

1. STATEMENT OF RELEVANCE

Printmaking as an art form has a long and shared history with commercial, industrial printing. Almost everything that we now consider to be “Printmaking” was at one time a method of practical mass production, whether woodblock printing, typography, photography, or 19th century lithography printed from huge slabs of limestone (Hults, 1996). Printmaking’s historical affiliation with its industrial cousin has led to an ongoing crisis of identity; one that results in an art form that publicly aspires to innovation (Cornwell, 1992), and a connection to mass cultural communication (Ivins, 1969), but is instead hobbled by a fixation on a kind of aura (Benjamin, 1936), tied to its own limiting definitions of “real”, “original”, and “authentic”.

To my mind, Printmaking’s greatest strengths lay in the historical connection to mass communication; both in spirit, and in technology. Because the art of Printmaking is inextricably linked to the role that the exactly repeatable image (and text) played in shaping society from the 13th century forward (Ivins, 1969), the self-relegation of Printmaking to an obsolete, historical, “craft” process is truly unfortunate. Beyond mere sentimentality, this is also a missed opportunity; Printmaking has the potential to assert itself as the most culturally relevant studio art form being practiced today, if only it can overcome the inability, (or lack of will) to move beyond artificially imposed limits and process-oriented self-reflexivity as a sole means to overall definition.

While technology and process are realities of Printmaking, that they frequently overshadow any other conceptual or aesthetic concern of how the field is viewed, reducing the entire practice to a “discipline [...] that] treats technology as more important than imagery to define itself” is a major concern (Cornwell, 1992). Paradoxically, there is a sense from within the Printmaking community that “it [technology] is [...] an evil necessity, dangerous, seductive, a threat, something to be avoided”, (Cornwell, 1992) when contemplating how to justify its presence to a wider artistic audience. Hence, Printmaking’s confusion over how to engage such an audience and a discourse, let alone formulate an expanded theoretical framework. If Printmaking, or printmakers choose to circumnavigate the discussion of the use of technology outside the warm embrace of the Printmaking studio, there is no hope of such a framework.

The *fundamental question* is deceptively simple: **Why Print?**

Thematic/contextual questions raised:

- 1) Despite the ubiquitous nature of technology in Printmaking, rigid and self-imposed criteria of “real”, “original”, and “authentic”, govern much of the how the field is defined from within, and consequently, from without. Is it possible to engage technology further, – looking, for example, to current manifestations of industrial printing – in order to complicate conventional definitions and limitations, and (hopefully) begin to articulate new categorizations in the genre?
- 2) How might connections to a shared history of mass communication and industrial innovation better emphasize the relevance of contemporary Printmaking practice for fine art and non-specialist audiences alike?
- 3) What role does the motive of self-preservation play in Printmaking’s seemingly insular relationship to broad critical and aesthetic discourse?
- 4) Can the motif of “community”, as generally manifested in Printmaking co-ops, artist-run-centres, and academic studios, be harnessed to promote Printmaking as an inclusive art form that welcomes discourse with a wider audience?

2. SUMMARY OF PROPOSED RESEARCH/CREATION

Programme objectives – Why Print?

This project will take a three part approach to addressing *the fundamental question* through:

- Critical, personal reflection on the impact of technology on Printmaking through production of a body of new work that pushes previous boundaries of the role of industrial printing's relationship to fine art, employing semi/automated, commercial, industrial approaches (or "automated assistance") to all aspects of my own (silkscreen) Printmaking practice and;
- Critical engagement of the emerging Canadian Printmaking community by means of a graduate student colloquium and exhibition at the University of Regina, and;
- A published anthology of work of the artists identified as being pivotal to Printmaking's future, (based in part on discussion at the colloquium) in addition to a solicitation to each invited artist to answer the *fundamental question: Why Print?*

Potential contribution

Advancement of knowledge in the field – Printmaking's successes have always relied on technology, skill, forward-thinking approaches, and a healthy understanding and respect for the past. Today, however, Printmaking finds itself at a cross-roads, one which seemingly demands allegiance to either *tradition* or *progress*. The most exciting possibility however, is that one need not supersede the other in order to survive; quite the contrary, in fact [Merrill].

The potential artistic, studio-based, contribution to advancing knowledge in the field of Printmaking suggested in this programme *seems* simple: make further use of commercial, industrial print technologies and techniques, within the context of the non-commercial studio art setting. The reality, however, is that taking the leap beyond the hand-printed, hand-operated traditions of studio Printmaking is neither easy nor accessible from perspectives of technical knowledge, access to equipment, materials and training, and financial barriers to undertaking such a programme of work and research.

From a critical perspective, the aim of this project is to advance the notion that Printmaking should not be a field of artistic practice that is closed to theoretical, conceptual, and aesthetic discourse, or that one that demands *a priori*, highly specialized knowledge to "get it". Printmaking's reputation as a hermetically sealed community, is to an extent deserved, but will ultimately consign it to irrelevance. It is my strong contention that as an artist, I use a particular technology to engage a broad critical artistic audience, not to close myself off from it.

Wider cultural benefits – Historically, great societies are judged by many things, but chief among them has been their contribution to culture. Canada has a strong international reputation for forward-thinking printmakers and exciting prints, and one need only read the roster of invited participants to see their names routinely mingle with the best and brightest in exhibitions and competitions around the world [Culen, Wylie, Craig, 2009]. This programme is an investment in protecting this reputation, and in taking calculated, creative risks on real innovation and evolution for the field. Looking beyond an aspiration to lead a Printmaking renaissance, this proposal suggests a strategy for moving the direction of the field forward in a way that has, to this point, not been fully considered in terms of new approaches of making prints, as well as how we talk about the field as a whole. Artistic practice that fails to question its own existence and break new ground is irrelevant. The *fundamental question: Why Print?*

It is an important goal of this programme for the creative work produced to be disseminated widely through exhibitions, Printmaking competitions, lectures, and visiting artist opportunities at other universities and artist-run centres. The programme will also spawn important curricular changes to Printmaking instruction at the University of Regina at the undergraduate and graduate levels. Additionally, engagement with the University of Regina, city of Regina, and wider Saskatchewan art communities will be a focus through public artist lectures given by the proposed colloquium's participants and guests. Given that *communication* is a central theme within the history of printed media, as well as a practical means to shaping the direction of the field of Printmaking today, fostering discussion will be a major focus to ensuring the wider cultural benefits of the programme.

3. PROJECT DESCRIPTION

Research planRelevance and originality

Printmaking as an art form has a long and shared history with commercial, industrial printing. Almost everything that we now consider to be “Printmaking” was at one time a method of practical mass production, whether woodblock printing, typography, photography, or 19th century lithography printed from huge slabs of limestone (Hults, 1996). Printmaking’s historical affiliation with its industrial cousin has led to an ongoing crisis of identity; one that results in an art form that publicly aspires to innovation (Cornwell, 1992), and a connection to mass cultural communication (Ivins, 1969), but is instead hobbled by a fixation on a kind of aura (Benjamin, 1936), tied to its own limiting definitions of “real”, “original”, and “authentic”.

To my mind, Printmaking’s greatest strengths lay in the historical connection to mass communication; both in spirit, and in technology. Because the art of Printmaking is inextricably linked to the role that the exactly repeatable image (and text) played in shaping society from the 13th century forward (Ivins, 1969), the self-relegation of Printmaking to an obsolete, historical, “craft” process is truly unfortunate. Beyond mere sentimentality, this is also a missed opportunity; Printmaking has the potential to assert itself as the most culturally relevant studio art form being practiced today, if only it can overcome the inability, (or lack of will) to move beyond artificially imposed limits and process-oriented self-reflexivity as a sole means to overall definition.

While technology and process are realities of Printmaking, that they frequently overshadow any other conceptual or aesthetic concern of how the field is viewed, reducing the entire practice to a “discipline [...] that] treats technology as more important than imagery to define itself” is a major concern (Cornwell, 1992). Paradoxically, there is a sense from within the Printmaking community that “it [technology] is [...] an evil necessity, dangerous, seductive, a threat, something to be avoided”, (Cornwell, 1992) when contemplating how to justify its presence to a wider artistic audience. Hence, Printmaking’s confusion over how to engage such an audience and a discourse, let alone formulate an expanded theoretical framework. If Printmaking, or printmakers choose to circumnavigate the discussion of the use of technology outside the warm embrace of the Printmaking studio, there is no hope of such a framework.

The *fundamental question* is deceptively simple: **Why Print?**

Approach

This project will take a three part approach to addressing the *fundamental question* through:

- Critical, personal reflection on the impact of technology on Printmaking through production of a body of new work that pushes previous boundaries of the role of industrial printing’s relationship to fine art, employing semi/automated, commercial, industrial approaches (or “automated assistance”) to all aspects of my own (silkscreen) Printmaking practice and;
- Critical engagement of the emerging Canadian Printmaking community by means of a graduate student colloquium and exhibition at the University of Regina, and;
- A published anthology of work of the artists identified as being pivotal to Printmaking’s future, (based in part on discussion at the colloquium) in addition to a solicitation to each invited artist to answer the *fundamental question*: **Why Print?**

Methodology

This research creation programme consists of four thematic stages that will run subsequent, and at times, concurrent to one another.

Stage 1: Planning

Technical and practical considerations include acquisition of equipment, materials, and software (and specialized training where necessary), consultative colloquium planning and organizing (within the University of Regina, and with graduate students and faculty from other institutions), and developing early strategies for publication of the planned anthology, entitled “**Why Print?**”.

Critical and theoretical considerations include a literature review encompassing elements of Printmaking and contemporary art theory and criticism, and reflective practice theory, as well as developing personal terms of reference for critical reflection (aesthetic, conceptual, and technical) in the planned body of artistic work.

Stage 2: Creation

The creation portion of the programme will involve the research and production of a large series of silkscreen prints (25 or more). It is my contention that what I currently do, and how I do it, is evolvable into a “hybrid” practice that is perfectly suited to further integrating commercial, industrial techniques and equipment. As a medium, silkscreen printing has its own history as a democratic method for mass cultural communication. At its simplest, silkscreen printing can be done in a basement or a garage; setting the stage for fast, colourful, and multiple expressions that have frequently found their way into society by means of election signs, rally placards, concert and event posters, t-shirt graphics... the list goes on and on. From a high-technological point of view, silkscreen printing has the capacity to be engaged as a medium that challenges the resolution quality of offset lithography and gravure printing, but with the unrivalled capacity to integrate seemingly endless layers and a multitude of sources for printable imagery.

In my own recent work (from 2007 to the present), I would argue that the ultra-violet curable, water-based silkscreen printing that I employ also challenges inkjet printing in terms of quality, but again, easily surpasses it by means of the physicality and tactility of the printed silkscreen ink, imparted by the sheer number of layers I print (see *Contextualization of methodology within my studio practice*, below for further information on layers). The particular inks and screens that I use, how I prepare my imagery for printing (manual and digital “pre-press”), and many of the associated machines and methods employed already borrow heavily from the commercial, industrial sector, but still reside mostly in the realm of hand-made Printmaking. The proposed body of creative work will springboard from my current practice, entering into the use of equipment and methods that are typically unavailable to Printmaking artists outside often problematic paradigmatic relationships such as the Artist-in-(industry) residence, or to a less relevant degree, the Artist/Master Printer collaboration.

Stage 3: Dialogue

The thematic/contextual questions raised in this programme as a whole, will be echoed in all aspects of the dialogue solicited and engaged in Stage 3:

- 1) Despite the ubiquitous nature of technology in Printmaking, rigid and self-imposed criteria of “real”, “original”, and “authentic”, govern much of the how the field is defined from within, and consequently, from without. Is it possible to engage technology further, – looking, for example, to current manifestations of industrial printing – in order to complicate conventional definitions and limitations, and (hopefully) begin to articulate new categorizations in the genre?
- 2) How might connections to a shared history of mass communication and industrial innovation emphasize the relevance of contemporary Printmaking practice for fine art and non-specialists alike?
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The colloquium and exhibition will solicit research papers, artist presentation proposals, and art works primarily from, but not strictly limited to, the Canadian graduate student community.

Stage 4: Communication

Communication of creative results and thematic and theoretical discourse will be an important, and ongoing aspect of the programme, as outlined in the *Plans to communicate and disseminate research* section of this application. As a major element of the communication stage, it is anticipated that the planning and production of the “**Why Print?**” anthology will generate new relationships and dialogue

with artists invited to be included. Both through informal exchanges, as well as through the written responses to the *fundamental question*, meaningful and hopefully unexpected discourse will emerge.
Conceptual contextualization of my studio practice

My ongoing conceptual investigations and motivations centre around the physical and theoretical production and dissemination of communicable information. Predicated on perceived relationships of information and power, data and language, and the secular and the religious imperative, personal ideas around “communication” function as a broad theme for criticism and investigation of these topics.

My present programme of work and research has been evolving to strategize a viable explanation of this communication, and my complicity in the structures that govern it. Using an approach to studio art practice based primarily in Printmaking, with a focus in silkscreen, I attempt to visualize this explanation while negotiating the aesthetic, theoretical, and technological gap between the commercial/industrial and historical/conventional aspects printed media.

Contextualization of methodology within my studio practice

My “hand-pulled” prints can have 60 or more printed colour layers, often printed two or more times per layer. By the completion of a planned edition of 15 prints, I may have physically pulled a silkscreen squeegee 2000 or more times. An edition such as this will also require as many as 20 screens be used, with the requisite preparation and reclamation (for re-use). A single edition of 15 silkscreen prints (an “edition” being a set of identical specimens, which constitute one work) can easily take a month to physically produce, without consideration to conceptual and aesthetic planning, photographic and digital imaging, and pre-press items.

The physical toll exacted on, and by my own body, is apparent terms of both productivity, as well as in artifacts in the finished prints themselves. Maintaining accuracy in colour from sheet-to-sheet, and in registration from layer-to-layer is heavily dependant on physical and mental stamina, and consequently mistakes are made, or certain investigations are deemed *expendable*, within an artistic cost-benefit analysis to physical capacity. In the proposed programme, employing specialized commercial, industrial equipment and methods, one new print, at 10 times the relative scale of a currently hand-printed work, could be produced in less than half the time. This would prove a significant increase in creative, investigative productivity; innovation and automation as a means to removing limits to creative inquiry in Printmaking, and force further evaluation of conventional definitions, and (hopefully) begin to articulate new categorizations in the genre.

Decisions related to the proposed body of creative work in Printmaking

In order to frame the creative project in a meaningful way, it is necessary to assess the strengths and weaknesses of both commercial, industrial printing and studio Printmaking environments. What begins to emerge in evaluating these environments, is the sense that many of the weaknesses of one, are in fact, strengths of the other. The tables below are designed so that the strengths of the industrial scenario are aligned directly above the weaknesses of the studio paradigm, and vice versa. While not every bulleted point in the list has a direct analogue in the corresponding list, it is apparent that no one system is appropriate for defining an “evolvable”, highly technical and highly creative, Printmaking practice.

| Strengths | <i>Industrial printing environment</i> | Weaknesses |
|---|--|---|
| <ul style="list-style-type: none"> • automation permits uniform results and quantifiable measures for troubleshooting • tested and proven methodologies for successful printing and speed of production • quantity of production discrete expertise in all areas of pre-press, production, and post-production | | <ul style="list-style-type: none"> • expensive (and consequently inaccessible to artistic uses and “interventions”) • sequestered expertise, does not permit “global” thinking in terms of innovative exploitation of the unexpected • adherence to convention – commercial motivation |

| Weaknesses | <i>Studio Printmaking environment</i> | Strengths |
|---|---|-----------|
| <ul style="list-style-type: none"> every aspect of practical silkscreen printing (preparation, printing, post-production) is dependant on individual's physical strength print quality is strongly affected by the strength and endurance of the printer – shifts in colour and image clarity, as well as mis-registration, take place as fatigue sets in. slow irregular printing and registration lacks intensive expertise for each discrete technical aspect stubborn adherence to convention | <ul style="list-style-type: none"> emotion and aesthetic judgment play a role in defining the entire process quick recognition and possible exploitation of the unexpected (aka the “happy accident”) in the process for improving strength of finished work, and future methodologies “will” to see project to best possible conclusion commitment to tradition, convention, craft, skill artistic “intervention”, in spite of guaranteed status quo methods/results are most complex in terms of finished work, due to the flexibility of the medium | |

Proposed scenario

Choosing the strengths of either environment, a hybrid practice is proposed, which:

- utilizes industrial equipment for speed and automation (or automated assistance) in printing, and industrial techniques for achieving stable, predictable screens, as well as methods for image and colour separation in software, and;
- maintains the strongest elements of the studio Printmaking environment: namely the critical, conceptual, and emotional judgment in assessing in-progress visual work, with a commitment to craft and the role of the artistic intervention in the creative investigative process, and;
- inserts active, critical reflection methodology into the decision-making process at aesthetic, conceptual, and technical levels of the creative process.

“Why Print?” graduate student colloquium and exhibition

The colloquium and exhibition to be held at the University of Regina have been conceived to engage graduate students in Printmaking, as well as in art history and theory, and other related fields. The justification for a graduate student event such as this is simple: graduate students are by default, the artistic thinkers and leaders of tomorrow, but more importantly, they are heavily invested in defining the future, *right now*.

“Why Print?” anthology

In 1997, Professor Walter Jule at the University of Alberta edited and produced *Sightlines: Printmaking and Image Culture*. In this important visual and written document, Professor Jule suggested that he was “taking stock” of Printmaking, from a global point of view. The *Sightlines* book followed an international conference of the same name, and was pivotal in assessing Printmaking's following by the late 1990's, with hints about how it could move forward as a subject to be taught (as written by several well-entrenched Canadian and international professors). The planned “**Why Print?**” anthology is meant to be a follow-up to Professor Jule's book in a way, but with what I would argue is a more progressive investigation into why Printmaking should continue to exist, what direction(s) it *ought to take*, and what kind of theorizing and production can and will advance the field. With the 2012 colloquium being planned for 15 years after the 1997 *Sightlines* conference, and the 2013 “**Why Print?**” anthology being planned for 15 years since I first experienced Printmaking as an undergraduate student myself, conceptually, the focus and the timing are poetic.

Nature of research training for students

Students will be trained through meaningful participation in all aspects of the project, from early planning, through full creative production, and dissemination and project de-briefing. In addition, all students in both graduate and undergraduate programmes at the University of Regina are expected to benefit from the conceptual, technical, and pedagogical environment that this project aspires to create in the Printmaking studios. As this project is comprehensive in terms of

both academic creative research, and professional artistic practice, it is expected that the training and experiences gained will be invaluable to their future careers in every regard.

Students will be trained in the following:

- *Technical concerns*

Equipment assembly, testing, troubleshooting; preparation of silkscreen imagery in software (digital pre-press); digital and analogue approaches to screen production; semi-automated silkscreen printing; specialized ink preparation, and other printing sundries

- *Aesthetic and conceptual research methods*

Manners of approaching critical reflective practice; organic approaches to “planned” printing; manners of assessing in-progress image-making success; literature review and annotated bibliographies

- *Communication*

Exhibition, grant, and report writing; image archiving; publication; management and collaboration

- *Professional practice*

Exhibition mounting; public engagements (lectures, conferences); overall project management

Expected Contribution

Originality

I have come to this creative programme (and the personal methodology that governs my creative practice) through a series of experiences, encounters, and discovered interests that make it truly original. Having had the opportunity to study under J.C. Heywood (a true innovator in silkscreen Printmaking in Canada) and Otis Tamasauskas (the foremost experimental lithographer in Canada), my training in strong traditional Printmaking techniques and history has been mixed with exposure to progressive approaches to materials and methods. I was given the opportunity to work and experiment with ultra-violet silkscreen printing (an avant-garde method in the Printmaking world) well before I understood its unique possibilities. My subsequent graduate study at Concordia University’s further allowed me to investigate what would later become a central theme in my studio work, and eventually led to this proposal. This long series of experiences combined with the good fortune to have had relatively unimpeded access to so many print technologies (both new and old) and an insatiable drive to move my work and my field forward, positions my artistic research practice at a real threshold. Quite aside from pursuing originality for originality’s sake, this programme is to be a culmination of my experiences, skills, and research; propelling the study, practice, and teaching of Printmaking toward its 21st century critical, aesthetic, and technical repositioning.

Advancement of knowledge and practice

Printmaking’s successes have always relied on forward-thinking approaches to technology and a healthy understanding and respect for the past. Today Printmaking finds itself at a cross-roads, one which seemingly demands allegiance to either *tradition* or *progress*. The most exciting possibility however, is that one need not supersede the other in order to survive; quite the contrary in fact [Merrill].

The potential artistic contribution to advancing knowledge in the field of Printmaking suggested in this project *seems* simple: make further use of commercial and industrial print technologies and techniques, within the context of the non-commercial studio art setting. The reality, however, is that taking the leap beyond the hand-printed, hand-operated traditions of studio Printmaking is neither easy nor accessible from perspectives of technical knowledge, access to equipment, materials and training, and the financial barriers to undertaking such a programme of work and research.

From a critical perspective, the aim of this project is to advance the notion that Printmaking should not be a field of artistic practice that is closed to theoretical, conceptual, and aesthetic discourse, or that one that demands *a priori*, highly specialized knowledge to “get it”. Printmaking’s reputation as a hermetically sealed community, is to an extent deserved, but will ultimately consign it to irrelevance. It is my strong contention that as an artist, I use a particular technology to engage a broad critical artistic audience, not to close myself off from it.

Significance of Research

Artistic & Cultural

As an artistic milieu, silkscreen Printmaking has the potential to combine hand-drawn marks, photography, high-resolution digital and graphic imagery and text, and the physicality and ethereal qualities unobtainable by any method that uses any of the above separately. It allows the potential for seamless flow in and out of the artistic studio environment; it is difficult to define because it is capable of borrowing from high-art and low, public visual representation and private artistic contemplation. One of the most relevant purposes of visual art, is that of its ability to reflect, and reflect upon, that which is “contemporary.” We are accustomed to seeing high-definition imagery everywhere: digitally generated motion, graphics, text, and sound permeate our existence and yet there is a sense that amongst this spectacle, nothing is real. I believe that society craves art because we want to connect with the notion of something personal, and potentially make sense of our world via this interaction. Printmaking’s contribution can be that of a bridge between humans as individual thinking, breathing, feeling beings, and the society to which they belong, regardless of social rank or personal choice. Printmaking can be a subversive political leaflet, a rock’n’roll poster or a wedding invitation; a billboard or a fingerprint. It connects us. This programme seeks to further this connection by forcing the admission of its relevance.

Technical

The technical contribution of this programme includes new techniques, methods and materials in studio Printmaking, as well as integration of equipment and software not usually found in “traditional” print studios. The technical points to be addressed include:

1. High(er) volume printing of ultra-violet light cured, water-based, silkscreen imagery using a semi-automated industrial printing press in terms of overall numbers, but more so as it relates to the number of printed layers produced in very tight (“exact”) registration.
2. Investigation of analogue and digital “pre-press” methods and options for producing optimal screens to be printed in high volume, in a semi-automated environment.
3. New and revised manners for colour separation and re-constitution of photo/digital imagery (manual and software/driver based).

Plans to communicate and disseminate research

Communication and dissemination of results are a priority of this research creation programme. Anticipated audiences include practicing Printmakers/print media-based artists, academic Printmaking researchers and theorists, and the general art-appreciating public.

- Exhibitions and international Printmaking competitions, biennials, triennials;
- Guest lectures and visiting artist opportunities at university and community Printmaking centres;
- Curricular changes to Printmaking at the University of Regina;
- Published format including journals and conference papers;
- “**Why Print?**” graduate student colloquium;
- “**Why Print?**” published anthology.

Contribution to Enrichment of Canadian and/or International Culture

Historically, great societies are judged by many things, but chief among them has been their contribution to culture. Canada has a strong international reputation for forward-thinking printmakers and exciting prints, and one need only read the roster of invited participants to see their names routinely mingle with the best and brightest in exhibitions and competitions around the world [Culen, Wylie, Craig, 2009]. This programme is an investment in protecting this reputation, and in taking calculated, creative risks on real innovation and evolution for the field. Looking beyond an aspiration to lead a Printmaking renaissance, this proposal suggests a strategy for moving the direction of the field forward in a way that has, to this point, not been fully considered in terms of new ways to approach making prints, as well as how we talk about the field as a whole. Artistic practice that fails to question its own existence and break new ground is irrelevant. The *fundamental question* is: “**Why Print?**”

SELECTED LITERATURE LIST AND BIBLIOGRAPHY

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Technical

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6. TRAINING

The project will hire the equivalent of 2 graduate students or 1 graduate student and 1 senior undergraduate student for each of the 3 years with additional casual employment of students around the proposed colloquium and exhibition in Year Two. Students will be trained through meaningful participation in all aspects of the project, from early planning, through full creative production, and dissemination and project de-briefing. In addition, all students in both graduate and undergraduate programmes are expected to benefit from the conceptual, technical, and pedagogical environment that this project aspires to create in the Printmaking studios at the University of Regina. As this project is comprehensive in terms of both academic creative research, and professional artistic practice, it is expected that the training and experiences gained will be invaluable to their future careers in every regard.

Students will be trained in the following:

Technical concerns

- equipment assembly, testing, troubleshooting
- preparation of silkscreen imagery in software (digital pre-press)
- digital and analogue approaches to screen production
- semi-automated silkscreen printing
- specialized ink preparation and handling, and other printing sundries

Aesthetic and conceptual research methods

- manners of approaching critical reflective practice
- organic approaches to “planned” printing
- manners of assessing in-progress image-making success
- literature review and annotated bibliographies

Communication

- exhibition, grant, and report writing
- image archiving
- publication
- management and collaboration

Professional practice

- exhibition mounting
- public engagements (lectures, conferences)
- overall project management

7. PREVIOUS AND ONGOING RESEARCH RESULTS

Grants/Research Funding

a) **Faculty of Fine Arts Research Fund 2010-2011**

University of Regina

\$2500 – Status: ongoing

My Ether is all Scratched, aka, Fieldwork: High resolution image capture and processing on site, within the context of expanded colour possibilities and digital integration in contemporary Printmaking practice

The project includes research into prepress digital imaging and print media techniques, leading to further studio experimentation, and artistic production. The project's aim is to permit a focus on the investigation of the *site*, in my printed work. While often tethered to the print studio, both physically for production, and psychologically (because Printmaking is very studio-specific, which informs my sometimes unintentional aversion to the “real world”), this proposal, and the equipment it funded, act as a link between the “real”, the studio, and the meta-space that is the realm of the digital interface. In some ways it paraphrases the mid-20th century industrial printing paradigm of: *Artwork/Design - Darkroom/Prepress - Pressroom*, but re-envisioned to accommodate the technology and motivations of the artist in the present day.

b) **Saskatchewan Arts Board Artist Grant 2009-10**

\$3800 – Status: Complete

The first water-based, ultra-violet cured, high-resolution, artistic silkscreens ever produced in the province of Saskatchewan!

This grant was obtained in order to facilitate production of a series of creative work, as described in the italicized title of the application above. The Saskatchewan Arts Board provided funding for materials and supplies pertinent to the larger, ongoing project, of UV silkscreen printing. With modest funds, I had relatively unfettered access to paper and ink, and consequently my investigations into heavily printed work (often 60+ printed layers in a single piece) were limited solely by (my own) human physiology.

c) **President's Fund/SSHRC General Research Fund 2008-2010**

University of Regina

\$5000 – Status: Complete

Ultra-violet cured, water-based screenprinting: high resolution digital integration and expanded colour spaces in a lower-toxicity studio Printmaking context

This project is a partial continuation of entry d) & e) below, and led to b) above, as well as being a redirection of research that was underway prior to accepting a position with the University of Regina in 2007. On a much smaller scale than this SSHRC proposal, and with the support of the U of R, I have begun to assemble the equipment and materials I need to further explore the use of water-based (low/no toxicity), u.v. curable printing inks for silkscreen printing. The success of the overall project spawned this larger application to SSHRC.

d) **President's Fund/SSHRC General Research Fund 2007-2008**

University of Regina

\$5000 – Status: Complete

High Resolution Photo-Digital Integration and Expanded Colour Spaces in Hybrid Fine Art-Commercial Printing, within a Lower - Toxicity, Studio Printmaking Context (Stage 1)

This funding permitted the initial redevelopment of the Printmaking studio at the University of Regina, through purchasing of basic but professional imaging equipment to produce photo-digital etchings and materials to lower the use of toxic items in a traditional Printmaking environment. Due to the amount of equipment, materials and improvements necessary to fully redevelop this studio so that it can be used for my research, as well as for updated curriculum, this project was only “Stage 1” of a much larger endeavour that was continued in entry c) above, and ultimately led to this SSHRC application.

e) Faculty of Fine Arts Research Fund 2007-2008

University of Regina

\$2500 – Status: Complete

High Resolution Photo-Digital Integration and Expanded Colour Spaces in Hybrid Fine Art-Commercial Printing, within a Lower - Toxicity, Studio Printmaking Context (Stage 1)

This funding came at approximately the same time as entry d) above, but it served to obtain a medium format professional inkjet printer and special inks and media. The printer purchased with these funds allowed my research into new modes of photo-etching to take place because I was/am able to produce extremely high-quality, mid-sized photographic transparencies for exposure to etching plates, which was at the heart of this stage of the overall project.

Recent Invited/Competitive Artist Residencies

f) Invited Artist/Researcher 2008

Sagamie-The National Centre for Research and Production of Contemporary Digital Art (Alma, Québec)

\$400 + in kind testing materials and technician – Status: Complete

Centre Sagamie is the only Canadian artist-run centre dedicated to investigations in digital art. They receive funding at the local, regional, provincial and federal levels, as well as sponsorship by Canon and other imaging organizations.

This competitive, juried visiting artist residency permitted me an uninterrupted period to work closely with a dedicated digital printing and imaging technician in order to develop methodologies for separating colour photographic images digitally, and reconstitute them so that they can be used in my research with high-resolution, colour, u.v. silkscreen Printmaking.

g) Visiting Artist Residency 2008

Open Studio Printmaking Centre (Toronto, Ontario)

Materials stipend, studio fees and access, dedicated technician and solo exhibition (w/ professional fees paid) and publication – Status: Complete

Open Studio is one of the leading artist-run Printmaking centres in Canada, with a world-wide reputation. They receive funding at the local, regional, provincial and federal levels, as well as through several important private sponsorships.

This competitive, juried visiting artist residency permitted me a month in Toronto, with access to a well-equipped Printmaking studio and technical support. While at Open Studio, I produced work in multi-layer, photo-digital etching using a variety of new or non-traditional approaches and materials. The work that I produced while in residence at Open Studio tied in with the some of the funding and equipment I received from entries d) & e) above. It was an excellent opportunity to adapt my own methods and manners to a new and different (and slightly less progressive) studio than my own.

8. BUDGET JUSTIFICATION

Personnel costs

Year 1 – \$12000 – One graduate student, and one undergraduate student will be hired in Year One. While there will be a degree of interchangeability as it relates to each student's duties, it is expected that the graduate student's responsibility will be in assisting with the theoretical investigations, as well as the finer-points of the equipment set-up, installation, and tuning. A graduate student in Printmaking, is typically equipped with skills and technical reference-points that will make early stage planning less difficult than done by me, alone. Theoretical and conceptual investigations will include participation in literature review, and in early canvassing and communication regarding the graduate student colloquium and exhibition, as well as the "**Why Print?**" anthology. The undergraduate student will be involved with "hands-on" duties related to the set-up of equipment, as well as that of general project support.

Year 2 – \$15000 – Two graduate students and one undergraduate student will be hired in Year Two. The overall creative project will be well underway, both in terms of the proposed body of work in Printmaking, as well as the aspects of critical reflection and theory-building. Graduate students will be employed to continue with technical printing assistance (pre-press preparations, printing/proofing, post-production activities) as well as with practical items related to the preparations and running of the colloquium (logistics, communication with participants, curatorial concerns of the exhibition, and exhibition publications). It will be important to involve both of the graduate students in all or most aspects described above so as to provide *overall* training, rather than "silo-ing" of skills and experiences.

Note: It is a goal of this programme to attract more graduate students in Printmaking, to the University of Regina, as there is only one at present.

The undergraduate student will have a lesser impact on the programme in Year Two, and will be tasked with logistical support in relation to the colloquium and exhibition, as well as general project support where necessary.

Year 3 – \$14000 – Two graduate students will be hired in Year Three. Their tasks will be partial continuations of those from Year Two, with the colloquium and exhibition concerns being turned to debriefing that element of the programme. (Correspondance and dissemination of results via website production and travel) In addition, a major component of graduate student support in Year Three will centre on all aspects related to the publication of the "**Why Print?**" anthology.

Travel costs

Year One – \$3000 – Given the technical element involved in the planned body of creative work, beginning in Year One, travel will be undertaken as it relates to acquiring, and training on industrial silkscreen printing equipment in a production environment. This portion of the programme will necessarily include identifying high-end, graphic silkscreen equipment manufacturing and production facilities in Canada and the U.S. with an aim to training in print pre-press, and printing/production. Travel in Year One will be limited to a maximum of 3 trips within Canada, or less should the need for travel be international in nature. Regina is a small centre, and manufacturers of industrial printing equipment, and technical resources in Toronto and Montréal or beyond will need to be visited in order to facilitate the early stages of the technical component of the creative project.

Year Two – \$10000 – Travel in Year Two will encompass requirements related to technical investigations as indicated in Year One, but will also begin to dovetail with visits to university and community-based Printmaking centres as a means to meeting potential colloquium and exhibition participants, and possible artists for inclusion in the "**Why Print?**" anthology. At least one travel opportunity for a graduate student to assist in these visits, as well as provide them with possible networking opportunities (exhibition, teaching) will be a priority in year two.

Year Three – \$12000 – It is expected that by year three some or most travel will be required for dissemination and communication of results. The Southern Graphic Conference in the U.S. as well as

potential invitations to present the work abroad will be examined thoroughly for this year. At least one, but possibly two travel opportunities for graduate students to assist and/or communicate results, as well as provide them with possible networking opportunities (exhibition, teaching) will be a priority.

Other expenses – Technical services and supplies

Year One \$8500

Technical services – Consultation and services for equipment, inks, software, and printing methodologies from professionals visited, related to the travel costs stated above.

Supplies – printing ink and pigments; printing paper; screen emulsion and chemicals; printing sundries, digital printing media and ink, general Printmaking studio supplies (photographic emulsions, solvents, cleaners, ultra-violet exposure bulbs)

Year Two \$7000

Technical services – Some of the technical services required in Year Two will relate to ongoing items from Year One, but it is expected that the **Why Print?** anthology will begin to require consultation and services related to design, layout, imaging, copyright, and several other elements.

Supplies – printing ink and pigments; printing paper; screen emulsion and chemicals; printing sundries

Year Three \$5400

Technical services – Similar to Year Two, but with more emphasis on the **Why Print?** anthology;

Supplies – printing ink and pigments; printing paper; screen emulsion and chemicals; printing sundries

Non-disposable equipment

Year One – \$47600

Other – Year One will involve relatively heavy spending on equipment related to the creative body of silkscreen Printmaking, with the largest purchase being automated silkscreen pre-press and printing press items, namely an American Magnum automatic screenprinting press with conveyor takeoff and American Quantum UV dryer, or similar (+ installation alterations and connection at the University of Regina); Douthitt Silkscreen exposure unit; screen washout equipment; paper shear; 355 and 405 tpi (high-resolution capable silkscreens)

Year Two – \$15000

Computer hardware (\$14000) – Year Two will see the need for a new computer to support a variety of concurrent needs in the programme. Advanced digital imaging and pre-press software will require a new iMac 27” quad core + matching display, as my current computer will no longer be up to the task by 2012. A Canon ImageProGraf medium format inkjet printer will be purchased, and optimized for use in preparing high-resolution pre-press transparency images for translation to silkscreens.

Other (\$1000) – 355 and 405 tpi (high-resolution capable silkscreens)

Year Three \$1000

Other (\$1000) – 355 and 405 tpi (high-resolution capable silkscreens)

Other expenses

Year Two – \$30000

Exhibition and publication participation fees, and professional fees, related to the colloquium and exhibition; travel honoraria for graduate student colloquium participants (\$500 - \$800 each*), colloquium and exhibition sundries

*Lack of internal university funding for graduate student travel at many institutions is a significant inhibitor to attendance at a colloquium in a relatively “non-central” location, such as Regina. The travel honoraria will be given to up to 20 accepted participants, and pro-rated, based on geographic proximity to southern Saskatchewan.

Year Three – \$24000

Cost related to production of “**Why Print?**” anthology, including professional fees to participating artists and writers, design, and printing. It is anticipated that additional funding for publication will be sought both internally and externally to the University of Regina. It is also my intention to seek an academic publisher to release this anthology.

10. ADDITIONAL DOCUMENTATION

A CD with recent visual work, a catalogue essay, and exhibition invitations are attached to this package. They are listed in the Support Material section (pgs. 9 and 9.1) of the SSHRC application document, in addition to a “slide list” for the CD.

NEW SCHOLAR CLASSIFICATION REQUEST

I am currently less than five years into a Tenure-Track appointment at the University of Regina and I would like to be considered under the “New Scholar” classification.

SSHRC CV Attachment

1. Research Contributions Over the Last Six Years (2004-2010)

Literary and artistic works - Exhibitions (juried and/or invited)

2010

PrintZero Juried Exhibition 2010 PrintZero Studios, Seattle, Washington, Anchor Graphics, Chicago, Illinois & Wynwood Projects, Miami, Florida

100 Prints The Palais Royale, Toronto Ontario

Faculty Exhibition Residence of the University President, University of Regina, Regina, Saskatchewan

City Banners Exhibition City of Vernon in collaboration with Vernon Public Art Gallery, Vernon, British Columbia

2009

100 Prints The Palais Royale, Toronto Ontario

Mois de la photo Torres-Porcelli Art Contemporain, Montréal, Québec

Framework Foundation Timeraiser Hamilton Convention Centre, Hamilton, Ontario

Biennale International de l'estampe contemporain Trois-Rivières, Québec

Okanagan Print Triennial Vernon Public Art Gallery, Vernon, British Columbia

Art to Go Galerie d'art St. Ambroise, Montréal, Québec

exchangesix PrintZero Studios, Seattle, Washington, SUNY Buffalo, NY, Mouseprint Gallery – Concordia University, Montréal, QC, Columbia College of Art, Chicago, IL & Fifth Parallel Gallery, Regina

2008

Semper Fi Open Studio Gallery, Toronto, Ontario (Solo)

Foire Papier 08 Westmount Square - Galerie d'art St. Ambroise, Montréal, Québec

Impressit (pour la Mois de l'estampe) Galerie d'art St. Ambroise, Montréal, Québec

entre la bruit et la silence Galerie Circulaire, Montréal, Québec

100 Prints The Palais Royale, Toronto Ontario

Spastic 08 Blizzarts, Montréal, Québec

la silence dans la forêt The Print Studio, Hamilton, Ontario

RESIDENCY: St. Michael's Printshop Visiting Artists 06-07 Eastern Edge Gallery, St. John's, Newfoundland

2007

la silence dans la forêt Galerie Circulaire, Montréal, Québec

Art to Go Galerie d'art St. Ambroise, Montréal, Québec

Foire Papier 07 Westmount Square - Galerie d'art St. Ambroise, Montréal, Québec

Lessedra Print Annual 2007 Lessedra Fine Arts, Sophia, Bulgaria (unjuried)

Fuel Rails End Arts Centre, Haliburton, Ontario

Printed Matter The Print Studio, Hamilton, Ontario

Encounters II Munster, Germany

Framework Foundation Timeraiser CBC Broadcast Centre, Toronto, Ontario

Encounters I Druckvereinigung Bentlage (Contemporary Print Centre), Rheine, Germany

Strata - Stratum Galerie d'art St. Ambroise, Montréal, Québec (duo)

Salon Écarlate IV Marian Graves Mugar Art Gallery, New London, New Hampshire, U.S.A.

Cézanne's Closet Union Gallery, Kingston, Ontario

Giant Steps 2007 Galerie d'art St. Ambroise, Montréal, Québec

2006

White Galérie d'art St. Ambroise, Montréal, Québec (solo)
Framework Foundation Timeraiser CBC Broadcast Centre, Toronto, Ontario
Cézanne's Closet Union Gallery, Kingston, Ontario
Square Foot AWOL Gallery, Toronto, Ontario
Creative Ignition Rails End Arts Centre, Haliburton, Ontario
Giant Steps 2006 Galérie d'art St. Ambroise, Montréal, Québec
Salon Écarlate III Maison de Culture Frontenac, Montréal, Québec
Album VAV Gallery, Montréal, Québec
Voir autrement Galérie ARPRIM, Montréal, Québec
Gallery Artists Galérie d'art St. Ambroise, Montréal, Québec
Expo vente Galérie Circulaire, Montréal, Québec

2005

JCH Verb Gallery, Kingston, Ontario
Framework Foundation Timeraiser CBC Broadcast Centre, Toronto, Ontario
Leisure X Gallery, Johannesburg, South Africa
Light Montréal, Québec
Leisure Contemporary Artist Center, Glasgow, Scotland

2004

Salon Écarlate II Galerie Espace, Montréal, Québec
Leisure 480 Boucher, Montréal, Québec
SPA John Sommers Gallery, University of New Mexico, Albuquerque, NM
Extensions VAV Gallery, Montréal, Québec
Framework Foundation Timeraiser CBC Broadcast Centre, Toronto, Ontario
Ether MFA Thesis Exhibition - Galerie Bourget, Montréal, Québec
Forced Air Jean Talon Interdisciplinary Artspace, Montréal, Québec
Salon Écarlate I Silencio, Montréal, Québec

2. Other Research Contributions

Public Lectures

Mackenzie Art Gallery, Regina, Saskatchewan
University of Alberta, Edmonton, Alberta 2008
University of Regina, Regina, Saskatchewan 2008
Open Studio, Toronto, Ontario 2008
The Print Studio, Hamilton, Ontario 2007
University of Regina "Art for Lunch" lecture series, Regina, Saskatchewan 2007
St. Michael's Printshop, St. John's, Newfoundland 2007
Atelier Circulaire Montréal, Québec 2006
Haliburton School of the Arts, Haliburton, Ontario 2006
Rockford College, Rockford, Illinois 2006
Galerie St. Ambroise, Montréal, Québec 2006
Queen's University at Kingston, Kingston, Ontario 2005
University of Puget Sound, Tacoma, Washington 2004
St. Cloud State University, St. Cloud, Minnesota 2004
Concordia University, Montréal, Québec 2004

Collections

Open Studio, Toronto, Ontario
University of Regina, Regina, Saskatchewan

St. Michael's Printshop, St. John's, Newfoundland
Atelier Circulaire, Montréal, Québec
Printmaking Department. University of New Mexico. Albuquerque, New Mexico
Bibliothèque Nationale de Québec. Montréal, Québec
Student Print Association, Concordia University. Montréal, Québec
Department of Print Media, Concordia University. Montréal, Québec
Queen's University. Kingston, Ontario
Department of Art, Printmaking. Queen's University. Kingston, Ontario
Department of Public Works. City of Hamilton. Hamilton, Ontario
Collection Loto-Québec, Montréal, Québec
Molson Canada, Toronto, Ontario
Framework Foundation, Toronto, Ontario

3. Most Significant Research Contributions

Exhibitions

Okanagan Print Triennial Vernon Public Art Gallery, Vernon, British Columbia

I was awarded the Solo Exhibition Prize for the 2012 Triennial. This is a significant endorsement of the originality and strength of my work in Printmaking. This exhibition produced a full-colour exhibition catalogue, and my work was written and theorized in an essay by co-jurist, and Printmaking professor, Briar Craig. Additionally, one of my works from the 2009 Triennial was featured on all advertisements, and publicity materials related to the event.

Semper Fi Open Studio Gallery, Toronto, Ontario

This 2008 solo exhibition at Open Studio was the first important showing my work in Toronto. The work produced came as a result of my inclusion in the Visiting Artist Programme at Open Studio. Open Studio is considered to be one of the most important Printmaking Centres in North America.

Encounters I Druckvereinigung Bentlage (Contemporary Print Centre), Rheine, Germany

This 2007 curated group exhibition was the first showing of my work in Germany. The group show brought together artists from Canada and Germany, and was shown in two separate venues, with the most relevant being the Bentlage Print Centre.

White Galerie d'art St. Ambroise, Montréal, Québec

This 2006 solo exhibition marked my first exhibition with a commercial gallery, and was the first important solo opportunity in Montréal since completion of graduate studies in mid-2004.

Distinctions/Exhibition

Finalist in RBC New Canadian Painting national competition with touring exhibition and colour catalogue. (Other venues — Stables Pavillion, (Toronto), Museum London, (London, Ontario), Pavillion Gallery, (Winnipeg).

This was the first presentation of my work on a national scale. Its importance is unlined by two factors; the "painting" was primarily Printmaking-based (and it was included in a national *painting* exhibition), and I was still in graduate school at the time. Incidentally, I was the only representative of Concordia University (student or faculty member), in addition to being a Printmaking major, chosen for this exhibition.

4. Career Interruptions and Special Circumstances

I am applying to SSHRC as a new scholar. My first tenure-track position began with the University of Regina on July 1, 2008.

5. Contributions to Training

Department of Visual Arts – University of Regina

Since 2007, I have taught in the MFA programme at the University of Regina. My contributions include teaching graduate drawing, graduate painting, and graduate print media courses, serving on the MFA committee, and participating in end-of-semester critiques for students from all studio disciplines in the MFA programme. At present, I am Thesis Supervisor for a graduate student in the print media area, as well as training this particular student in pedagogical concerns, as she is also my Teaching Assistant in ART270: Introduction to Print Media.

My contributions to graduate level print media instruction and training has been limited at the University of Regina, as for several years prior to September 2009, there have been no MFA students in the programme.

I have trained 3 student “technicians” for maintenance of the Printmaking studios at the University of Regina. These are funded, “workstudy” positions that required 5-7 hours per week. Training has involved basic, onsite (Workplace Hazardous Material Information System) training related to chemicals and materials used in the studios, as well as advanced skills and techniques for execution of Printmaking projects.

In addition, the student technicians have assisted with installation and maintenance of several pieces of Printmaking equipment in the studio, as well as learning to source studio supplies that fall outside the realm of traditional “art materials”.

Department of Studio Arts, Print Media programme – Concordia University

I trained more than 10 Printmaking students in the role of “studio monitor”. These were funded, “workstudy” positions that required 10 hours per week. In many cases my training involved basic, onsite WHMIS (Workplace Hazardous Material Information System) training related to chemicals and materials used in the studios, as well as advanced skills and techniques for execution of Printmaking projects.

Relevant Work Experience (Fine Arts)

Print Technician 2005, 2006-2007

Print Media Department, Concordia University

Supervised and maintained facilities for comprehensive Printmaking program including separate studios for screenprinting, intaglio, lithography, photography, digital media and large format digital output; ordered supplies; handled multiple budgets; coordinated faculty and staff and visiting artists as well as supervised 4 workstudy students per semester over 20 student workshop monitors. Special duties involved: planning and implementation of programme move to new, state-of-the-art site on Ste. Catherine St. W.; planning and implementation of Ultra Violet (UV) cured silkscreen system; studio move of MFA Print Media programme from the Academie Bourget building to the new site.

The skills developed as the Print Technician at Concordia continue to pay dividends in my professional and academic career today. From budget administration and teaching, to absolute technical responsibility for **all** Printmaking equipment, my experiences there are relevant every day at the University of Regina, as the sole faculty member in Printmaking and will be crucial for the proposed SSHRC programme.

Printer, Assistant Printer, and Documentation Specialist

Innovative Print Centre (now Stinger Editions) Montréal, Québec

The Innovative Print Centre is an initiative of Concordia University Department of Art (Print Media) aiming to promote the collaboration of local, national and international artists with Master Printers and the department as a whole (begun in 2003 with Master Printer Christopher Armijo and Assistant Printer Robert Truszkowski).

Documentation Specialist September 2004

Coordination and documentation of all projects from 2003-2004, with digital slide archive.

Printer May 2004

1. Ed Pien Silkscreen Project (I) edition of 10 + 7 proofs
2. Ed Pien Silkscreen Project (II) edition of 10 + 7 proofs
3. Ed Pien Silkscreen Project (III) edition of 10 + 7 proofs

Assistant Printer April 2003 - July 2004

1. Betty Goodwin Lithograph Project edition of 100 + 25 proofs
2. Betty Goodwin Lithograph Project (II) edition of 100 + 15 proofs
3. Rober Racine Lithograph Project edition of 40 + 10 proofs
4. Rober Racine Lithograph Project (II) edition of 35 + 5 proofs
5. Ed Pien Lithograph Project (I) edition of 30 + 10 proofs
6. Ed Pien Lithograph Project (II) edition of 30 + 10 proofs
7. Janet Werner Lithograph Project edition of 20 + 5 proofs

The skills developed while working for the Innovative Print Centre are very pertinent to my current programme. As an Assistant Printer (and later, Printer) at the Centre, I worked with established professional artists to produce printed work of the highest caliber. My technical skills were honed incredibly in this environment, as well as my ability to work integrally within the context of larger project.

Translator and Checker 2005

ARPRIM (Regroupement pour la promotion de l'art imprimé)

Translated and corrected approximately 1/3 of the "Resource Book in Print Media" from French to English, compiled and published by ARPRIM (formerly le Conseil Québécois de l'estampe / Québec

Council on Printmaking). The Resource Book in Print Media is a guide to all things related to artistic Print Media, from suppliers and service providers, to gallery and artist-run centre opportunities. Included in this volume is the new and expanded Guide to Ethics in Printmaking; considered to be an international standard for the identification, description and handling of fine art prints.

While translation is not as important to this SSHRC programme, per se, the skills I used and the professional networking aspects were very important to my career. Aside from reading the entire volume several times (becoming familiar with the content), I was also introduced to the francophone Printmaking community which is lively and active in this country, and eventually led to inclusion in several exhibitions in Québec, that would have otherwise not been available to me.

Digital Imaging Specialist January - February 2005

Video imaging for thesis exhibition of Christine Kirouac (MFA Concordia 2005)

Large format video stills for projection in gallery installation.

Research Assistant July 2003 - June 2004

Digital imaging specialist for Professor J. Garfin (Concordia Faculty Research Grant)

Photography, digital imaging and collage for output to large-format inkjet prints.

Digital Imaging Specialist July 2003

Still and motion photographer for thesis exhibition of Ericka Palma (MFA Concordia 2004)

Large format inkjet prints and video projections for gallery installation.

As a digital imaging specialist and research assistant, my responsibilities ranged from discreet photo-digital investigations for MFA and faculty projects, through to final assembly and realization of their work. These projects are very relevant to the proposed SSHRC programme in that they required a great deal of artistic and administrative coordination, as well as a high degree of professional work to be produced.

Director 2003

Student Print Association, Concordia University

The Student Print Association (S.P.A.) forms each year to create a folio or bound edition of prints executed by 25 - 30 contributing members. Funding is secured, supplies purchased and distributed, potential buyers are located and the project is printed and assembled. The 2003 folio is a collection of 26 images, printed in an edition of 30 and presented in an acid-free, drop-front box with a hand-typeset colophon.

Directing S.P.A. was a large administrative task that involved coordination of money, artwork and artists themselves. This project is pertinent to my SSHRC proposal in that I was working in the role of a "supervisor", with 25 graduate and undergraduate art students.

Research Assistant December 2002, May 2003

Print Media Department, Concordia University

Installation and calibration of Offset Lithographic Presses.

Working under Professor Judy Garfin, and Master Printer Perry Tymeson, I assisted integrally with moving, assembling and installing 2 offset lithographic presses. This kind of work is not part of a normal graduate Printmaking curriculum, and the skills I learned were almost incalculable. Given my location in Regina (away from Montreal, Toronto or Vancouver), I will be the only individual, locally available to coordinate and set up any new major equipment as part of this SSHRC proposal. In addition to the initial setting up, my skills will be tested to maintain and calibrate any and all Printmaking equipment in the studio; especially that which does not come with an "owners manual".