Inc., and the William R. Kenan Jr. Endowment for Educational Exhibitions."

(I) **Channel Z. Zephyr Gallery. Curator Joey Yates. Louisville, KY**

Curated by Joey Yates, this exhibition examines the art of video and how it can have the power to merge art, performance, music, literature, cinema and architecture, allowing us to experience culture via the screen. The show also features the work of Sarah Lasley, Carbonneau and Chez Judex. This show is important for me as it explores video as a medium without being a screening.

2010

(Invitational*) **Seven: Collective and Projects Miami Beach. Curated by**
William Powhida and Jennifer Dalton. **Verve Art Fair. Basel Miami.**

Verve Art Fair ran counter Miami Basel as the non-profit/alternative art fair. We, Vox Populi, were invited by the collaborative team William Powhida and Jennifer Dalton to present our work.

(I) **Word-Less. Elizabeth Foundation for the Arts. Curated by**
Felicity Hogan. New York, New York.

Felicity Hogan developed *Word-less* after hearing a panel discussion between curator, Sara Riesman, Brendan Fernandes and myself. This show marks my second showing in New York at a recognized non-for profit venue.

(I*) **No Soul For Sale II: Festival of Independents. Tate Modern. London**

Vox Populi Gallery, along with 70 non-profit galleries around the world, was invited to reprise their presentation at the second installment of this festival in London, marking the 10th year anniversary of this famous museum. This exhibition sprawled across the famous Turbine Hall, spaces delineating themselves with tape in the manner of *Dogville* by Lars von Trier. Along with presenting my individual work within the space, I was invited to present work for the festivals video/performance venue. This marks my first presentation of my work in London.

2009

(I*) **Bulk. John and June Allcott Gallery. UNC-Chapel Hill**

Vox Populi group show curated by UNC alumni Leah Bailis. This show reflects the collective individuality that the membership maintains at invited exhibitions.

(I) **Aljira Emerge 10. Aljira Center for Contemporary Art. Newark, New Jersey.**

Curated by Sara Reisman, Executive Director of the Percent for Arts of New York. This show culminated the Aljira Emerge 10 program and featured the work of all participants. Aljira, according to their website: "fosters excellence in the visual arts through exhibitions and educational programs that serve as catalysts for inclusiveness and diversity, promote cross-cultural dialog, and enable us to better understand the time in which we live. Public understanding and support of the visual arts are strengthened through collaboration and community-based educational programming. Aljira seeks out the work of emerging and under-represented artists and brings the work of more established artists to our community. Through the visual arts Aljira bridges racial, cultural and ethnic divides and enriches the lives of individuals."

(I*) **No Soul For Sale. Festival of Independents. X-Initiative.**
Chelsea, NY

Vox Populi Gallery, along with 40 non-profit galleries around the world, was invited to present the work of its gallery members at this festival. Developed by the X-Initiative (Dealer Elizabeth Dee, Executive Director Cecilia Alemani and curator Massimiliano Gioni) and artist Maurizio Cattelan, this festival works counter most

art fairs by featuring not-for-profit centers, alternative institutions, artists' collectives and independent enterprises from around the world that contribute to the international art scene by inventing new strategies for the distribution of information. My work was featured in *Dispatches from No Soul* through the Rhizome.org

(I) *Invented: (un) Realities in Two Parts*. **University of the Arts, Gershwin Y.** Philadelphia
This exhibition was curated by Josh Rickards and Julianna Foster. This two part exhibition explored the notion of imaginary landscapes and environments. I presented two new pieces.

(J) Victory for Tyler—Sculpture Alumni Show. Curated by Sarina Basta, curator of the Sculpture Center. **Crane Arts Building.** Philadelphia.

This was an opportunity to show work with fellow alumni of the Sculpture program from the Tyler School of Art. I presented 3 works in the show.

(I) Dialogo 365. Casa Venezuela. Curated by Anabelle Rodriguez. **Crane Arts Building.** Philadelphia

Casa Venezuela supports the importance of the Arts in the Latino community. "Diálogo 365 explores a visual dialogue that challenges our pre-established concepts of origin, belonging, migration, displacement, transformation, territory and boundaries related to Latin America; aiming to create a space for further thought on social and cultural understanding about this region." Casavenezuela.net

(I) *New Media Now*. **Colby-Sawyer College.** New London, NH.

Group show curated by Rebekah Tolley and featuring colleague David Colagiovanni, presented work that was created with new technology and new media.

2008 (I) *Make Shift*. **Spaces Gallery.** Pittsburgh, PA
Curated by colleague, Mario Marzan and Sharmila Venkatasubban. This group show centered on artists whose work negotiated space, identity and history.

2007 (I) *Assumed Identities*. Curated by Sarah Cunningham. **The College of New Jersey.** New Jersey

"The exhibition explores assumptions and assumed roles, featuring work by artists who develop personae, boast alter egos, explore misconceptions regarding identity, or take on the tasks and responsibilities of other people or professions as part of their work." Exhibition essay. Notable artists also featured in the show: Dulce Pulzon, Coco Fusco and Diane Nerwen.

(I) *ArsLatina 07.: Ser Latino en el Siglo XXI*. **Centro Estatal de las Artes.** Mexicali, Baja California, Mexico and traveled to **Centro Municipal de Cultura, Castellon, Espana.**

This exhibition curated by Laura Castellano explored the Latino identity and the shifts in understanding/relationships in the new millennium. This show traveled from Mexico to Spain.

(J) *Morgellons*. December Invitational Show. **Fleisher-Ollman Gallery.** Philadelphia.

Fleisher-Ollman is a premier commercial gallery in Philadelphia that represents emerging contemporary artists.

2006 (I) *Vernacular Spectacular*. **University of Pennsylvania.** Philadelphia
This group exhibition also featured the work of notable artists Terry Adkins, Tristin Lowe, Virgil Marti, Pepon Osorio, and Ryan Trecartin.

Minty. Vox Populi New Members Exhibition. Philadelphia
This show represents my first exhibition as a member at Vox Populi Gallery.

2003 (J) *Provincetown Residency Final Selection Exhibition*. Juried by Robert Gober, Jaqueline Humphries, and Juane Quick-to-See Smith. Provincetown, MA.

(I) 10x10x110 **Atelier 49**, Vallauris, France

Invitational show at Atelier 49 in Vallauris. 110 artists were given the parameters of 10" by 10."

PERFORMANCES

2013 (J) *En Mi Espejo, Veo tu Cara*. UNC Process Series. University of North Carolina-Chapel Hill, NC

En Mi Espejo Veo Tu Cara (trans. *In my mirror, I see your face*), is a guided audio tour and exhibition of Pepper's Ghost holograms that layer the experience of immigration and lasting effects of a colonial empire onto the local landscape at UNC. This guided tour utilizes personal mobile phone audio technology to carry the viewer to and in combination with Pepper's Ghost hologram locations.

2011 (I) *Blind Justice*. In collaboration with Gabriel Martinez.

SkowheganPERFORMS. Socrates Sculpture Park. Long Island City, NY
Roxana is the embodiment of Justicia Ciega (Blind Justice) who walks blind folded upon planks of wood that are placed at her feet by her Cucurucho (devotee) Gabriel. Floating forward across the park, piece is a meditation on the politics surrounding Latinos, both legal and illegal who inhabit our landscape. Twenty Skowhegan alumni, spanning 28 summers of artmaking, performed at various locations throughout Socrates Sculpture Park.

2010 (I) *Flotando*. **Elizabeth Foundation of the Arts**. Curated by Felicity Hogan.
New York, New York.

In conjunction with Word-Less exhibition, I presented a new performance. Six participants carried me as I "swam" above. Captured live by a video camera, my performance was simultaneously projected into the gallery above.

2009 (I) *Salvavida*. Collaborative effort with Gabriel Martinez. No Soul for
Sale at X-Initiative. Chelsea, NY

Invited by the organizers of the X-Initiative to present with my collaborator, Gabriel Martinez a 1 hour performance. X-initiative was located at the former site of the Dia in Chelsea, NY

2003 *Independencia.Part 1: La Parada*. Collaborative effort with Gabriel
Martinez, Carlos Rodriguez. Skowhegan, Maine.

Independencia Part 2: El Regreso. Collaborative effort with Gabriel
Martinez, Carlos Rodriguez. Skowhegan.

2002 *Mas Largo que una Enema: Much Longer than an Enema*. **Penrose
Gallery**, Philadelphia.

CURATORIAL EXPERIENCE

2010 *paradise*. **German Tagle, Kia Carscalen, Coke Whitworth, Losette
Morel, Gisela Insuaste, David Antonio Cruz, Christopher Robbins, And
Rosalind Murray**. Vox Populi Gallery. Philadelphia

As we address the impact of the global recession on our personal lives, and as a new air of frugality and domestic economy take form, *Paradise* looks into the reflexive process of the artist. This group show looks to contentment as a constructed landscape or place and to the ever-present inverse to the frailties of our current state. *Paradise* features the work of Kia Carscallen, Coke Whitworth, Gisela Insuaste, Lisette Morel, German Tagle, Christopher Robbins, David Antonio Cruz and Rosalind Murray & Michael Bizon.

2009-2010 As Director of the John and June Allcott Gallery, UNC-Chapel Hill.
**Note: Ronnie Bass, David Antonio Cruz, Rosalind Murray & Michael
Bizon and Michael Scoggins**. John and June Allcott Gallery. UNC Chapel
Hill

Note features the work of four artists and collaborations that use process of the artist voice to reveal the artist message, revealing dark and often self depreciating answers to questions we often ask of ourselves. Ronnie Bass' work depicts a main character, the Astronomer, who sings encouragement to a secondary character as it prepares for its celestial voyage home. "We don't have time now and we cannot stay. But I'm afraid to go. Yes I'm afraid. " Similarly, David Antonio Cruz' video and paintings call out to the viewer while Michael Scoggins taps into the youthful vulnerability found written in a ruled sheet of paper. The collaborative efforts of Rosalind Murray and Michael Bizon push and pull us in a dreamy audio that acts as a "message in a bottle, " rocking us on the sea of hope.

Repurpose: Jonathan Brand, Joe Winter, Scott Hocking and Meredith Nickie. John and June Allcott Gallery. UNC Chapel Hill

Repurpose examines the process by which artists have reclaimed culture and its materials, mined cultural memory, and imbued their work with a presence and value that was once considered lost. Scott Hocking, a Detroit based artist and a current finalist for the Grand Rapids Art Prize, excavates the terrain of the industrial corporate landscape laid to waste and documents his work for display. Over the period of weeks and years, he creates monoliths, monuments and site-specific installations that rise from the deteriorating surroundings, haunting the site until either time or the city take it down. Meredith Nickie's installations, which include interior décor, design and constructions, create narratives that bring forth the weight of colonial oppression, history and identity. Jonathan Brand exposes the impresario in all of us and our struggle between personal and actual value as he recounts the experience of fixing up a car to sell in order to buy an engagement ring. Gisela Insuaste's drawings, site-specific installations and colorful sculptures are made from painted wood and detritus from her father's vacuum shop. These parts and pieces, in mass or in isolation, intermingle in a fanciful landscape, propping themselves up as a community of elements recalling youth and layering themselves, excavating memory and identity. Joe Winter presents a series using corporate consumer materials that transform and decay over time and exposure to light, revealing the complex life of inanimate objects.

2008 **Big Gurl: Stylin with Lauren Kelley.** Vox Populi Gallery. Philadelphia. Curated as Chair of Video Lounge

Big Gurl is a video featuring African-American Barbie-style dolls filmed in a combination of claymation and stop animation. Staging vignettes that are alternately clumsy and endearing, in sets that are as ingenious in their inventive simplicity as they are glossy and glib in their brightly colored, over lit presentation, Kelley seems intent on showing all the seams of her video making. Figures bend and move awkwardly; when giant beads of sweat overwhelm the fast food workers in one scene, *Big Gurl's* narrative seems ready to spin out of control. But if her technique is occasionally awkward, Kelley's voice is consistent and clear in addressing serious subjects, ranging from pregnancy to male chauvinism, self-image to the feminine mystique.

Lauren Kelley was an artist in residence with the Core Program and the Museum of Fine Arts, Houston. She received her MFA from The School of the Art Institute of Chicago and her BFA from Maryland Institute College of Art, Baltimore, MD. She was a resident at Skowhegan School of Painting and Sculpture in 2007. Her work has been exhibited at several venues including Contemporary Arts Museum Houston, Houston, TX; The Dallas Contemporary, Dallas, TX; Spellman College Museum of Fine Art, Atlanta, GA; Rush Arts, New York, NY; Anya Tish Gallery, Houston TX; Lawndale Art Center, Houston, TX; The Casket Factory, Dallas, TX; Hyde Park Art Center, Chicago, IL; and Project Row Houses, Houston, TX. Reviews and essays on her work have appeared in ArtLies, Glasstire.com, Houston Chronicle, and the Houston Press

2007 **Surveil: Noah Klersfeld, Luciana Lamothe, Bennett Morris, and Raphael Zollinger.** Vox Populi Gallery. Philadelphia Curated as Chair of Video Lounge

Surveil features work by a diverse group of artists who analyze how we experience, comply with and relinquish our privacy to the camera. Noah Klersfeld's (USA) *I Want to Get You Out of my Head* walks us through life with the intimate voice of the Big Brother. Negotiating visibility, Luciana Lamothe (Argentina) broadcasts her transgressive acts of mischief with *Testa*, a record of an action against the 70s Brut architecture of famed Buenos Aires architect, Clorindo Testa. Bennett Morris's (USA) *Intercept Station Version 2.0 Feed 00.00-09.31* hypothesizes our fate when we relinquish our privacy and information to inanimate technologies. Raphael Zollinger (South Africa) spotlights our

continuous coverage of individuals, events and locations and resulting (mis)information with the interactive installation, *Ignoratio Elenchi: A News Feed*.

Double Feature: Lydia Moyer and Hope Tucker. Vox Populi Gallery.

Philadelphia.

Curated as Chair of Video Lounge.

DOUBLE FEATURE: LYDIA MOYER AND HOPE TUCKER

"Lydia Moyer

Paradise

In September of 2006, a man walked into a one room Amish school house in rural Pennsylvania, sent all the boys and teachers out of the building, barricaded the doors and took all the young girls hostage. The man, rather than surrender to police, chose to shoot the girls, killing five of them, and then shot and killed himself. In the aftermath of the violence, the Amish community responded with extraordinary forgiveness, reaching out to the family of the man who had killed their children and maintaining an unshakable dignity in the face of intense media attention. *Paradise* is an attempt to make sense of the generosity of that response through secular eyes.

Lydia Moyer grew up in Lancaster County, PA. She earned her BFA from Alfred University and her MFA from the University of North Carolina at Chapel Hill. Her video work has been screened both nationally and internationally. She currently heads up the new media programming the art department at the University of Virginia.

Hope Tucker

Selections From The Obituary Project

An obituary whittles one's social contribution down to its barest form. Like all obituaries, the 15 or so films and videos that make up Hope Tucker's OBITUARY PROJECT are selective interpretations of rich and complex lives. Sometimes these are lives of people, other times places or objects whose time has or will soon pass.

Hope Tucker is an American artist currently working in Norway on environmentally focused obits for Scandinavian traditions and landscapes. "

RESIDENCIES

2010	Sculpture Space. Utica, NY
2008	Aljira Emerge 10. Aljira Contemporary Art Center. Newark, NJ.
2003	Skowhegan School of Painting and Sculpture Millay Colony. Artist in Residence. Austerlitz, NY. AIR-Vallauris, France. Artist in Residence. Can Serrat, El Bruc. Artist in Residence. Providencia de Barcelona, Spain

PROFESSIONAL SERVICE

2015	Visiting Artist and Lecture. Moore College of Art and Design, Philadelphia
2012	Juror for University of Pennsylvania's Undergraduate Art Awards and Exhibition. University of Pennsylvania. Philadelphia, PA
2007-present	Vox Populi Gallery Steering Committee Member. Vox Populi Gallery.
2007-2010	Board Member of The Esther M. Klein Gallery. Philadelphia "Art at the intersection of Science and Industry."
2006-2008	Committee Chair of Media Lounge. Vox Populi Gallery. Philadelphia
2006	Invited Juror. AIR-Vallauris Small Art Object Fete. Vallauris, France

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- 2013 "Photo/Synthesis." By Laura Callanan. Lancaster News 1.20.13
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- 2011 *Shift: In China, Made in America*. Aimee Lin. Trans. Jason Fitts.
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- 2010 "Roxana Perez-Mendez" Review By Miriam Siedel. **Art In America**. Oct. 2010
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- 2009 "Fall 2009 solos at the Arlington Arts Center." **Daily Campello Art News**. 9/2009
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 "Art Intrigues College with New Media Exhibit" **Colbey-Sawyer Courier**. Feb. 13, 2009
- 2007 "Art Review: *Assumed Identities*." Helen Schwartz.
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 "Video Macabre." By William Hanley. **Rhizome.org**. September 2007
 "La Declaracion." Editor's Pick. **Philadelphia Weekly**. March 22, 2007
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- 2006 *Changing the Past and Challenging the Future: History and Identity in the Work of Roxana Perez-Mendez*.
 Catalogue essay by Emily Hage, Assistant Curator and Fellow, Contemporary Art Department, Philadelphia Museum of Art.
- 2006 "Suite Dreams: A super hotel serves as a metaphor for brainwashed consumerism" **Philadelphia Weekly**. Sept 13-20
 "Island Records." Sketches Roberta Fallon. **Philadelphia Weekly**. Jan 25, 2006

- 2004 "Chaos Theory." Roberta Fallon. **Philadelphia Weekly**. June 23, 2004
 2002 "Borders Lines." Philadelphia Weekly. Dec 2, 2002
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PUBLIC LECTURES/TALKS

- 2015 Artist Talk. Sandhills Community College. Pinehurst, NC.
 2013 Artist Talk. Moderated by Sarah Workneh. **Vox Populi Gallery**.
 Sept 29 2013 Philadelphia
 2012 Artist Lecture. Soñadores. February 13, 2013. **U of North Georgia**,
 Gainesville, GA.
 Convergence and Collaboration: Photo/Synthesis. February 1, 2013.
PCAD. Lancaster, PA
 2012 Juror Gallery Walk Through. **University of Pennsylvania** Undergraduate
 and Awards Exhibition. Philadelphia.
 2009 Artist Lecture. Artist at Lunch Series. September 22, 2010 **Pennsylvania**
Academy of Fine Arts. Philadelphia.
 Artist Lecture. **Mohawk Valley Latino Association**. Utica, NY
 September 20, 2010
 Artist Talk. *Word-less*. Moderated by Felicity Hogan. **Elizabeth**
Foundation of the Arts. New York, NY. June 18, 2010
 Visiting Artist and Lecture. **Pennsylvania College of Art and**
Design. Lancaster, PA. April 26, 2010
 Artist Talk. *New Media Now*. Colby-Sawyer College, New London,
 New Hampshire. Jan 29, 2010.
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 of Contemporary Art at the Pennsylvania Academy of Fine Arts.
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 2008 Panel discussion. *Aljira Emerge 10* with New York Percent for Arts
 Executive Director and curator, Sara Riesman and artists
 Brendan Fernandes and Michael Paul Britto. **Aljira Contemporary**
Art Center. Newark, NJ September 26, 2009
 Artist Talk. *Memoria Larga: Distancia Corta*. **Vox Populi Gallery**.
 Moderated by Irene Hoffman, Director of the Contemporary
 Museum of Baltimore. April, 26, 2008
 Visiting Artist Lecture. **Tyler School of Art**, Philadelphia
 Visiting Artist Lecture. **University of Illinois-Champaign-Urbana**
 2007 Artists Talk. *Assumed Identities*. **The College of New Jersey**,
 Trenton 12/2007
 Artist Talk. *New Espacio*. Moderated by Daniel Fuller **Vox Populi**
Gallery. Philadelphia
 Artist Talk and Tour for the Professional Woman's Fairmount
 Association. *La Declaracion*. **Powel House Museum**.
 Philadelphia. 4/2007
 Artist Talk. *Encantada*. **Painted Bride Art Center**. Philadelphia
 2006 Artist Talk. *Minty*. Moderated by Dan Tally, independent curator.
Vox Populi Gallery. Philadelphia. August 27, 2006
 Artist Talk. *Proyecto PASA*. Moderated by Mary Murphy. **Fleisher**
Art Memorial Challenge. Philadelphia
 2002 *Homeland* Visiting Artist lecture with Pepon Osorio. President's Hall, **Tyler**
School of Art. Philadelphia

TEACHING RECORD

ART 103 INTRODUCTION TO 3-D DESIGN/SCULPTURE

FALL 2009, SPRING 2010, FALL 2011 (7), SPRING 2011 (14), SUMMER 2012 (10), FALL 2013 (14), SPRING 2013 (10), SU 2013 (6) FA 2015

223 LIFE SCULPTURE

SPRING 2009, SPRING 2012 (12)

ART 203/303 INTERMEDIATE/ADVANCED SCULPTURE

FALL 2010, SPRING 2010, FALL 2012 (8)

ART 233 WOOD SCULPTURE

SPRING 2010, FALL 2011 (15), SPRING 2011 (15), FALL 2012 (16), SPRING 2012, SP2015

ART 290 SPECIAL TOPICS: INSTALLATION ART IN THE 21ST CENTURY

FALL 2013 (7)

ART 233 STUDIO 15

SPRING 2013 (33)

ART 500

SPRING 2015

700 GRADUATE SEMINAR

FALL 2010

701 GRADUATE TEACHING PRACTICUM

SPRING 2010 (8)

790 GRADUATE CRITIQUE

FALL 2012 (18)

UNDERGRADUATE HONORS THESIS COMMITTEE:

2012-13 Hannah Shaban, Thesis Title: Engaged.

2008-09 Rosemary Winn, Thesis Title: Smoke and Mirrors: A Series of Photographic Constructions

2008-09 Alison Packer, Thesis Title: In Case You Wanted to Know. The Department of Public Information.

GRADUATE FACULTY MENTOR/CHAIR:

MJ Neuberger (2015 to present) Advisor

Willie Jones (2015 to present) Chair of Committee

Paul Travis Phillips (2014 to present) Chair of Committee

Anna Delgado (2014-2015) Thesis Title: Land of No Left Turns

Naomi O'Donnell (2014-2015) Thesis Title: Honey Cult

Meg Stein (2012-to 2014) Chair of Committee.

Michael Bramwell (2012-to FA2014) Chair of Committee.

William Thomas (2012-2013) Thesis title: *Colored Plush*. Chair of Committee

Michael lauch (2012-2013) Thesis title: *How Can I Be A Song*. Chair of Committee for Faculty on Leave

George Jenne (2011 -2013) Thesis title: *Spooky Says*. Chair of Committee

Jessye McDowell (2009-2011) Thesis title: *Image and Experience* Chair of Committee

Coke Whitworth (2008-2009)

GRADUATE THESIS COMMITTEE

2016 willie Jones Paul Travis Phillips, Vanessa Murray, Wayne Marinelli, Emily Smith, Lamar Whitbee

2015 Paul Travis Phillips, Willie Jones

2014 Anna Delgado, Naomi O'Donnell

2013 Isabel Cuenca, Antoine Rowland Williams, Meg Stein, Michael Bramwell.

2011-2013 George Jenne, William Thomas, Nicole Bauguss.

2009-2011: Jessye McDowell, Lydia McCarthy, Ray Padron

2008-2010: Kia Carscallen, Emily Beck

MEMBERSHIPS

2006-2013	Vox Populi Gallery—Artist Collective
2009-2012	Asociacion de PR Unidos de Carolina del Norte
2008-2010	NALAC
2008-2010	College Art Association

Accommodations / Albergues	Bed Price	Menu	Bed	Website	Phone	Address
St. Jean: Pled de Port: Albergue Gile Utralea	16 Euros	15 Euros	Yes	www.ultreia64.fr	+33 6 80 88 46 22	8, R. de la Citadelle, St. Jean, France
Roncesvalles: Albergue de Roncesvalles	12 Euros	10 Euros	Yes	www.albergueroncesvalles.com	+34 948 76 00 00	31650 Roncesvalles, Navarre, Spain
Zubiri: Municipal Albergue	8 Euros	10 Euros	No	N/A	+34 628 32 41 86	Av. de Roncesvalles 33, Zubiri, Navarra, Spain
Pamplona: Albergue Caza Cathedral	15 Euros	13 Euros	Yes	www.albergueplazacatedral.com	+34 620 91 39 68	Calle Navarrería, 35, Pamplona, Navarra, Spain
Pamplona: Albergue Caza Cathedral (Rest Day)	15 Euros	10 Euros	Yes	www.albergueplazacatedral.com	+34 620 91 39 68	Calle Navarrería, 35, Pamplona, Navarra, Spain
Puerta Un Reina: Albergue Puente	12 Euros	10 Euros	Yes	www.alberguepuente.com	+34 948 34 10 52	Paseo los Fueros, 57, Puente la Reina, Navarra, Spain
Estella: Albergue Municipal	6 Euros	15 Euros	No	N/A	+34 948 55 02 00	Rua nº 50, Estella, Spain
Los Arcos: Albergue de Abuleja	10 Euros	12 Euros	Yes	www.casadeabuleja.com	+34 948 64 02 50	Plaza la Fruta, 8, Los Arcos, Navarra, Spain
Logroño: Albergue Santiago Apostol	10 Euros	11 Euros	Yes	N/A (on bookings.com)	+34 941 25 69 76	Calle Ruavieja, 42, Logroño, La Rioja, Spain
Nájera: Albergue Puerta de Nájera	10 Euros	13 Euros	Yes	www.alberguedenajera.com	+34 941 36 23 17	Calle Ribera del Najerilla, 1, Nájera, La Rioja, Spain
Su Dom de la Calzada: Co. Del Santo's House	7 Euros	12 Euros	No	www.alberguecofradiadelasanto.com	+34 941 34 33 90	Calle Mayor, 38, St. Dom. de la Calzada, La Rioja, Spain
Belorado: Albergue Cuatro Cantones	8 Euros	10 Euros	Yes	www.cuatrocantones.com	+34 947 58 05 91	Calle Hipólito Lopez Bemal, 10, Belorado, Burgos, Spain
Alapuerca: Albergue El Peregrino	8 Euros	12 Euros	No	www.alberguealapuerca.com	+34 661 58 08 82	Carretera, 105, Alapuerca, Burgos, Spain
Burgos: Apartamentos Rinc	25 Euros	15 Euros	Yes	www.apartamentostoscoburgos.com	+34 947 22 80 00	Calle Lavadores nº 3, Burgos, Spain
Burgos: Apartamentos Rinc (Rest Day)	25 Euros	10 Euros	Yes	www.apartamentostoscoburgos.com	+34 947 22 80 00	Calle Lavadores nº 3, Burgos, Spain
Hontoria: Juan de Yapea Albergue	8 Euros	9 Euros	Yes	www.alberguejuandeyapea.com	+34 638 93 85 46	Calle Real, 1, Hontoria, Burgos, Spain
Boadilla: En El Camino Albergue	7 Euros	10 Euros	Yes	www.boadilladelcamino.com	+34 979 81 02 84	Calle Francos, 1, Boadilla del Camino, Palencia, Spain
Carrion: Albergue Rio Carrion	14 Euros	11 Euros	Yes	albergueriocarrion.com	+34 686 96 12 82	Plaza M. Champaglat, 1, Carrion, Palencia, Spain
Terradillos: Los Templarios Albergue	8 Euros	10 Euros	Yes	www.alberguelostemplarios.com	+34 667 25 22 79	Terradillos de Templarios, Palencia, Spain
Calzadilla: Casa El Cura	25 Euros	10 Euros	Yes	www.lacasaetura.com	+34 987 33 76 47	Calle de la Carretera, 13, Calzadilla, León, Spain
Mansilla: Albergue El Jardin del Camino	10 Euros	12 Euros	Yes	www.albergueellardindelcamino.com	+34 987 31 02 32	Camino Santiago, 1, Mansilla de las Mulas, León, Spain
León: Hostel Urban Rio Cea	25 Euros	15 Euros	Yes	www.hostelurbanriocea.com	+34 636 946 294	C/ Legión VII, 6. 2º Izq, León, Spain
León: Hostel Urban Rio Cea (Rest Day)	25 Euros	13 Euros	Yes	www.hostelurbanriocea.com	+34 636 946 294	C/ Legión VII, 6. 2º Izq, León, Spain
Villar de Mazarife: San Antonio de Padua	8 Euros	9 Euros	Yes	www.alberguesanantoniodepadua.com	+34 987 39 01 92	Camino León, 38, Villar de Mazarife, León, Spain
Astorga: Albergue de Peregrinos San Javier	11 Euros	15 Euros	Yes	www.facebook.com/524147997746589	+34 987 61 85 32	Calle Portería, 6, Astorga, León, España
Ribadesella: Nuestra Señora del Pilar	5 Euros	11 Euros	Yes	www.albergueelpilar.com	+34 616 08 99 42	Plaza Alonso, Rabanal del Camino, León, Spain
El Acebo: La Casa del Peregrino	10 Euros	13 Euros	Yes	www.alberguelacasadelperegrino.es	+34 987 05 77 93	Calle Real, 67-69, El Acebo, Spain
Porterrada: Albergue Guillana	12 Euros	13 Euros	Yes	www.albergueguilana.com	+34 987 40 93 27	Av. el Castillo, 112, Porterrada, León, Spain
Villafraña: Albergue Léo	10 Euros	14 Euros	Yes	www.albergueleo.com	+34 658 04 92 44	Calle Ribadeo, 10, Villafraña del Bierzo, León, Spain
O Cabreiro: Albergue do Cabreiro	6 Euros	12 Euros	No	N/A	+34 660 39 68 09	O Cabreiro, s/n, Pedrafita do Cabreiro, Lugo, Spain
Triacastela: Albergue Alfio	9 Euros	10 Euros	Yes	www.facebook.com/alberguealfio.com	+34 982 54 84 88	Rúa Peregrino, 1, Triacastela, Lugo, Spain
Sanja: Albergue Capelaria Casjrio	9 Euros	13 Euros	Yes	www.alberguecasino.com	+34 982 88 67 85	Rua Mayor, 65, Santa, Lugo, Spain
Portomarín: Albergue O Mirador	10 Euros	15 Euros	Yes	www.omiradorportomarin.com	+34 982 54 53 23	Rua do Pelegrin 27 bajo, Portomarín, Spain
Palas De Rei: San Marcos Albergue	10 Euros	10 Euros	Yes	www.alberguesanmarcos.com	+34 982 38 07 11	Travesía da Igrexa, s/n, Palas de Rei, Lugo, Spain
Ribadiso: Albergue Milipia	10 Euros	12 Euros	Yes	www.alberguemilipia.com	+34 981 50 04 25	Ribadiso, 7, Arzúa, A Coruña, Spain
Pedrouzo: Albergue Cruzero de Pedrouzo	10 Euros	15 Euros	Yes	www.alberguecruceirodepedrouzo.com	+34 981 51 13 71	Av. Igrexa, 7, O Pino, C. Spain
Santiago: Albergue Azabache	18 Euros	15 Euros	Yes	www.azabache-santiago.com	+34 981 07 12 54	Rúa da Acibechería, 15, Santiago, A Coruña, Spain
TOTAL BUDGET:	447 Euros	445 Euros				