



~~Dr. Sheila Petty
Dean of Fine Arts
University of Regina~~

4 November 2011

Dear Dr. Petty:

~~It is with tremendous excitement that I submit this letter of application for tenure, and promotion to Associate Professor, in the Department of Visual Arts at the University of Regina. It is my intention that this letter will elucidate and contextualize the key elements and contributions of my Professional Activities—highlighting my engagement at local, national, and international *plateaux*—as well as my commitment to excellence in Teaching and Service to the University of Regina, and beyond. In keeping with personal and institutional aspirations towards environmental, social, and fiscal sustainability—as noted in the University of Regina's Strategic Plan, *mâmahowkamâtowin: Our Work, Our People, Our Communities*—the entirety of the accompanying support material will be provided in digital format for ease of navigation, manipulation, and transportation as you and your committee sees fit use it.~~

~~(overview)~~

~~Strong case...~~

~~Merit increase, unanimous, July 1, 2010.~~

Teaching

~~40 classes, including 4 directed reading courses, 8 grad courses, 1 thesis prep course, co-supervisor of Amanda Damsma who has successfully defended her MFA thesis exhibition entitled "Here The Be Monsters", in November 2011 at the MacKenzie Art Gallery~~

~~Beginning supervision of Rowan Pantel (started in Fall 2011).~~

~~mentor grad. Student Amanda Damsma as my teaching assistant in 270, and in her UTF for 270.~~

~~In my first semester, there were 4 students above the intro level in Printmaking, of which only 2 were graduating BFA Printmaking majors in Spring 2008. By the Spring of 2011,~~

~~there were 16 students above the intro level, with 5 graduating BFA Printmaking majors. (The largest studio specific contingent in the entire Visual Arts graduating class in 2011.)~~

~~According to departmental records there have been no graduate students in Printmaking since at least 1999. At present, there are 2 students pursuing graduate work in Print Media at the U of R.~~

~~Default Technician, Studio Manager~~

~~Curricular reform, updating, generation:~~

~~I have developed a completely new curriculum at all levels of Print Media instruction. The reasoning for this overall re-visioning of Print Media (formerly "Printmaking") at the University of Regina is threefold: The development of a studio area that is forward looking, with a trajectory that focuses on new technologies and professional/industrial avenues of technological integration; the maintenance of the "traditional" manners of printmaking, where appropriate, and; the growth of a studio discipline that favours the use of environmentally "better" choices for materials, methods, and equipment, ultimately leading to healthier (and more health and safety conscious) students.~~

~~I have divided the innovations and implementations via the four main Print Media studio areas at the U of R:~~

~~Intaglio (aka "etching") The Intaglio area has undergone a number of a complete transformation in terms of both health and safety, and curriculum. Photo etching is now being offered at the Intro level and beyond. I have acquired a professional photo exposure unit capable of producing exceptionally detailed photographic etching plates. This capacity has led to a tremendous outpouring of student work which truly integrates traditional and contemporary processes; they are using the same tools and kinds of marks that Rembrandt or Goya once did, but are now incorporating photo-digital imagery taken from camera phones, internet grabs, and digital and film cameras.~~

~~Perhaps the biggest impact on student well-being in Intaglio comes from the introduction of Ferric Chloride for etching copper plates. Primarily water in nature, Ferric Chloride is a "corrosive salt" that is much easier to use, safer to handle and to dispose, and ultimately better to have in any studio environment (student or professional). This new system for etching uses a vertically oriented tank for dipping plates in, replacing the use of particularly nasty Nitric Acid, and its dangerous need to be poured in and out of trays and storage containers in large quantities, on a daily basis.~~

Lithography—Lithography has also been re-invigorated at all levels. Most excitingly, photo-digital plate lithography has been developed by way of expanding Print Media's equipment holdings to include an oversize laser printer capable of producing printing plates, in-house. Students who have never heard of lithography prior to the Intro-class are producing three-colour (three-plate) lithographs in their very first lithography assignment. This is almost unheard of in most general introductory printmaking classes (in a non-Lithography-specific course). Students not only learn to physically print their plates in the litho-studio, but they are involved in every facet of the preparation work, from an introductory experience in photo-digital imaging (Adobe Photoshop and/or Illustrator), to outputting imagery for polyester litho-plates, to setting up registration and mixing ink colours. By the intermediate course, students are given the skills necessary to print very demanding "colour separations" on plates, as well as they are introduced to stone lithography (the labour-intensive, historical process of printing imagery from heavy slabs of limestone). Lithography was defunct upon my arrival at the University of Regina in Fall 2007, but it is now an extremely popular studio area within Print Media.

Common to both the Intaglio and Lithography studio is the introduction of the use of generic, grocery-store vegetable oil and vinegar as a replacement for 75% of the Varsol and related petro-chemicals used in Print Media for clean-up of inks, glass-working surfaces, and printing plates, presses, and rollers. It is difficult to emphasize strongly enough how important this change has been for the health of my students, that of the janitorial staff who service our area, as well as my own.

Digital—The Digital aspect of the Print Media studios is humble, but entirely new to the area. Using a combination of internal funding and awards, the Print studio now has a dedicated computer workstation with appropriate imaging software. In addition, I am now able to offer students the possibility of working on a medium-format professional inkjet printer as a means to creating printing "transparencies", image transfers, and increasingly, unique photo/digital works in themselves. The Digital area is particularly popular due to how I integrate the use of this kind of media into the more-conventional aspects of the Print studio.

Silkscreen—Silkscreen has been introduced for the Fall 2009 semester. As silkscreen has not been taught at the U of R, assembling all the necessary equipment with minimal resources, and re-visioning limited physical space has been a particularly challenging element of this implementation. The fact that we are teaching/doing *water-based, ultra-violet cured* silkscreen makes this even

more extraordinary. UV Silkscreen requires equipment well beyond the "average" studio set up. Using a combination of the President's Fund, research start up funding, the Fine Arts Research Fund, APEA and Capital Requests, I have put together a studio that can boast being one of only 4 university institutions in Canada capable of this kind of printing, and the first and only in Saskatchewan. UV silkscreen printing allows the integration of high resolution, photo digital images, and sharp focussed and detailed drawing and painting techniques with conventional screen mark making. The water based ink system and acrylic based pigments that I have assembled for use in the studio are both of the highest aesthetic standard, as well as much safer than solvent based inks. UV Silkscreen is the new "buzz" in U of R's Print Media area.

Research Highlights [\(update FULL CV\)](#)

~~7 solo, 2 two artist, and 90 group exhibitions since 1999.~~

~~In 2009 I won the Exhibition Award (1st prize) for my body of work that had been juried for inclusion in the OPT 2009. As a result, I have a confirmed solo exhibition, entitled "Penance" at the Vernon Public Art Gallery (B.C.) to run concurrently to the OPT 2012 group exhibition.~~

~~Internal and external (public and private) funding totaling more than \$50,000 since 2003.~~

~~In the past 3 years I have been included in 100 Prints at Open Studio in Toronto, the national Canadian printmaking Awards exhibition.~~

~~Funded, juried, artist in residence at *St. Michael's Printshop* (St. John's) *Atelier Circulaire* (Montreal), *Open Studio* (Toronto), and *Centre Sagamic* (Alma, QC), important traditional Printmaking and digital Print Media artist run centres.~~

~~2 SSHRC Creative grants written, as sole investigator, in 2008 and 2010.~~

~~Inclusion in 7 full colour publications, dozens of b&w catalogues, essays, publicity materials, as well as reproductions in English and French consumer magazines and on websites, produced or facilitated by external organizations, *La Biennale internationale d'estampes contemporain de Trois Rivières*, *Okanagan Print Triennial 2009*, *Traditions and Transitions*, *Selections from the PrintZero Studio Exchange 2010*, and *RBC Canadian Painting Competition > Ten Years*.~~

~~Finalist in 2003 RBC New Canadian Painting Competition~~

~~Service to the University~~

~~Department Level — Undergraduate curriculum, MFA, scholarship, sessional hiring committees, as well as on the search committee for a term instructor position in Ceramics (2000), and tenure track assistant professor position in Studio Art (2011).~~

~~Faculty Level — Nominating committee, UR Connected Faculty sessions for student recruitment, Fine Arts Presentation Series Coordinator for 2 years~~

~~University Level~~

~~Occupational Health & Safety Committee (URFA rep), Council Committee on Student Appeals, Chair of Council Committee on Undergraduate Admissions and Studies.~~

~~Service to the Community~~

~~Cathedral Village Arts Festival 2010 — Printmaking in the Streets~~

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~~Cathedral Village Arts Festival 2011 — Planning committee member~~

~~Southern Graphics Council International Board of Directors — International Member~~

~~Juror for several art competitions, including the Saskatchewan Lung Association 100th Anniversary Art Contest 2010~~

~~Articulate Ink~~

~~Artist lectures at local, provincial, and national schools and artistic venues, one of which led to the establishment of a relationship with the Printmaking area at the U of S.~~

~~Affairs/International Member at Large 2012-14 (elected/appointed)~~

~~cc: Professor Rachell Viader Knowles~~
~~— Chair, Department of Visual Arts~~