

## Selected Exhibitions

- Solo**
- 2021 Flagged: Tower 49 Gallery, New York, NY  
Lost Perimeter: AIR Gallery, Brooklyn, NY
- 2020 Altimeters: Art in Buildings, New York, NY
- 2019 Computer 1.0: MAD Museum, New York, NY
- 2018 Process & Presentation: Sara Kay Gallery, New York, NY  
Terminis: New York Public Library, New York, NY
- 2017 Striking Somewhere: Java Projects, Brooklyn, NY  
Mordant: Generator, Sofia, Bulgaria
- 2016 Marking Time, Shifting Space: Rabbit Hole, Brooklyn, NY
- Group**
- 2020 Ars Electronica, Kepler's Garden, Linz, Austria  
Ars Electronica, BOZAR, Brussels, Belgium  
HFF: NTCRI, Taipei, Taiwan  
Soft Windows: Public Swim, New York, NY  
Sympoiesis: AIR Gallery, Brooklyn, NY
- 2019 Painted Threads: Visual Arts Center, Summit, NJ  
Dataism: Arts Westchester, White Plains, NY  
Synthesis: Indianapolis Museum of Contemporary Art, IN  
Soft Territories: Knockdown Center, Queens, NY  
Stitching/Weaving in Digital Age: Currents, Santa Fe, NM
- 2018 Convergence: Aronson Galleries, New York, NY  
Computer 1.0: Governor's Island Art Fair, New York, NY  
Temporal Escape: 326 Gallery, New York, NY  
Computer 1.0: Sara Kay Gallery, New York, NY  
Amulets Ethereal: Barney Savage Gallery, New York, NY  
KraftMaking the Future: Cincu, Transylvania, Romania  
Common Threads: Isabella Stewart Gardner Museum, MA  
Smooth Muscle: Whitehaus Gallery - Oakland, CA
- 2017 Function to Freedom: Sara Kay Gallery, New York, NY  
Connective Project: Pioneer Works, Brooklyn, NY  
Standard Incomparable: Kunst Merano Arte, Despar, Italy  
Act I: September Gallery, Hudson, NY  
Connectivity: Creative Hub, Sofia, Bulgaria  
Blood of Women: Galerija Forum, Zagreb, Croatia  
Do I Contradict Myself?: Spring Break Art Fair, New York, NY
- 2016 Blood of Women: Kunst Merano Arte, Marsala, Italy  
Fray: Gowanus Loft, Brooklyn, NY  
Specialized Encyclopedia: Armory Center, Pasadena, CA
- 2015 El Trifinio: Queens Museum, Queens, NY
- 2012 Get Me Out of Here: Tang Museum, Saratoga Springs, NY

## Residencies & Fellowships

- 2021 Australian Tapestry Workshop, Melbourne, AUS
- 2020 BOWB, Ioannina, Greece  
Loomia, New York, NY  
Harvest Works, New York, NY  
Silver Art Projects, New York, NY
- 2019 AIR Gallery, Brooklyn, NY  
Wassaic Project (eTextile Spring Break), Wassaic, NY
- 2018 Museum of Art and Design, New York, NY  
Sara Kay Gallery, New York, NY
- 2017 Succurro, Brooklyn, NY  
World of Co, Sofia, Bulgaria
- 2016 Textile Arts Center, Brooklyn, NY
- 2012 Kawashimi, Kyoto, Japan
- 2011 Chipstone Foundation, Milwaukee Art Museum, MI

## Grants & Awards

- 2020 Center for Craft: Materials Based Research Grant  
Foundation for Contemporary Art, Emergency Grant  
S+T+Arts Prize Honorary Mention  
LIAEP Artist Travel Grant
- 2019 NYU Faculty Professional Development Fund  
Parson's New School Faculty Research Grant  
Wallstreet Journal Commission  
Foundation for Contemporary Art, Emergency Grant  
Cafe Royal Cultural Foundation Artist Grant  
Wave Farm Media Distribution Grant  
S&R Foundation, Washington Award  
Forbes Magazine, 30 Under 30: Arts & Style
- 2018 Romanian National Cultural Fund Project Grant  
Awesome Foundation Artist Grant  
Parson's New School Faculty Research Grant
- 2017 Parson's New School Faculty Research Grant
- 2015 NYU Art Education Departmental Banner
- 2012 Marguerita Mergentime Textile Excellence Award

## Selected Press

- 2020 ArtW- Women We Create  
National Taiwan Research Institute
- 2019 Metropolis Magazine  
New York Times  
Blouin ArtInfo  
Hyperallergic  
Forbes (30 Under 30 List)  
Architectural Digest
- 2018 Graphite Magazine  
Vice: The Creators Project  
Wallstreet International
- 2017 Hyperallergic  
Garde Magazine  
Under The Line  
WWD  
Surface Design Association  
Curve Magazine  
Austere Magazine  
Design Milk
- 2016 Vice: The Creators Project  
Creative Boom  
Arte Fuse

## Education

- 2015 New York University (Steinhardt) New York, NY  
MA (Art, Education, & Community Practice)
- 2012 Skidmore College Saratoga Springs, NY  
BS/BA (Art History and Studio Art Double Major)
- Certificates:
- 2021 TESOL: Parsons The New School
- 2020 ITP Camp: New York University
- 2019 ITP Camp: New York University  
Healthy Materials: Parsons The New School
- 2015 Community Enterprise: Columbia Law School

# Victoria Manganiello

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## Professional Practice

2014/Present *Practicing Artist: New York, NY*

Exhibiting original artwork and projects throughout NYC, USA, and internationally including at the Indianapolis Museum of Contemporary Art, Museum of Art & Design, Armory Center, Queens Museum, Kunst Merano Arte Italia and National Taiwan Craftsmanship Institute

Residency & Fellowship appointments include MAD Museum, AIR Gallery, Textile Arts Center, Wassaic Project, Silver Arts and the Chipstone Foundation

Support grants and awards include from Center for Craft, Wave Farm Media Artist Grant, Cafe Royal Cultural Foundation Artist Grant, Foundation for Contemporary Art, S&R Washington Award, Romanian Cultural Fund Grant, and S+T+Arts Prize

2014/Present *Textile Consultant & Fabricator: New York, NY*

Advise fine artists, furniture and product designers, curators and educators on how to source, make with, design with and write about fibers, textiles and dyes in their projects; Fabricate objects and generate written content on commission and in collaboration;

Previous and current clients include Yto Barrada, Jessica Mitrani, Amanda Martinez, Caterine Lopez, Dane co., AB Screenwear, BKSK Architecture, Of Course Global, Tatter Blue Library, Textile Arts Center and National Taiwan Craft Research Institute

Teaching Artist at the Brooklyn Public Library, Textile Arts Center, Museum of Art & Design, World of Co, and Civic Art Lab

2012/2014 *Sotheby's, Auction Manager, New York, NY*

Collaborated with international contemporary art specialists to create bi-annual contemporary art auction sales, catalogs, exhibitions, and marketing events each involving up to 500 artworks each

Managed and organized logistics of sale by assisting clients with legal consignment agreements

Maintained Contemporary Art department inventory by managing physical condition, international regulatory codes, standards of authenticity and provenance

2010/2012 *Tang Museum, Education Programs Coordinator, Saratoga Springs, NY*

Researched and delivered monthly public tours of museum's current contemporary art exhibitions

Designed, promoted and facilitated exhibition-related functions, lectures and public programs

Organized and led orientation program for incoming Skidmore College first year students involving current exhibitions and the creation of student's original artwork

## University Instruction

Course descriptions on next page

2017/Present Parsons School of Design: New York, NY  
*BFA Fashion / AAS Fashion / BFA Interior Design / MFA Textiles*

2018/Present New York University: New York, NY  
*BFA Studio Art*

*Visiting Lecturer and Critic*

2020 University of Sofia, Bulgaria  
2018 Open Style Lab, New York, NY  
University of Sofia, Bulgaria

Skidmore College, Saratoga Springs, NY  
Cooper Union, New York, NY

2017 Pratt Institute, Brooklyn, NY  
University of Pennsylvania, Philadelphia, PA

2015 Skidmore College, Saratoga Springs, NY

*Academic Awards and Positions*

2020 Distinguished Teacher of the Year, Nomination

2019 NYU Faculty Professional Development Fund  
Student Success - First Generation Advisor  
Social Justice Committee Member

2018 Arnold & Sheila Aronson Galleries: Exhibition  
Social Justice Committee Member

## Skills

Weaving (TC2 Jacquard, Dobby, Floor Loom, Tapestry, Double/Triple Cloth, etc.)

Dyeing (Natural and Synthetic Processes including Indigo, bath, print, fiber reactive, acid, etc.)

Spinning, Knitting (hand and machine), Crochet, Batik, Marbling, Screen-Printing, Garment construction & Embellishment, Sewing, Embroidery

Soft Circuits/Sensors/Speakers & e-textile

Adobe Suite (including photoshop for TC2 weaving application), Arduino

Academic Research and Writing

## Ongoing Collaborations

Soft Monitor LLC

Art and Design Studio focusing on the intersections of textiles and technology; Primary Collaborator: Julian Goldman, Product Designer

Woman Interwoven

Documentary Series telling the stories of women working with textiles across industries around the world; Primary Collaborator: Sarah Moshman, Film Director

University Instruction:

Parson's The New School

## MFA TEXTILES

Supervisor: Preeti Gopinath (Associate Professor of Textiles and Director of the MFA Textile Program)

**Major Studio 1** In this course, students gain a foundational knowledge of textiles, including different kinds of fiber and cloth, and engage in an expansive exploration of the textile industry. Students research innovative applications of ancient and ethnic weaving methods and also research, design, and develop smart fibers and yarns, biologically produced matter, and 3D printed materials. Major Studio 1 includes both observational and experimental modes of research, such as iconographic research, street style analysis, roundtable conferencing, and focus interviews. (Fall 2019, Spring 2021)

**Major Studio 2** In this class, students build on Major Studio 1 and begin creating textiles and advancing their understanding of the history of the discipline and industrial development. Students propose new scenarios related to current movements in the field, considering new ways to contribute to the local production and regional sourcing of textiles. Students investigate the prioritization, function, and impact of textiles in fields such as fashion, art, architecture, and industrial design. In shaping their scenarios, students explore research methods while gathering and examining data. (Spring 2020)

## BFA FASHION MATERIALITY

Supervisors: Brendan McCarthy (Program Director, BFA Fashion Design: Systems and Materiality)

Luciana Scrutchen (Assistant Professor of Fashion)

**Specialized Studio 1: Materiality** is supportive of the Integrated Design Studio core courses and gives the student an opportunity to build additional skills/techniques within a range of specialized 2D/3D execution. As part of this core sequence, students will have the opportunity to select options to begin a more focused exploration of make/execution/resolution with a view to specialization, while demonstrating ability to self-select appropriate aesthetic solutions, competently underpinned by technical and/or theoretical understanding. A focus on craft with a highly specialized approach to textile innovation, including dyeing, print, technology, weave and knit as drivers for design and collection. Deep exploration in terms of research towards unexpected outcomes in both apparel and non-apparel are encouraged. (Fall 2018, Fall 2019) In Fall 2019, I helped build a new curriculum for this course with a focus on "Materiality Futures."

**Specialized Studio 2: Materiality** is supportive of the Integrated Design Studio courses and Specialized Studio 1 and gives the student the opportunity to build on additional skills/techniques within 2D/3D execution. Students will have the opportunity to continue this pathway and further articulate their vision through 2D/3D processes with emphasis on innovation and personalization of technique. (Spring 2017, Spring 2019)

**Design Studio 3: Materiality:** This course provides an opportunity for the student to continue development of personal research methodologies, design philosophy, processes and innovative approaches to materiality. Students will be guided to further develop a personalized approach to design aesthetic, vocabulary and markets. Students will examine more complex design concepts in order to demonstrate a breadth of understanding of brand identity and user contexts. Consideration will be given to the visual curation of the fashion process in terms of personal identity, communication and brand messaging. As the third in a six-course core sequence, students will identify and understand the importance of re-contextualizing, defining and applying personal design aesthetics to a broad range of product and or related fashion design outcomes. (Fall 2020)

**Textiles:** This course focuses on the study of fiber and fabric properties, identifications, fabric weaving, yarn systems and knitting construction, finishes, dyeing and printing as related to fabric aesthetics quality, performance and product end-use. The course combines the study of textile science, creative use of fiber and fabric as inspiration in fashion design, as well as applications and practices in the fashion industry. By the successful completion of this course, students will be able to demonstrate a fundamental understanding of textile and yarn terminology, communicate fabric knowledge in relation to design, understand the development of textiles within a historic, ethnic, geographic and cultural context and showcase ability to manipulate fabric in innovative ways that impact design silhouette and details. (Spring 2017; Fall 2017; Spring 2018; Spring 2019)

University Instruction:

Parson's The New School

## AAS FASHION DESIGN

Supervisor: Jason Kass (Associate Dean of Fashion)

**Textile Design Exploration:** This course will expose students to culture, principles and materials that encompass fabric creation. It will cover the differences between protein fibers (silks/wools/mohair), cellulose fibers (cotton/linen/hemp), synthetic fibers and how they interact with dyes, pigments, muds, and ochre, in addition to the impact they have in the environment. Student projects will include screenprinting, fabric painting, fabric dyeing, digital fabric printing, and felting. (Fall 2018, Spring 2019)

**Fashion Textile Survey:** This course provides a comprehensive survey of woven and knitted fabrics used in apparel design. It will examine fiber types, yarns, constructions and finishes, as well as the technology used to create them. Students will learn to identify fabric structures and evaluate their performance. (Spring 2018, Spring 2019)

## BFA INTERIOR DESIGN

Supervisor: Cotter Christian (Assistant Professor of Interior Design)

**Studio Lab: Soft Materials:** \*Co-Taught with Assistant Professor of Interior Design, Yu Nong Khew. In this class, students will be introduced to how textiles and colors are a significant opportunity for interior designers to impact placemaking. We will be learning about fibers, fabric structures, leathers, as well as emerging soft materials such as bio-fabricated materials. Applications for Windows, Walls, Soft Furnishings, Carpet/Rugs, as well as ceiling and acoustic applications will also be explored. Additionally, we will also apply the principles and theories of color effectively in relation to environmental impact and human wellbeing. The studio lab workshop will include readings, discussions, research, hands-on fabrication and site visits. Projects will not be directly applied to the studio design work but will serve as reference information. (Fall 2018)

## MFA DESIGN & TECHNOLOGY

Supervisor: John Sharp (Director, MFA Design & Technology)

**Computing Textiles: A Hands-On History:** \* Co-Taught with Part-Time Faculty, Elizabeth Stark. This course is an interdisciplinary exploration of the complex history and speculative future of technology by way of the history (and future) of textiles and craft. Students in this course will develop skills in circuitry and coding as they relate to the construction of textiles. They will also develop skills in textile construction such as knitting, weaving, and dying as they relate to technology. Practical skill development will be accompanied by a deep practice in historical and theoretical research and writing. Discussions will include themes of gender, race, and society and students will be encouraged to challenge conventional history. We will examine the value society places in its tools and what that means for the objects they produce and we consume. In this course, we ask students to consider how we define technology, who can create technology and how the evolution of technology has shaped the world we live in. We seek to understand how the tools we create now will affect our relationships to each other and our environment in the future. (Spring 2020)

University Instruction:

New York University: Steinhardt

## BFA STUDIO ART

Supervisor: Shadi Harouni (Clinical Assistant Professor of Studio Art and Director of Undergraduate Studies)

**Soft Environments:** Using fiber art and textile applications as a springboard to explore and create across media, students in this course will learn about what installation art can be. Considering time and space as both limitation and inspiration, assignments will engage students to thoughtfully consider their materials and constructions. We will ask how concepts of chance and surprise can be integrated with structure and procedure. Application demonstrations will include sewing, yarn spinning, weaving, felting and other soft sculpture techniques. Practical lessons will be accompanied by site visits and exploration of historical approaches. Technique demonstrations and studio-based projects will be complemented by exposure to historical examples, current exhibitions that relate to fiber art and the practices of contemporary artists working with textiles. Assignments will require students think beyond the precedents of fiber arts. (Spring 2018)

**Experimental Textiles & Surface Design:** This course is an exploration of natural and synthetic dyes and textile surface manipulations for both two and three-dimensional concentrations. Students study the technical knowledge of dye and fiber materials and processes such as dye bath, batik, screen-printing, and marbling to create unique work that reflects personal interests and experimentation. We will examine how the utilization of materiality, craft, and surface design can contribute to the realization of conceptual art of multi-media. Technique demonstrations and studio-based projects will be complimented by exposure to historical examples, current exhibitions that relate to fiber art and the practices of contemporary artists working with textiles. By the successful completion of this course, students will become proficient in the processes of certain traditional textile surface manipulations and develop a method of critical thinking with regards to fiber art. (Fall 2018, Spring 2021)

**Materiality: Dyes & Textile Manipulations:** An exploration of natural and synthetic color dyes and textile surface manipulations for both two and three-dimensional concentrations. Students study the technical knowledge of dye and fiber materials and processes such as synthetic dye bath, batik, Indigo, painting with natural dyes (from bugs, plants, and food) and ink marbling to create unique work that reflects personal interests and experimentation. We will examine how the utilization of materiality, craft, and surface design can contribute to the realization of conceptual art of multi-media. Technique demonstrations and studio-based projects will be complemented by exposure to historical examples, current exhibitions and the practices of contemporary artists working with dyes and textiles. (Fall 2019, Fall 2020)

New York University: Gallatin

**Women's Work: Feminist Craft Art and the Museum:** This course examines craft art as a discipline historically influenced by women and situates its feminist implications within the global contemporary art world. We explore the theory of craft art and its various functionalities, definitions, and philosophies including how 'women's work' and the domestic setting have played essential roles in the proliferation of craft art both in the home and in the museum from the 20th century to today. We investigate craft movements, critique craft exhibitions, and interview contemporary craft artists to gain a nuanced understanding of what feminist craft practice looks like in a variety of settings. The course will be research-based, requiring long-form papers and reading responses, but will also include creative assignments like a curatorial project. What constitutes a feminist craft art object? How do cultural practice and ritual play a role in contemporary craft art? By assembling a repertoire of reading responses, artist profiles, exhibition reviews, and other engagements with the material, the course will address these questions and propose new ones through critical analysis, conversation, and creative practice. (Spring 2021: Independent Study)