

Maya VanderSchuit

Interdisciplinary Artist / Educator

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Education

University of California, San Diego, 2016 – 2019

Master of Fine Arts in Visual Arts

University of San Diego, 2016

BA in Art History and Visual Arts, magna cum laude, with honors

Queen Mary University, London 2014

C.E.A. Study Abroad, Paris 2014

Solo Exhibitions

2019

Soft Wave, Electric Soul, May 16-24, 2019, Main Gallery, University of California, San Diego

2018

Uncircle, Bend, While it's Hot, Commons Gallery, University of California, San Diego

Cetacea, re-performed, collaboration with Aurora Lagattuta, Aratoi Gallery: Wairarapa Museum of Art and History, New Zealand

Shallow Hold, Falling Low, Performance Space, University of California, San Diego (with Aurora Lagattuta and Kevin Zhang)

Subtle Paradise, Main Gallery, University of California, San Diego

Cetacea, collaboration with Aurora Lagattuta and Kevin Zhang, part of IDEAS:: Initiative for Digital Exploration of Arts + Sciences, Qualcomm Institute, Calit2

2017

opaque body // liquid space, translucent world, Commons Gallery, University of California, San Diego

Benthic Light, Commons Gallery, University of California, San Diego Liquid Liminal(ity), Commons Gallery, University of California, San Diego

2016 – Prior

Echoing the Surface, Visual Arts Gallery, University of San Diego

Pixelated Phenomena, Sacred Heart Gallery, University of San Diego's Visual Art's Center

Elution of Consciousness, Sacred Heart Gallery, University of San Diego's Visual Art's Center

Group Exhibitions

2021

SD Practice, July – September 2021, Bread & Salt and SDAI, San Diego.

Campus Creatives: San Diego's Fine Arts Faculty, January - February 2021, California Center for the Arts, Escondido

2020

Campus Creatives: San Diego's Fine Arts Faculty, April-May 2020, California Center for the Arts, Escondido ****Cancelled / postponed due to COVID-19

2019

Eccentricity has room, Museum of Contemporary Art, San Diego

MOXsonic Festival (Missouri Experimental Sonic Arts Festival), Warrendburg, MO (in collaboration with Kevin Zhang)

MFA Open Studios Film Screening, University of California, San Diego The Last Resort, Main Gallery, University of California, San Diego

2018

Nic nacks & Memorabilia, SME Gallery, University of California, San Diego

Fata Morgana, A Ship in The Woods at Felicita County Park

Art and Technology: Art as Insight, The Factory, Ho Chi Minh City, Vietnam

Art and Technology: Art as Insight, Heritage Space, Hanoi, Vietnam

High-Key: Southern California Color, curated by Elizabeth Rooklidge, San Diego Art Institute
Ship in the Woods Festival, A Ship in The Woods at Felicita County Park

Film Screening, Performance Space, UC San Diego

Open Studios Group Show, Commons Gallery, UC San Diego

2017

Next door Up stairs, Main Gallery, University of California, San Diego

Opposites Attract: Alumni Show, Visual Arts Gallery, University of San Diego

Vacation, Visual Arts Gallery, University of California, San Diego

Extra-Ordinary Collusion , in collaboration with Dr. Antonio Currais of the Salk Institute, San Diego Art Institute of Balboa Park

Spring Fest: Immersion, Birch Aquarium Re-inhabiting, Arts Aggregate pop-up show

Group Show, curated by Anthony Graham, Visual Arts Gallery, University of California, San Diego

Distance from Dirt, curated by Brianna Rigg, Commons Gallery, University of California, San Diego

MFA Open Studios Film Screening, Visual Arts Facility, University of California, San Diego
Boiling Process 5 : Mythologies, San Diego Art Institute of Balboa Park

2016 – 2015

Video Mythologies, SDAI Project Space in Horton Plaza

2016 Southern California/ Baja Biennial, San Diego Art Institute of Balboa Park

To Be or Not Be: Aesthetics in The Age of Extinction(s), MFA Exhibition in UCSD's Visual Arts Facility

Paperweight Biennale II, SME Gallery UCSD

Surfaces, Arts Aggregate/IKO Studios in Los Angeles

In Flux, SLP Gallery, University of San Diego

MAS ATTACK, San Diego Art Institute of Balboa Park

Sinking Sinking Sinking, San Diego Art Institute of Balboa Park

Collaborations / Projection Design

The Wretchedness of the Screen, November 2021; The Metro Building, San Diego, California; site-specific collaboration organized with Trevor Amery for *ARTV108: Intro to Video* and *ARTV105: Intro to Sculpture*

Collaborative Performance Installation, July 2018; Aratoi Gallery, New Zealand

Gorgoteo (Elisabet Curbelo's dissertation piece), June 2018; IDEAS festival, Calit2 theatre and Conrad Prebys Music Center

Shallow Hold, Falling Low, May 2018; Performance Space, University of California, San Diego (with Aurora Lagattuta and Kevin Zhang)

Human Body Time Machine, April 2018; The Forum, La Jolla Playhouse, projection design with choreographer Aurora Lagattuta and musician Kevin Zhang

Cetacea, January 2018; IDEAS Festival, Collaborative project and projection/set design with Aurora Lagattuta and Kevin Zhang

St. Francis, December 2017; San Diego Opera, Calit2 Auditorium

Public Art

Low Tide Blur, 2019, was purchased in early 2021 by the City of San Diego for the Civic Art Collection.

Three-Channel video installation for The Port of San Diego's *Immersion into the Arts* event, October 2019

Residencies

New Zealand Pacific Studio, July-August, 2018, Wairarapa, New Zealand ***Deferred because of illness

Grants/Awards/Sponsorships

2022

CHABBS Lecturer Development Grant Award (\$1000)

All Good Collective member for Allbirds, a New Zealand-American brand focusing on sustainability and eco-friendly/recycled materials. Members are sponsored ambassadors who are chosen based on their creative endeavors, community engagement, and leadership potential.

2021

DAA+AH Faculty Studio Supply Grant, University of San Diego

Professional Development Funding, California State University, San Marcos

2019-2018

Russell Grant, University of California, San Diego

Arts and Humanities Dean's Travel Grant, University of California, San Diego

Residency Funding, University of California, San Diego

2016

Phi Beta Kappa Society, inducted into the nation's most prestigious honor society

University of San Diego's Dept. of Art, Architecture + Art History *Exceptional Performance in Visual Arts Award*

University of San Diego's Dept. of Art, Architecture + Art History *Exceptional Performance in Art History Award*

Von Ehrenberg Scholarship

Lina Lang Materials Scholarship

2015

Summer Undergraduate Research Experience (SURE)

Grant Associated Students (AS) Grant

Publications

Soft Wave, Electric Soul, 2018, Master's Thesis available on EScholarship, <https://escholarship.org/uc/item/82v6q5xp>, or in book form with ISBN 978-0-46-456677-9

Friday Fav: Sunrise, Smithsonian Institution's Bento Blog, September 2015
<https://bento.si.edu/author/maya-vanderschuit/>

Lecturing / Teaching

Adjunct Professor for University of San Diego, School of Arts and Architecture

Intro to Cinema (Film 101 & Art History 144), Spring 2022

Course Description: This course is an introduction to film form and the historical, industrial, and cultural contexts that make form significant for analysis. This class aims to equip students to look purposefully, critically and contextually at the moving image, and become mindful of the ways that meaning is produced and received.

Intro to Video Studio, Fall 2021

Course Description: ARTV108 : *Intro to Video Studio* is a lower division studio-based course delves into the contemporary and historical practice of Video Art and it's making. Students gain technical competency in digital editing platforms and camera handling. Additionally, students will develop the skills to engage in critical discussion about time-based media.

Lecturer for CSU San Marcos School of Arts, Department of Art, Media, Design, Spring 2020 - Present.

Digital Photo and the Environment, Spring 2020 - Present

Course Description: AMD313 is an upper division, studio-based course that uses the mediums of photography, and digital media, to delve into the environment and environmental issues. This course investigates a diverse range of artistic practices and contemporary artists who comment on and contribute to current environmental debates through digital media. Students participate in lectures, screenings, group discussions, field trips, and class critiques. By the end of the semester, each student will have synthesized their artistic interests with course material in the formation of three photographic series, three exercises, a collaborative project, a presentation, and a series of written statements and reflections.

Intro to Video Art, Summer 2020 - upcoming Spring 2022

Course Description: Introduction to video art practice and theory. All phases of videotape production from conception to finished product utilizing experimental, narrative and documentary techniques. Includes digital and electronic time-based video production, video installation art, field production, non-linear computer based editing, lighting and sound design. Lectures, demonstrations, hands-on projects, video screenings, discussions, and research.

Installation Art, Summer 2021 (cancelled)

Course Description: AMD 406 Introduces the history of installation and site-specific art that uses the interaction of various elements (objects, images, projections, etc.) with each other and their surrounding place to create meaning. Experimentation with multimedia approaches employed in contemporary installations. At least one lower-division and one upper-division course in studio art and/or art and technology is recommended. Field trips outside of class may be required.

Visual Arts Department, Substitute, La Jolla Country Day School, 2020

Teaching Assistantship

CAT 125: Public Rhetoric and Writing, William Geibel, Jennifer Pantoja, Michael Ano, Joe Bingham 2019 - Present. Sixth College, UCSD

CAT 125 is a four credit, upper division course that centers on writing, public speaking, and professional development skills. Weekly lectures are complemented by two, TA led, discussion sections. By the end of the course, students will have written and performed an ignite style presentation, written a statement of purpose, and created a personal website showcasing their talents.

CAT 2C: The Contemporary Gothic: Literature of Horror, Mystery, and Grief, Dr. Elizabeth Gum, 2020. Culture of Art and Technology, Sixth College, UCSD

CAT2C is a six credit, lower division writing course that focuses on revision and argumentation. In addition to lecture, students attend two TA-led discussion sections per week.

CAT 1: Sacred Space Formation: History of Jerusalem, Jennifer Pantoja, 2018. Culture of Art and Technology, Sixth College, UCSD.

CAT1 is a four credit, lower division writing course designed for incoming freshmen. The classes focus on the intersections of Art, Culture, and Technology, as well as critical thinking and reading skills.

VIS 152D: Identity Through Transnational Cinema, Lisa Cartwright, 2018.

Transnational Cinemas examine how US identities and film cultures have been forged through stories of exile, diaspora, and racial and sexual discrimination as well as cultural conflicts that have resonated here and abroad in the global film and media culture of the last century.**

VIS 159: *Art and Technology*, Benjamin Bratton, 2018.

VIS 159. History of Art and Technology (4) Aims to provide historical context for computer arts by examining the interaction between the arts, media technologies, and in different historical periods. Topics vary (e.g., Renaissance perspective, futurism and technology, and computer art of the 1950s and 1960s). **

VIS 84. *Intro to Film*, Lisa Cartwright, 2017.

VIS 84. History of Film (4) A survey of the history and the art of the cinema. The course will stress the origins of cinema and the contributions of the earliest filmmakers, including those of Europe, Russia, and the United States. This course is offered only one time each year.**

VIS 70N. *Introduction to Media*, Brian Cross, 2017.

VIS 70N. Introduction to Media (6)
Operating as both a lecture and production course, this introductory class provides a technical foundation and theoretical context for all subsequent production-oriented film and video studies. In the laboratory, the student will learn the basic skills necessary to initiate video production.**

VIS 159. *Art and Technology*, Alena Williams, 2017.

VIS 159. History of Art and Technology (4) Aims to provide historical context for computer arts by examining the interaction between the arts, media technologies, and in different historical periods. Topics vary (e.g., Renaissance perspective, futurism and technology, and computer art of the 1950s and 1960s).**

** course descriptions are from UCSD's General Catalogue, found [HERE](#)

Internships / Work Experience

Smithsonian Institution: Freer/Sackler Galleries, Curatorial Intern, Summer 2015

Smithsonian Institution: Freer/Sackler Galleries, Curatorial Intern, Summer 2014

R.B. Stevenson Gallery, Gallery Assistant, 2015

San Diego Home and Garden Magazine, Editorial Intern, 2012