THE UNIVERSITY OF BRITISH COLUMBIA
Curriculum Vitae for Faculty Members

Date: April 30, 2021 **Initials**:

1. **SURNAME**: Craig **FIRST NAME**: Briar
MIDDLE NAME(S):

2. **DEPARTMENT/SCHOOL:** Department of Creative Studies, UBCO

3. **FACULTY**: Faculty of Creative and Critical Studies, UBCO

4. **PRESENT RANK**: Professor **SINCE**: July 1, 2017

5. **POST-SECONDARY EDUCATION**

University or Institution	Degree	Subject Area	Dates
University of Alberta	M.V.A.	Visual Arts, Printmaking	1984 - 1987
Queen's University	B.F.A.	Visual Arts, Printmaking	1980 - 1984

Title of Dissertation and Name of Supervisor

Special Professional Qualifications

6. **EMPLOYMENT RECORD**

(a) Prior to coming to UBC

University, Company or Organization	Rank or Title	Dates
Okanagan University College	Associate Professor and Department Chair	2004 - 2005
Okanagan University College	Associate Professor	1996 - 2004
Okanagan University College	Assistant Professor	1991 - 1996
University of Minnesota, Morris	Assistant Professor	1987 - 1991

(b) At UBC

Rank or Title	Dates
Professor	2017 - present
Associate Professor and Visual Arts Coordinator	2015 - 2017
Associate Professor and Visual Arts Coordinator	2008 - 2012
Associate Professor and Creative Studies Department Head	2005 - 2008
Associate Professor	2005 - 2017

(c) Date of granting of tenure at UBC: July 1, 2005

7. **LEAVES OF ABSENCE**

University, Company or Organization at which Leave was taken	Type of Leave	Dates

8. **TEACHING**

(a) Areas of special interest and accomplishments

Specialization: While I have taught all levels of drawing and introductory level photography at the University of Minnesota and Okanagan University College I have been the only printmaking instructor in the department since shortly after joining UBC in 2005. Since that time, I have primarily taught in the areas of printmaking and print media in addition to serving as Department Head for three years and Visual Arts Coordinator for six years. Printmaking media taught at UBCO cover an extensive range of traditional and contemporary practices – stone lithography, zinc-plate etching, relief printing (woodcut and linoleum), monotype, ultra-violet screen printing and, most recently, basic forms of letterpress printing. In addition to teaching print media I also enjoy the opportunities presented by the VISA 400 - Practicum and VISA 460 Special Topics courses that are offered as part of the BFA program. Through Special Topics and Practicum courses I have taught or supervised students working in painting; non-traditional and combined forms of printmaking; curatorial assistant work at local galleries; as assistants to local public school art teachers; and working on large arts-based fundraising projects in aid of the Visual Arts Course Union at UBCO.

My own background and artistic practice is mostly focused on contemporary printmaking but specifically screen printing. My work deals with post-structuralist ideas of authorship and interpretability through the use of words and imagery found in and appropriated from popular culture. It is heavily influenced by work made by Dada artists and concrete poets and to a lesser extent by notions imbedded in works made by Absurdist playwrights. I have gained a National and International reputation as a print-based artist.

Teaching Philosophy: While I believe there should be no overt boundaries set within the fields of art production I do recognize the importance of learning the basic skill/building blocks in the visual arts. I believe basic art skills form the foundations of the visual art language through which artists communicate. It is important for young artists to cultivate their formal and conceptual ideas but they must first develop the platforms from which to explore and discover those things. Simply put, I believe one of my greatest strengths is that I am aware of those requirements and endeavor to provide the time and the space for students to acquire those skills. Students entering the BFA program don't tend to have any experience with the various print media which makes it doubly important for them to learn and begin to master those material skills in order to then press on and make work of conceptual substance. It is essential to establish a platform from which a student can explore, experiment and develop their own artistic voice.

Curriculum Development: I have been active in the development and strategic deployment of the VISA program curriculum, the development of new courses and the overhaul of existing courses. Being the only printmaker in the program I have primarily dealt with print-based courses and there is now a slate of courses providing a variety of different educational opportunities in the four main print disciplines – lithography, etching, relief printing and screen printing. In response to varied enrollments in the BFA program I have created broad survey print courses that can be deployed strategically in times of low enrollment and there are full-year media specific pairs of courses in each print discipline that can be deployed in times of robust enrollment.

The following is a list of new courses I have created and introduced in the last seven years:

VISA 251 (3) Printmaking: Etching and Intaglio Processes I – new course
VISA 252 (3) Printmaking: Etching and Intaglio Processes II – new course

VISA 258 (3) Printmaking: Linocut and Relief Processes I – new course
VISA 259 (3) Printmaking: Linocut and Relief Processes II – new course

VISA 254 (3) Introduction to Printmaking: Etching and Lithography – new course
VISA 255 (3) Introduction to Printmaking: Linocut and Letterpress Printing – new course

Additionally, I have helped to develop new courses that amalgamated and expanded on the content from existing courses in the program.

CCS 150 (3) Creative and Critical Art Theory I and CCS 250 (3) Creative and Critical Art Theory II – new courses that, in part, replaced and amalgamated content from three previous program courses.

VISA 137 (3) Introduction to Art I and VISA 147 (3) Introduction to Art II – courses created to use as a large, lecture-based courses that provide basic introductions to art for non-majors.

VISA 290 (3/6)d and VISA 460 (3/6)d 200- and 400-level Special Topics in Art – new courses

I also put together the first iteration of the minor in Visual Arts making it possible for non-majors to take a significant compliment of studio arts-based courses as a minor while majoring in other Arts and Sciences degree programs.

Teaching Accomplishments: I have been fortunate to have won an award in recognition of Teaching Excellence from Okanagan University College Student's Association in 2000. I received a Teaching Honor Role Award for the 2006/2007 academic year and again in 2018/2019 at UBCO. I was nominated for a campus-wide Award of Teaching Excellence in 2012 and won a Faculty-wide Award of Teaching Excellence in 2016. I was also nominated for a Faculty-wide Award of Teaching Excellence in 2017 but was ineligible to win it so soon after winning the same award in 2016.

At the end of the 2019/2020 academic year I was nominated for the *I Am Accessible Award* by one of my students.

I have successfully supervised (or co-supervised) five IGS MFA and MFA students through to the completion of their degrees and have had a number of undergraduate printmaking students go on to complete graduate degrees at other institutions. I am currently supervising one MFA student and I am sitting on the supervisory committee for another. Additionally, a number of former students have been continuing to make and exhibit their prints in solo and group exhibitions throughout the world.

Innovations in Teaching: Throughout the last 15 years I have introduced ultra-violet screen printing to the program at UBCO. Not only does the form of UV screen printing we practice at UBCO eliminate significant health and safety risks inherent in the oil-based printing we previously used but it also allows screen prints to be made with incredible subtlety and nuance – something that has never been a hallmark of screen printing. UBCO is only one of four print programs in Canada to use this sophisticated form of screen printing.

I have also implemented new safe practices in the other print media that have eliminated 90 – 95% of the solvent use in the printmaking studio. And, I routinely experiment with and network with colleagues around the country with a focus on new, water-based or water-clean-up inks to further those health and safety measures.

I also emphasize the professional exhibition of work to all of the printmaking students. I organize local exhibition opportunities but I promote the submission of work to exhibitions around the world as well. In the last few years the printmaking students at UBCO have been experiencing some considerable and, I dare say, unprecedented success in National and International exhibitions. As an example, one second year student won first prize in the Open Studio Canadian Print Award competition (open to professional printmakers across the country) in 2010. She has since been shortlisted for that same prize (winning an honorable mention) once again exhibiting work she did while enrolled in our program. The printmaking area at UBCO has slowly built a cohort of extremely high achieving students who have thoroughly embraced my efforts to fuse the research practice of exhibiting art work with the actual learning of printmaking processes and the making of art.

I am currently working on a proposal that would allow local, experienced printmakers to use the UBCO printmaking studio alongside current students. This innovative plan would address the university mandate towards community engagement and provide a richer, more varied learning environment for our students by allowing other experienced professionals to work in our print facilities. This, I believe is an essential way to connect with the broader print and art community of the Okanagan Valley and will create opportunities where print

artists from around the country and world will be able to come to our studios to work. But, more importantly, it is a way to broaden the student's exposure to more than just one authoritative set of opinions about their print practices.

Since joining UBC in 2005 I have been fortunate to have been awarded Merit at the end of each of the eleven academic years. Merit, for members of the Creative Studies Department, is awarded based on a comprehensive summary of research, teaching and service accomplishments over the past academic year and is presided over by the Creative Studies Department Head and a review committee of colleagues. The Head and that committee make recommendations that then go on to the Dean for review and ratification.

I was also fortunate to be awarded a significant Salary Adjustment in the first year of UBCs arrival. Faculty members were invited to submit their teaching and service records for consideration for that Salary Adjustment which were then adjudicated and awarded by the first upper Administrative team on the UBCO campus.

(b) Courses Taught at UBC

Session	Course Number	Scheduled Hours	Class Size	Hours Taught			
				Lectures	Tutorials	Labs	Other
2020 W2	VISA 530		1				
2020 W1-2	VISA 400 (6)	PRC	3				
2020 W2	VISA 254 (3)	52	7				
2020 W2	VISA 253 (3)	52	9				
2020 W1	VISA 336O (3)	52	17				
2020 W1	VISA 255 (3)	52	9				
2020 W1	VISA 233 (3)	52	14				
2019 W1-2	VISA 400	PRC	2				
2019 W2	VISA 336N (3)	52					
2019 W2	VISA 255 (3)	52					
2019 W2	VISA 253 (3)	52					
2019 W1	VISA 336M (3)	52					
2019 W1	VISA 254 (3)	52					
2019 W1	VISA 233 (3)	52					
2018 W1-2	VISA 400 (6)	PRC					
2018 W2	VISA 336L (3)	52					
2018 W2	VISA 255 (3)	52					
2018 W2	VISA 253 (3)	52					
2018 W1	VISA 336K (3)	52					
2018 W1	VISA 254 (3)	52					
2018 W1	VISA 233 (3)	52					
2017 W2	VISA 255 (3)	52	3	26		26	
2017 W2	VISA 336J (3)	52	11	26		26	
2017 W2	VISA 253 (3)	52	7	26		26	
2017 W1	VISA 254 (3)	52	3	26		26	
2017 W1	VISA 336I (3)	52	12	26		26	
2017 W1	VISA 233 (3)	52	11	26		26	
2016 W2	VISA 258 (3)	52	1	26		26	
2016 W2	VISA 336H (3)	52	11	26		26	
2016 W2	VISA 253 (3)	52	10	26		26	
2016 W1	VISA 336G (3)	52	11	26		26	
2016 W1	VISA 233 (3)	52	14	26		26	
2015 W2	VISA 336F (3)	52	11	26		26	
2015 W2	VISA 255 (3)	52	10	26		26	

2015 W2	VISA 253 (3)	52	6	26		26	
2015 W1	VISA 336E (3)	52	10	26		26	
2015 W1	VISA 254 (3)	52	8	26		26	
2015 W1	VISA 233 (3)	52	7	26		26	
2014 W2	VISA 336D (3)	52	6	26		26	
2014 W2	VISA 253 (3)	52	8	26		26	
2014 W2	VISA 252 (3)	52	5	26		26	
2014 W1	VISA 336C (3)	52	8	26		26	
2014W1	VISA 251 (3)	52	8	26		26	
2014 W1	VISA 233 (3)	52	15	26		26	
2014 W1-2	VISA 400 (6)	PRC	1				60
2013 S1-2	VISA 485 (3)	DST	4	10			60
2012 W2	VISA 336L (3)	52	10	26		26	
2012 W2	VISA 273 (3)	52	8	26		26	
2012 W2	VISA 253 (3)	52	16	26		26	
2012 W1	VISA 336K (3)	52	12	26		26	
2012 W1	VISA 263 (3)	52	9	26		26	
2012 W1	VISA 233 (3)	52	16	26		26	
2012 W1-2	VISA 400 (6)	PRC	4				100
2012 S1-2	VISA 400 (6)	PRC	1				15
2011 W2	VISA 272 (3)	52	4	26		26	
2011 W2	VISA 253 (3)	52	14	26		26	
2011 W2	CCS 200A (3) co-taught with Sean Lawrence	33	11	6		24	
2011 W1	VISA 262 (3)	52	7	26		26	
2011 W1	VISA 233 (3)	52	15	26		26	
2011 W1-2	IGS 530H (6)	DST	1				52
2011 W1-2	VISA 400 (6)	PRC	3				75
2010 W2	VISA 336H (3)	52	13	26		26	
2010 W2	VISA 273 (3)	52	14	26		26	
2010 W2	VISA 253 (3)	52	10	26		26	
2010 W1	VISA 336G (3)	52	13	26		26	
2010 W1	VISA 263 (3)	52	16	26		26	
2010 W1	VISA 233 (3)	52	11	26		26	
2010 W 1-2	IGS 530F (6)	DST	1				52
2010 W1-2	VISA 400 (6)	PRC	2				75
2009 W2	VISA 336F (3)	52	10	26		26	
2009 W2	VISA 253 (3)	65	12	26		39	
2009 W1	VISA 336E (3)	52	11	26		26	
2009 W1	VISA 233 (3)	65	12	26		39	
2008 W2	VISA 336D (3)	52	9	26		26	
2008 W2	VISA 273 (3)	65	12	26		39	
2008 W2	VISA 253 (3)	65	11	26		39	
2008 W1	VISA 336C (3)	52	11	26		26	
2008 W1	VISA 263 (3)	65	16	26		39	
2008 W1	VISA 233 (3)	65	14	26		39	
2008 W1-2	VISA 400	PRC	1				25
2007 W2	VISA 253 (3)	65	10	26		39	
2007 W1	VISA 233 (3)	65	10	26		39	
2006 W2	VISA 253 (3)	65	11	26		39	
2006 W1	VISA 233 (3)	65	14	26		39	

2005 W2	VISA 253 (3)	65	14	26		39	
2005 W1	VISA 233 (3)	65	17	26		39	
2005 W1-2	IGS 520E (6)	DST	1				52

(c) Graduate Students Supervised and/or Co-Supervised

Student Name	Program Type	Year		Principal Supervisor	Co-Supervisor(s)
		Start	Finish		
Natasha Harvey	MFA Visual Art	2020	on-going	Briar Craig	
Xiaoxuan Huang	MFA CRWR	2019	on-going	Matt Radar	Advisory Committee member
Rylan Broadbent	MFA Visual Art	2018	on-going	Aleksandra Dulic	Advisory Committee Member
Huiyu Chen	MFA Visual Art	2019	on-going	Renay Egami	Advisory Committee Member
Alison Trim	MFA Visual Art	2018	2020		Briar Craig, Denise Kenney
Kyla Freeman	UBC Faculty of Medicine	2017	2019	Evelyn Cornelissen and Sarah de Leeuw	Project Mentor for MEDD 419 FLEX
Patricia Massel	UBC Faculty of Medicine	2017	2019	Evelyn Cornelissen and Sarah de Leeuw	Project Mentor for MEDD 419 FLEX
Carol Zuckerman	MFA CRWR	2017	2019	Nancy Holmes	Advisory Committee Member
Megumi Yamamoto	MFA Visual Art	2016	2019	Akeksandra Dulic	Advisory Committee Member
Nina Fazio	MFA Visual Art	2015	on-going	Briar Craig	
Jenifer La France	MFA Visual Art	2014	2016	Samuel Roy-Bois	Advisory Committee and Examination Committee Member
Kacie Auffret	IGS MFA	2013	2016	Fern Helfand	Advisory Committee and Examination Committee Member
Brenda Feist	IGS MFA	2009	2014	Briar Craig	
Amy Modhal	IGS MFA	2011	2013	Briar Craig	
Rochelle Greenwood	IGS MA	2010	Student has withdrawn from the program	Carolyn MacHardy	Advisory Committee Member
Carin Covin	IGS MFA	2007	2010	Briar Craig	
Ila Crawford	IGS MFA	2005	2007	Briar Craig	

(d) Continuing Education Activities

(e) Visiting Lecturer (indicate university/organization and dates)

2021

Guest Lecturer, MFA students, University of Indiana, Bloomington, USA (Associate Professor, Tracy Templeton)

Guest Lecturer, CCS 250 – Creative and Critical Art Theory II (Katherine Pickering), FCCS, UBCO

2020
Guest Lecturer, CCS 150 – Creative and Critical Art Theory I (Assistant Professor Tania Willard), Faculty of Creative and Critical Studies, UBCO

Guest Lecturer, UBCO PSYO 317 – the Psychology of Creativity (Dr. Liane Gabora), Ike Barber School of Arts and Sciences, UBCO

2019
Guest Lecturer, CCS 150 – Creative and Critical Art Theory I (Assistant Professor Samuel Roy-Bois), Faculty of Creative and Critical Studies, UBCO

2018
Guest Lecturer, UBCO PSYO 317 – the Psychology of Creativity (Dr. Liane Gabora), Ike Barber School of Arts and Sciences, UBCO

Guest Lecturer, CCS 150 – Creative and Critical Art Theory I (Assistant Professor Samuel Roy-Bois), Faculty of Creative and Critical Studies, UBCO

2017
Guest Lecturer, CCS 150 – Creative and Critical Art Theory I (Assistant Professor Samuel Roy-Bois), Faculty of Creative and Critical Studies, UBCO

2016
Guest Lecturer, UBCO PSYO 317 - The Psychology of Creativity (Dr. Liane Gabora), Ike Barber School of Arts and Sciences, UBCO

Guest Lecture / Letterpress Workshop, CRWR 472 - Editing and Publishing (Dr. Ashok Mathur), Faculty of Creative and Critical Studies, UBCO

2015
Guest Lecturer, CCS 100 - Creative and Critical Forum (Instructor Tannis Neilson), Faculty of Creative and Critical Studies, UBCO

2014
Artist-in-Residence, University of Regina, Regina, SK (four weeks). Throughout the residency I guest critiqued in two printmaking courses, met with graduate students and delivered a program wide lecture, *Poetry Perchance*, at the Art for Lunch visiting artist lecture series, University of Regina

Guest Lecturer and Workshop, CRWR 472 - Editing and Publishing (Associate Professor Nancy Holmes), Faculty of Creative and Critical Studies, UBCO

Guest Lecturer, PSYO 317 - The Psychology of Creativity (Dr. Liane Gabora), Ike Barber School of Arts and Sciences, UBCO

2013
Artist-in-Residence, Nova Scotia College of Art and Design University, Halifax, NS (five weeks) Throughout the residency I delivered critiques in classes for Intermediate and Advanced Printmaking students, met with a number of graduate students, mounted an exhibition and delivered a public lecture about that exhibition and an in-class Visiting Lecture – Advanced Printmaking I (PRTM 3509) Nova Scotia College of Art and Design University, Halifax, Nova Scotia, Canada, 2013

Guest Lecturer, *Recent Work*, Northern Arizona University, Flagstaff, Arizona, USA

Guest Lecturer / Workshop, Editing Modernism On and Off the Page (Co-instructed by Dean Irvine (Dalhousie) and Dr. Karis Shearer (UBCO), Faculty of Creative and Critical Studies, UBCO

2012
Guest Lecturer, CCS 100 - Creative and Critical Forum (Dr. Karis Shearer, and Associate Professor Renay Egami), Faculty of Creative and Critical Studies, UBCO

Guest Lecturer, PSYO 317 - The Psychology of Creativity (Dr. Liane Gabora), Ike Barber School of Arts and Sciences, UBCO

Guest Instructor, VISA 103 - Drawing/2D II (Dr. Aleksandra Dulic), Faculty of Creative and Critical Studies, UBCO

2011
Guest Lecturer, CCS 100 - Creative and Critical Forum (Dr. Karis Shearer, and Assistant Professor Renay Egami), Faculty of Creative and Critical Studies, UBCO

Guest Lecturer, PSYO 317 - The Psychology of Creativity (Dr. Liane Gabora), Ike Barber School of Arts and Sciences, UBCO

Guest Lecturer / Workshop, VISA 483 – Advanced Art Practices II (Associate Professor Jim Tanner and Assistant Professor Renay Egami)*, Strategies for Exhibition Installation*, Faculty of Creative and Critical Studies, UBCO

2010
Guest Lecturer / Workshop, VISA 483 – Advanced Art Practices II (Assistant Professor Renay Egami), *Strategies for Exhibition Installation*, Faculty of Creative and Critical Studies, UBCO

2009
Invited Lecturer and Workshop Facilitator, *Visual Thinking: The Art of Observation and Communication* (Dr. Sarah de Leeuw, Dr. Tammy Attia, Dr. Deborah Thien), Two Rivers Gallery and the Northern Medical Program, Prince George, British Columbia, Canada

2007
Guest lecturer, CCS 100 - Creative and Critical Forum (Dr. Hussein Keshani), Faculty of Creative and Critical Studies, UBCO

2006
Guest Lecturer, ARTH 132 - Visual Forum (Sessional Instructor Shawn Serfas), Faculty of Creative and Critical Studies, UBCO

2005
Visiting Artist, Coker College Art Department, Coker College, Hartsville, South Carolina, U.S.A. (one week). Throughout the duration of the week I attended a number of classes to give critiques, met with numerous senior undergraduate students to discuss their individual work, mounted an exhibition entitled *Eclectica* and delivered a lecture focused on that exhibition.

Guest Lecturer, ARTH 132 - Visual Forum (Sessional Instructor, Shawn Serfas), Faculty of Creative and Critical Studies, UBCO

(f) Other

<u>Undergraduate Students Supervised since 2005:</u>

2020/2021
Supervisor VISA 482/483 – Advanced Art Practices I/II – Coralee Miller, Faith Wandler, Adrianna Singleton, Amy Hanfstingl
Supervisor VISA 400 – Practicum – Art on the Line fundraiser - Miah Olmsted, Tiffany Douglas, Leah Woodin
Supervised MFA student Natasha Harvey in the Roving Printmaking Teaching Assistant position covering VISA 233, 253, 254, 255 and 336O

2019/2020
Supervisor VISA 482/483 – Advanced Art Practices I/II – Aiden de Vin*, Eclipse Galloway
Supervisor VISA 400 – Practicum – Art on the Line fundraiser – Aiden de Vin, Sara Spenser

2018/2019
Supervisor VISA 482/483 – Advanced Art Practices I/II – Sarah Polak, Emilie Tourangeau, Anna Fowler
Supervisor VISA 400 – Practicum – Art on the Line – Sarah Polak

2017/2018
Supervisor VISA 482/483 – Advanced Art Practices I/II – Kara Sikora*, Brooklyn Bellmond, Megan Beyers
Supervisor VISA 400 – Practicum – Emma Richards - (Alternator Centre for the Arts); Amy Hanfstingl (Team Creatif – Branding and Packaging Identity, Paris, France)

2016/2017
Supervisor VISA 482/483 – Advanced Practices I/II – Gabe Delaney*, Juliane Meis, Bente Elliott, Melanie Greeley
Supervisor VISA 400 – Practicum – Evan Berg (Alternator Centre for Contemporary Art)

2015/2016
Supervisor VISA 482/483 – Advanced Art Practices I/II - Brandon Dobrosky*, Rebecca Harrison, Maggie Wilson, Marissa Gatey

2014/2015
Supervisor VISA 482/483 – Advanced Art Practices I/II - Cale Shannon*, Sarah James, Sage Sidley*, Catherine Bennington
Supervisor VISA 400 - Practicum - Connor Charlesworth (Art on The Line fundraiser)

2012/2013
Supervisor VISA 482/483 – Advanced Art Practices I/II - Dayle Mousseau, Jena Stillwell*, Marsha Farrow
Supervisor VISA 400 – Practicum - Michelle Wilmot (Okanagan Life Magazine) summer; Lucas Glenn (Lake Country Art Gallery); Kelsie Balehowsky (Lake Country Art Gallery); Elysse Bujold (Art on the Line fundraiser)

2011/2012
Supervisor VISA 482/483 – Advanced Art Practices I/II - Heather Leier*, Lacia Vogel, Laura Widmer*
Supervisor VISA 400 – Practicum - Heather Leier (Lake Country Art Gallery); Jennifer Dansereau, Brittany Falk (Art on the Line fundraiser)

2012 S
Supervisor VISA 400 – Practicum – Michelle Wilmot (Okanagan Life Magazine)

2010/2011
Supervisor VISA 482/483 **-** Advanced Art Practices I/II - Serena Stocker, Ryley Shier, Jessica Ross
Supervisor VISA 400 – Practicum - Lacia Vogel, Nicole Dowhaniuk (Art on the Line fundraiser)

2009/2010
Supervisor VISA 482/483 – Advanced Art Practices I/II - Lizzie Babych, Heather Treadgold, Maki Tashibu

2008/2009
Supervisor VISA 482/483 – Advanced Art Practices I/II - Azemina Omerovich, Janessa Neufeld, Christine Kashuba

2007/2008
Supervisor VISA 482/483 – Advanced Art Practices I/II - Sarah Smith*, Kailey Rogers, Caitlin Wolter, Kevin Easthope

2006/2007
Supervisor VISA 482/483 – Advanced Art Practices I/II - Pudy Tong*, Corrine Johnson

2005/2006
Supervisor VISA 482/483 – Advanced Art Practices I/II - Thomas Frank, Ryan Lillies, Jaime Sellers

**graduating student award winners*

External Graduate Students Advising:

2004 – 2005
Advisor, Research Project, *Ultra-Violet Cured Screen Printing Inks*, (MAC candidate Sabina Sutherland), Master of Art Conservation Program, Queen's University, Kingston, Ontario

Student Work Study Supervision:

2014/2015:
Supervisor for three work study positions (2 print studio assistants; 1 administrative Assistant for the Okanagan Print Triennial at the Vernon Public Art Gallery

2011/2012:
Supervisor for five UBCO work-study students (2 printmaking studio monitors, 2 slide Library monitors, art documentation)

2010/2011:
Supervisor for four UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors)

2009/2010:
Supervisor for four UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors)

2008/2009
Supervisor for four UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors)

2007/2008
Supervisor for four UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors)

2006/2007
Supervisor for five UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors, Information and Department Policy)

2005/2006
Supervisor for five UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors, Information and Department Publicity

Special Projects Supervised:

In conjunction with a former student, Lacia Vogel, who was studying in the MFA program at the University of Regina an exchange exhibition entitled *Long Range Exchange* was organized between printmaking

students at UBCO and the University of Regina. The Exhibition showed in the 5th Parallel Gallery in Regina and the FINA Gallery at UBCO.

During the 2012/1013, 2014/2015 and again in the 2016/2017 academic years I organized bringing the Biennial International Miniature Printmaking Exhibition (BIMPE) to the FINA Gallery at UBCO. The exhibition was organized by New Leaf Creative Solutions and in Vancouver.

During the 2012/2013 academic year, I organized a travelling exhibition of recent *Bulgarian Printmaking* in the UBCO FINA Gallery.

I have been the Creative Studies faculty liaison to the Visual Arts Course Union for the last 25 years and have helped to strategize with and mobilize the students to organize their fund-raising activities and other art-related student endeavors. I believe this is an incredibly important activity because it is, in part, professionalization for the visual arts students. When they leave school they will need to know how to mount an exhibition, organize catalogues, raise funds, etc.

9. SCHOLARLY AND PROFESSIONAL ACTIVITIES

(a) Areas of special interest and accomplishments

I am primarily a visual artist practicing in the area of print media – primarily screen printing. My work has steadily been gaining attention on a National and International level and I am grateful to be a part of a global community of print artists. Over the last fifteen years my work has been recognized and accepted into more than 250 peer reviewed/juried National and International exhibitions, biennials and triennials. In the last ten years, I have been granted thirteen awards or honorable mentions for my print production. As a member of a world-wide community of printmakers I believe it is my responsibility to foster that community and provide other artists with opportunities like the ones afforded me. To that end, I have initiated and co-established National and International printmaking exhibitions for the benefit of my students, the field of printmaking in general and the communities in which the works are exhibited.

I am the co-founder/co-organizer/co-juror for the **Okanagan Print Triennial** which is now heading in to its fifth incarnation in a partnership between me (representing UBCO/Faculty of Creative and Critical Studies), the Vernon Public Art Gallery and the Kelowna Art Gallery.

Typically, I submit my prints to juried exhibition competitions where juries select work for an exhibition; but, in the last seven years I have increasingly been invited by curators or exhibition organizers to participate in exhibitions where I am a representative of printmaking in Canada. The most significant of these exhibitions are:

4th Global Print 2019, (invited artist), Lamego Museum and Douro Museum (Régua), Alijo, Portugal (exhibition catalogue produced)

Light/Matter: Art at the Intersection of Photography and Printmaking, 1954 – 2017, Bloomington, Indiana, 2017

International Print Exhibition, Canada and Japan, Kyoto, Japan, 2016

A Little Bit of Infinity: An Exhibition of International Print Art, Edmonton, 2016

International Print Alliance Exhibition, Beijing, China*,* 2016

Resonance, Beijing, China, 2015

3rd Qijiang International Print Invitational Exhibition, Qijiang, Chongqing, China, 2011

2010 International Printmaking Symposium and Exhibition: The Futurity of Contemporary Printmaking, Taiwan, 2010

(b) Research or equivalent grants (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC)

Granting Agency	Subject	COMP	$ Per Year	Year	Principal Investigator	Co-Investigator(s)
UBC Medical program	FLEX project for UBC medical students		$5000.00	2021	Briar Craig	
FCCS Dean	Okanagan Print Triennial 2021 catalogue production		$8000.00	2021	Briar Craig	
FCCS Faculty Support Fund	Travel to Bulgaria to be a juror at the Lessedra Mini Print Annual International Exhibition	(C)	$900.00	2011	Briar Craig	
UBCO Internal Grant	Interactive Video-Based Installation Project	(C)	$2000.00	2005	Briar Craig	
Grant-in-Aid Okanagan University College	Large-format screen prints	(C)	$2500.00	2005	Briar Craig	
Grant-in-Aid Okanagan University College	Travel and transportation expenses for a solo exhibition at the Maple Ridge Art Gallery	(C)	$1500.00	2005	Briar Craig	
Grant-in-Aid Okanagan University College	Large-format screen prints	(C)	$1200.00	2004	Briar Craig	
Grant-in-Aid Okanagan University College	Digital Printing	(C)	$1000.00	2004	Briar Craig	
Grant-in-Aid Okanagan University College	Travel and transportation expenses for a solo exhibition at Latitude 53 Gallery in Edmonton	(C)	$1000.00	2003	Briar Craig	
Grant-in-Aid Okanagan University College	Digital Media Installation	(C)	$2000.00	2003	Briar Craig	
Grant-in-Aid Okanagan University College	Large-format screen prints	(C)	$1500.00	2002	Briar Craig	
Grant-in-Aid Okanagan University College	Travel and transportation expenses for a solo exhibition at White Water Gallery in North Bay, Ontario	(C)	$2000.00	2001	Briar Craig	

Grant-in-Aid Okanagan University College	Video Delay Technology	(C)	$2500.00	2000	Briar Craig	
Grant-in-Aid Okanagan University College	Large-format photographic positives	(C)	$1250.00	2000	Briar Craig	
Okanagan University College	Catalogue printing expenses for Okanagan Invitational Printmaking Exhibition 2	(C)	$2000.00	1994	Mary Smith McCulloch	Briar Craig
Okanagan University College	Catalogue printing expenses for Okanagan Invitational Printmaking Exhibition I	(C)	$2000.00	1992	Mary Smith McCulloch	Briar Craig
Okanagan University College	Framing for Okanagan Invitational Printmaking Exhibition I	(C)	$1500.00	1992	Mary Smith McCulloch and Murray Johnson	Briar Craig

(c) Research or equivalent contracts (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC).

Granting Agency	Subject	COMP	$ Per Year	Year	Principal Investigator	Co-Investigator(s)

(d) Invited Presentations

Artist Talks at juried exhibitions, solo exhibitions and invited presentations, etc:

Artist Talk – *Punching Marshmallows: Rage, Uncertainty and Fatigue*, Remarque Gallery, New Mexico, 2020

Artist Talk – *8th International Juried Print Exhibition*, Remarque Gallery, New Mexico, 2021

Lectures at International or Significant Venues or Accompanying Solo Exhibitions:

Artist Talk – *Light/Matter: Art at the Intersection of Photography and Printmaking, 1954 – 2017*, The University of Alberta, Edmonton, Alberta, Canada, 2018

Artist Talk – as part of the jurying activities for the Biennial International Miniature Printmaking Exhibition, Vancouver, BC, 2018

Artist Talk – *Briar Craig Words on Paper (and other things)*, Vernon Public Art Gallery, Vernon, British Columbia, Canada, 2018

Artist Talk – *Light/Matter: Art at the Intersection of Photography and Printmaking, 1954 – 2017,* Indiana State University, Bloomington, Indiana, USA, 2017

Artist Talk - *Between the Lines*, SNAP Gallery, Edmonton, Alberta, Canada, 2015

Artist-in-Residence - Visiting Artist Talk - *Poetry Perchance*, Art for Lunch Visiting Artist Lecture Series, University of Regina, Regina, Saskatchewan, Canada, 2014

Artist-in-Residence - Visiting Artist Gallery Talk - *Poetry Perchance*, Anna Leonowens Gallery, Halifax, Nova Scotia, Canada, 2013

Visiting Artist Talk - *Recent Work*, Northern Arizona University, Flagstaff, Arizona, USA, 2013

Artist Talk – *My Work and Printmaking at UBCO*, School of Arts, Sofia, Bulgaria, 2011

Visiting Artist Lecture - *Eclectica*, The Cecelia Coker Bell Gallery, Coker College, Hartsville, South Carolina, USA, 2005

Artist Talk - *Replay*, Latitude 53 Gallery, Edmonton, Alberta, Canada, 2004

Artist Talk - *Press Release*, Open Space, Victoria, British Columbia, 1993

Artist Talk - *Recent Works and the Exhibition: That Way and This*, The University of Alberta, Edmonton, Alberta, Canada, 2001

Artist Talk - *Play / Pause / Rewind*, The White Water Gallery, North Bay, Ontario, Canada, 2001

Guest Speaker for Presidential Scholars - *Reading Art*, The University of Minnesota, Morris, USA, 1990

Lectures at Smaller or Regional Venues:

Public Lecture, *Collage: The Birth of Contemporary Art*, The Vernon Public Art Gallery, Vernon, British Columbia, Canada, 2019

Public Lecture and Demonstration, *UBCO Printmaking Open House*, The University of British Columbia Okanagan, Kelowna, British Columbia, Canada

Public Lecture, *Juror's Tour and Discussion of the Okanagan Print Triennial 2018*, Kelowna Art Gallery, Kelowna, British Columbia, Canada

Public Lecture - *Juror's Tour and Discussion of the Okanagan Print Triennial 2015*, Vernon Public Art Gallery, Vernon, British Columbia, Canada

Public Lecture - Panelist - Quick Talks – *Exploring Themes and Selected Works from the Exhibition 'Unreal',* Kelowna Art Gallery, Kelowna, British Columbia, Canada, 2014

Public Lecture and Panel Discussion - *Printmaking*, Paper Exchanges Exhibition, Lake Country Art Gallery, Lake Country, British Columbia, Canada, 2013

Public Lecture - *The History of Printmaking*, Paper Exchanges Exhibition, Lake Country Art Gallery, Lake Country, British Columbia, Canada, 2013

Artist Talk - *Accidental Poetry*, Artist Proof Gallery, Calgary, Alberta, Canada, 2012

Moderator - Panel Discussion: Contemporary Printmaking, *Okanagan Print Triennial*, Kelowna Art Gallery, Kelowna, British Columbia, 2012

Public Workshop - *Pressing Material: Printmaking Workshop,* Kelowna Art Gallery, Kelowna, British Columbia, 2012

Public Lecture - *Collage: A Bit of This and a Bit of That*, Contemporary Art Lecture Series, Kelowna Art Gallery, Kelowna, British Columbia, Canada, 2009

Artist Talk - *Mad About the Waltz*, Two Rivers Art Gallery, Prince George, British Columbia, Canada, 2009

Artist Talk - *Recent Print Works*, lecture to students from UNBC and College of New Caledonia, Two Rivers Art Gallery, Prince George, British Columbia, Canada, 2009

Public Lecture - *Contemporary Canadian Printmaking*, Vernon Public Art Gallery, Vernon, British Columbia, Canada, 2009

Public Workshop – *CV Writing*, Gallery Vertigo, Vernon, British Columbia, Canada, 2009

Public Workshop – *Digital Documentation,* Gallery Vertigo, Vernon, British Columbia, Canada, 2009

Public Lecture - *Contemporary Printmaking*, Contemporary Art Lecture Series, Kelowna Art Gallery, Kelowna, British Columbia, Canada, 2008

Artist Talk - *Accidental Poetry*, Langham Art Centre, Kaslo, British Columbia, Canada, 2008

Public Lecture - *Collage,* Lit @ Alt (with John Lent), Alternator Gallery, Kelowna, British Columbia, Canada, 2007

Artist Talk - *That Way and This,* Vernon Public Art Gallery, Vernon, British Columbia, Canada, 2007

Public Lecture - *State Proof: The Current State of Printmaking,* Gallery Vertigo, Vernon, British Columbia, Canada, 2007

Public Workshop - *'Artist Statements, CVs and Photo Documentation of Art'*, Vernon Public Art Gallery, Vernon, British Columbia, Canada, 2007

Public Lecture and Panel Discussion - *A Life in Art*, Gallery Vertigo, Vernon, British Columbia, Canada, 2005

Public Workshop (with Shawn Serfas) - *Preparing a Portfolio*, Gallery Vertigo, Vernon, British Columbia, Canada, 2005

Artist Talk - *Fragments*, Maple Ridge Art Gallery, Maple Ridge, British Columbia, Canada, 2005

Public Lecture - *A Bit of This and a Bit of That: the History of Collage and its Effect on Contemporary Art*, Gallery Vertigo, Vernon, British Columbia, Canada, 2005

Artist Talk - *1 to 25*, Campbell River and District Public Art Gallery, Campbell River, British Columbia, Canada, 2003

Artist Talk - *Bottom Feeder: Recent Serigraphs by Briar Craig*, SAGA Public Art Gallery, Salmon Arm, British Columbia, Canada, 2002

Public Lecture and Demonstration - *Slide Documentation for Artists*, The Alternator Gallery, Kelowna, British Columbia, Canada, 2002

Artist Talk - *Bottom Feeding* (with Gregory Ball), The Nanaimo Art Gallery, Nanaimo, British Columbia, Canada, 2000

Artist Talk - *Shots at the Self* (with Bryan Ryley), the Alternator Gallery, Kelowna, British Columbia, Canada, 1999

Public Lecture, *New Screen Printing: Ultra-Violet Inks and Other New Directions*, L'Atelier Matrix Society, Kelowna, British Columbia, Canada, 1998

Artist Talk - *New Artists/New Works*, The Muttart Public Art Gallery, Calgary, Alberta, Canada, 1996

Public Lecture and Workshop - *Exhibition Proposal, C.V. Writing, and Photo-Documenting Workshop*, Kelowna and District Arts Council, Kelowna, British Columbia, Canada, 1996

Public Lecture - *Printmaking*, Kelowna and District Arts Council Member Group Lecture Series, Kelowna, British Columbia, Canada, 1995

Artist Talk - *Drawing Plus*, Open Space, Victoria, British Columbia, Canada, 1994

Public Lecture - Kelowna Art Gallery Public Lecture Series, Kelowna Art Gallery, Kelowna, British Columbia, Canada, 1993

Artist Talk - *Recent Prints and Drawings*, Okanagan Artist's Alternative, Alternator Gallery, Kelowna, British Columbia, Canada, 1992

Public Lecture - *Prints and Drawings*, Okanagan University College Fine Arts Department Teacher's Workshop, Kelowna, British Columbia, Canada, 1992

Artist Talk - University of Minnesota Faculty Seminar Series, *The Pop, Warhol, and Fish Salad*, University of Minnesota, Morris, USA, 1990

(e) Other Presentations
(f) Other

Student Exhibitions Organized off-campus since 2005:

I believe that exhibiting, and particularly exhibiting in shows mounted outside of the UBCO FINA gallery, is a vital part of the learning experience for young artists. It is essential for students to learn not only how to work creatively but how to create opportunities for exhibiting that work. The printmakers at UBCO have been fortunate to be rewarded with a number of exhibitions in and around the Okanagan, Regina, Saskatchewan and, most notably, in Sofia, Bulgaria. We have once again been offered the opportunity to exhibit work in a Special Presentation at a future Lessedra World Art Print Annual in Bulgaria and negotiations are on-going with regard to the year such an exhibition presentation will take place.

2020
First Impressions II: Work from the UBCO Print Studio, (co-curated with Lubos Culen, curator at the Vernon Public Art Gallery

2019
First Impressions: Work from the UBCO Print Studio, (co-curated and organized with Lubos Culen, curator at the Vernon Public Art Gallery, VPAG, Vernon, British Columbia, Canada

2016
Long Range Exchange, (co-organized with Lacia Vogel), an exchange exhibition of prints from the University of British Columbia Okanagan and the University of Regina, FINA Gallery, UBCO and the 5th Parallel Gallery, University of Regina, Regina, Saskatchewan, Canada

2015
Ink Belly - Prints from the University of British Columbia, Kelowna Art Gallery, Kelowna, British Columbia, Canada

2013
2013 Paper Exchanges, Lake Country Art Gallery (co-curated with Mary Smith McCulloch and Katie Brennan), Lake Country, British Columbia, Canada

2012
Proof Positive II (Supervisor - curated by UBCO student Heather Leier), Vernon Public Art Gallery, British Columbia, Canada

UBCO Student Prints, Kelowna Art Gallery courtyard, Kelowna, British Columbia, Canada

2011
UBCO Printmakers – Special Presentation, the 10th Lessedra World Art Print Annual, Lessedra Gallery, Sofia, Bulgaria

UBCO Student Printmakers Exhibition, Front Project Space, Kelowna Art Gallery, Kelowna, British Columbia, Canada

Proof Positive: student prints from the UBCO teaching collection, co-curated (with UBCO students Lacia Vogel and Laura Widmer), Vernon Public Art Gallery

2010
UBCO Student Printmaking Exhibition, Front Project Space, Kelowna Art Gallery, Kelowna, British Columbia, Canada

2008
UBCO Student Printmaking Exhibition, Front Project Space, Kelowna Art Gallery, Kelowna, British Columbia, Canada

2006
Pressing Engagements: a juried student printmaking exhibition, co-organized (with Shawn Serfas) Gallery Vertigo, Vernon, British Columbia, Canada

2005
UBCO Student Printmaking Exhibition, Front Project Space, Kelowna Art Gallery, Kelowna, British Columbia, Canada

2004
Exchanging Perspectives, an exchange exhibition of student prints from Okanagan University College and Mount Allison University, co-organized (organized with Mark Bovey), Mount Allison University Gallery, Sackville, New Brunswick and OUC FINA Gallery, Kelowna, British Columbia, Canada

Articles/Reviews/Exhibition Catalogue Essays Specifically Focused on My Work

Articles that contextualize my work within a larger art world or are comprehensive and broad:

Said the Joker to the Thief, exhibition catalogue essay by Carolyn MacHardy, 2018, Vernon Public Art Gallery, ISBN 978-1-927407-41-7

A Shifting Line: the art of text, 2016, article by Portia Priegert, Galleries West Magazine, ISSN No. 1703-2806

Pro-Con-Textual, (exhibition catalogue), 2015, texts by Lubos Culen and Carolyn MacHardy, Vernon Public Art Gallery, ISBN 978-1-927407-18-9

Urban Clever Urban Cool: Briar Craig and Stephen Lee Scott, (exhibition catalogue), 2015, commentary by Julie Oakes, Headbones Gallery ISBN 978-1-926605-81-4

Radio Interview with Gail Mowatt – *The Muse – Briar Craig,* 2012, https://soundcloud.com/the-muse-ckvs-93-7-fm/the-muse-briar-craig (approximately 56 minutes)

Okanagan Artists in Their Studios, 2013, by Patricia Ainslie, published by Frontenac House, Calgary ISBN 978-1-897181-88-1

Gallerieswest, Traditions and Transitions exhibition, review, fall/winter 2011 (page 32) written by Liz Wylie, ISSN No. 1703-2806

Art & Soul: In 'Writing on the Walls,' artists explore handwriting theme, 2010, by Allison Hersh, Savannah Morning News, http://savannahnow.com/accent/2010-07-17/art-soul-writing-walls-artists-explore-handwriting-theme#.U9e6HRht9Lc

Mediate, exhibition catalogue, essays by Susan Edelstein and Portia Priegert, Alternator Gallery, 2002 ISBN 0-9682197-6-4

'... artist challenges the imagination', solo exhibition review by Portia Priegert, eVent (art supplement), May 2, 2002 (page 10)

Sumptuousness with a Point, a review written by Robert Belton, SNAP Winter Newsletter, 2002

Play/Pause/Rewind, solo exhibition review by Richard Moll, Kingston Whig Standard, July 31, 1999 (page 4)

Drawing Plus, exhibition catalogue, essay by Robin Laurence, Open Space Arts Society, 1994 ISBN 1-895532-06-X (pages 6, 7, 8)

Shorter References:

Shh! Good Art Up and Down the Valley (exhibition catalogue), 2016, commentary by Julie Oakes, Headbones Gallery, ISBN 978-1-926605-97-5

Shh! there's good art up and down the valley at Headbones, 2016, article by Kristin Froneman, Vernon Morning Star

OK BE St. (exhibition catalogue), 2015, commentary by Julie Oakes, Headbones gallery, ISBN 978-1-926605-84-5
Artists' Prints Are Clever and Cool, 2015, article, Vernon Morning Star

Review: *texttexttext exhibition at Woman Made Gallery*, New City Art, 2014, by Carrie Magath, http://art.newcity.com/2014/07/28/review-texttexttextwoman-made-gallery

OK Thaumaturgy (aka Okanagan Wonders), (exhibition catalogue), 2013, commentaries by Julie Oakes Headbones Gallery, Vernon, British Columbia, Canada, ISBN: 978-1-926605-66-1

Briar Craig: Between the Lines, 2012, http://blog.malaspinaprintmakers.com/exhibitions/between-the-lines

UBC Professor Exhibits Art Around the World, 2012, http://www.castanet.net/news/Campus-Life/77409/UBC-professor-exhibits-art-around-the-world

Briar Craig on the Okanagan Print Triennial, 2012, article by Katie Brennan, http://oook.ca/2012/06/briar-craig-on-the-okanagan-print-triennial

Oddments, (article by Liz Wylie) Kelowna Capital News, May 31, 2012 (page B1); and, http://kelownaartgallery.com/airport-gallery/briar-craig-oddments/

Art Donations Enhance UBC Okanagan Collection, 2012, article, Kelowna Capital News, and Vernon Morning Star

Fit to Print, 2009, article by Glenna Turnbull, eVent Magazine (page 1)
http://www.eventpub.com/stories.php?id=270248

Life's Unfolding Drama: the 2008 Pacific Rim International Print Exhibition, exhibition catalogue essay by Dr. Warren Feeney, ISBN: 978-0-9597870-8-5

Crossroads and Mixed Messages, 2008, article by Kathryn J. Reeves, Chop (a magazine of the Malaspina Printmakers), volume 33, issue one

Headbones Anthology 2007 (commentaries by Julie Oakes), Headbones, the Drawers, ISBN 978-0-9782458-8-7 (pages 72-73)

From the Collection: Briar Craig, 2005, Kelowna Art Gallery Journal, essay written by Carie Helm, exhibition coordinator

Puzzles in Print, solo exhibition review by Glenna Turnbull, Showcase Magazine, The Capital News, May 16, 2002 (cover, page 3)

Sightlines - Printmaking and Image Culture, a collection of essays and images, edited by Walter Jule, The University of Alberta Press, 1997 ISBN 0-88864-307-1 (pages 258, 259, and 295)

New Artists/New Works, essay by Franklyn Heisler and Leslie Reinhold Pinter, the Muttart Public Art Gallery Newsletter, volume 8, issue 5, September/October, 1996 (page 2)

(g) Conference Participation (Organizer, Keynote Speaker, etc)

Conference Attendance:

Light/Matter: Art at the Intersection of Photography and Printmaking, 1954 – 2017, Symposium, University of Alberta, Edmonton, Alberta, Canada 2018

Light/Matter: Art at the Intersection of Photography and Printmaking, 1954 – 2017, Symposium, Indiana State University, Bloomington, Indiana, USA 2017

Southern Graphics Council International, *Terminus: Arrivals and Departures*, 2017, Atlanta, Georgia, USA (selected as a career mentor – mentoring eight undergraduate and graduate students from across North America)

Southern Graphics Council International, *Flux: The Edge of Yesterday and Tomorrow,* 2016, Portland, Oregon, USA (selected as a career mentor – mentoring four undergraduate and graduate students from across North America)

Southern Graphic Council International, *Bridges*, 2014, San Francisco, California, USA

Printopolis 2010 – International Symposium on Printmaking, Open Studio, Toronto, Ontario, Canada

Canadian Association of Fine Arts Deans 2005, Concordia University and McGill University, Montreal, Quebec, Canada

Sightlines: New Directions in Printmaking, 1997, University of Alberta, Edmonton, Alberta, Canada

New Directions in Printmaking: The Technical Side, 1992, University of Saskatchewan, Saskatoon, Saskatchewan, Canada

10. SERVICE TO THE UNIVERSITY

(a) Memberships on committees, including offices held and dates

2020/2021: **Department Service**
2D Hiring Committee
Visual Arts Course Union (VACU) liaison
Awards Committee (member)
Consultative committee, Merit and Performance Salary Adjustment (member)
FINA Gallery co-ordinator
Portfolio Reviewer for in-coming VISA BFA students
Portfolio Reviewer for in-coming MFA applicants
Art on the Line Advisor
Acting program co-ordinator (in Katherine Pickering's absence)

Faculty Service
Acting Head for assistant professor Melissa Jacques (until October 2020)
SCRIPT
Research and Scholarship Policy and Awards Committee

University Service
Research Resumption Steering Committee

2019/2020:

2018/2019: **Department Service**
Visual Arts Undergraduate Program Coordinator
Visual Arts Course Union (VACU) liaison
Art on the Line Advisor
Awards Committee (chair)
Visual Arts BFA Program/Course Advisor
Recruitment Activities with local High School Teachers; Etobicoke School for the Arts, Toronto, Ontario, and H.B. Beal Secondary School, London, Ontario); Creative Days; Portfolio Day
Consultative Committee, Merit and Performance Salary Adjustment
Creative Studies Re-Appointment, Promotion and Tenure Committee
Creative Studies Academic Hiring committee
Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for students
BMS Hiring Committee
Art History and Visual Culture Hiring Committee

Faculty Service
Acting head of Critical Studies for the purposes of promotion file for the rank of Full Professor
Undergraduate Programs Planning and Co-ordination Committee

2017/2018: **Department Service**
Visual Arts Undergraduate Program Coordinator
Visual Arts Course Union (VACU) liaison
Art on the Line Advisor
Awards Committee (chair)
Visual Arts BFA Program/Course Advisor

Recruitment Activities with local High School Teachers; Etobicoke School for the Arts, Toronto, Ontario, and H.B. Beal Secondary School, London, Ontario); Creative Days; Portfolio Day
Consultative Committee, Merit and Performance Salary Adjustment
Creative Studies Re-Appointment, Promotion and Tenure Committee
Creative Studies Academic Hiring committee
Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for students
BMS Hiring Committee
Art History and Visual Culture Hiring Committee

Faculty Service
Acting head of Critical Studies for the purposes of promotion file for the rank of Full Professor
Undergraduate Programs Planning and Co-ordination Committee
Events Support Fund Committee

2016/2017: **Departmental Service**
Visual Arts Undergraduate Program Coordinator
Visual Arts Course Union (VACU) liaison
Art on the Line Advisor
Awards Committee (chair)
Visual Arts BFA Program/Course Advisor
Recruitment Activities with local High School Teachers; Etobicoke School for the Arts, Toronto, Ontario, and H.B. Beal Secondary School, London, Ontario); Creative Days; Portfolio Day
Consultative Committee, Merit and Performance Salary Adjustment
Creative Studies Re-Appointment, Promotion and Tenure Committee
Creative Studies Academic Hiring committee
Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for students
Sessional Hiring Committee (photography sabbatical replacement; Drawing/2D hiring)
Department Head Search Committee
New Position Hiring Committee

Faculty Service
Undergraduate Programs Planning and Co-ordination Committee
Events Support Fund Committee

2015/2016: **Departmental Service**
Visual Arts Undergraduate Program Coordinator
Visual Arts Course Union Liaison
Art-on-the-Line Advisor
Awards Committee (chair)
Recruitment Activities with High School Teachers
Visual Arts BFA Program/Course Advisor
12 month lecturer Hiring Committee
Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for Visual Arts students
Summer Sessional Hiring Committee

Faculty Service
Events Support Fund Committee
Undergraduate Programs Planning and Co-ordination Committee

University Service
Green Research / Labs Advisory Committee

2014/2015: **Departmental Service**
Department Self Study Committee
Awards Committee (chair)
Visual Arts Course Union Liaison
Visual Arts BFA Program/Course Advisor
Recruitment Activities with High School Teachers
Go Global advisor for VISA students
Peer Teaching Reviewer for Aleksandra Dulic
Portfolio Reviewer for in-coming VISA BFA students
Supervisor for three work study positions (2 print studio assistants; 1 administrative Assistant for the Okanagan Print Triennial at the Vernon Public Art Gallery)

Faculty Service
Dean's Advisory Committee and Promotion Reappointment and Tenure
Occupant Engagement Advisory Group Committee

University Service
Green Research / Labs Advisory Committee

2013/2014: **Recruitment** (Etobicoke School for the Arts, Toronto, Ontario)

2012/2013: **Departmental Service**
Safety Committee
Awards Committee member
Visual Arts Course Union Liaison
Visual Arts BFA Program/Course Advisor
Creative Studies Department Head Hiring Committee
Recruitment Activities with High School Teachers
Assistant Professor (sculpture/media) Hiring Committee
Sessional Hiring Committee (printmaking, photography, drawing, media, summer session)
Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for VISA students

Faculty Service
Dean's Advisory Committee on Promotion, Reappointment and Tenure
FCCS Curriculum Committee
Undergraduate Programs Planning and Coordination
Creativity and Performance Committee
Student Awards Committee

2011/2012: **Departmental Service**
Visual Arts Undergraduate Program Coordinator
Policy and Planning Committee
Curriculum and Program Development Committee (chair)
VISA Program Committee (chair)
Graduate MFA Committee
Awards and Scholarships Committee (chair)
Visual Arts BFA Program/Course Advisor
Safety Committee
Visual Arts Course Union Liaison
Sessional Hiring Committee - Drawing
Field Trips and Exchanges Committee (chair)

Supervision of five UBCO work-study students (2 printmaking studio monitors, 2 slide Library monitors, art documentation position)
Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for VISA students

Faculty Service
Deans Advisory Committee on Promotion and Tenure
FCCS Curriculum Committee (ex officio)
FCCS Website Restructuring Committee
Dean's Search Committee for New Creative Studies Head
FCCS restructuring Investigation Committee (ad hoc)

University Service
Major Entrance Scholarship Committee (chair)

2010/2011: **Departmental Service**
Visual Arts Undergraduate Program Coordinator
Curriculum and Program Development Committee (chair)
Awards and Scholarships Committee (chair)
Visual Arts BFA Program/Course Advisor
Safety Committee
Graduate MFA Committee
Visual Arts Course Union Liaison
Supervision of four UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors)
Portfolio Reviewer for in-coming VISA BFA students
Peer Teaching Reviewer for Sessional Instructors, Carin Covin and Katie Brennan
Go Global Advisor for VISA students

Faculty Service
Dean's Advisory Committee on Promotion and Tenure
FCCS Curriculum Committee (ex officio)
Group 5 – FCCS structure process

University Service
Major Entrance Scholarship Committee (chair)

2009/2010: **Departmental Service**
Visual Arts Undergraduate Program Coordinator
Merit Review Committee
Award and Scholarship Committee (chair)
Visual Arts BFA Program/Course Advisor
Graduate MFA Committee
VISA Space Task Force
Safety Committee
Sessional Hiring Committee
Visual Arts Course Union Liaison
Supervision of four UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors)
Portfolio Reviewer for in-coming VISA BFA students
Peer Teaching Reviewer for Assistant Professor, Renay Egami and Sessional Instructor, Julianna Seragosa
Go Global Advisor for VISA students

Faculty Service
Associate Dean Hiring Committee

Dean's Advisory Committee on Promotion and Tenure
FCCS Curriculum Committee (ex officio)
International Speaker Series Committee

University Service
Major Entrance Scholarship Committee (chair)
Common Undergraduate Experience Committee

2008/2009 **Departmental Service**
Visual Arts Undergraduate Program Coordinator
Visual Arts BFA Program/Course Advisor
Curriculum and Program Development Committee (chair)
Scholarships and Awards Committee (chair)
Hiring Committee - Drawing position
Gallery and permanent Collection Committee
Safety Committee
Field Trips and Exchanges Committee (chair)
Graduate Studies Committee
Visual Arts Course Union Liaison
Supervision of four UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors)
Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for VISA students

Faculty Service
FCCS Curriculum committee
International Speaker Committee

University Service
Major Entrance Scholarship Committee (chair)
Common Undergraduate Experience Committee
Senate Curriculum Committee

2007/2008 **Departmental Service**
Creative Studies Department Head
Visual Arts BFA Program/Course Advisor
Policy and Planning Committee (ex officio)
Research Development Committee (ex officio)
Curriculum and programme Development Committee (chair)
Scholarships and Awards Committee (chair)
Safety Committee
Field Trips and Exchanges Committee (chair)
Promotion/Publicity/High School Liaison/website Committee (chair)
Timetabling Committee (chair)
Hiring Committee - CRWR position (chair)
Permanent Collection Committee
Visual Arts Course Union Liaison
Supervision of four UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors)
Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for VISA students

Faculty Service
FCCS Executive Committee
FCCS Graduate Council
Hiring Committee – Art History position

University Service
Major Entrance Scholarship Committee (chair)
Senate Curriculum Committee
Graduate Studies Council

2006/2007 **Departmental Service**
Creative Studies Department Head
Visual Arts BFA Program/Course Advisor
Awards and Scholarships Committee (chair)
Permanent Collection Committee
Promotion/Publicity/High School Liaison/website Committee
Safety and Liability Committee (chair)
Timetabling Committee (chair)
Field Trips and Exchanges Committee (chair)
Curriculum Committee (ex officio)
Program Development Committee (ex officio)
Policy and Planning Committee (ex officio)
Research Development Committee (ex officio)
Interdisciplinary Performance Program Development Committee (ex officio)
Hiring Committee - Theatre position
Visual Arts Course Union Liaison
Supervision of five UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors, Information and Department Publicity)
Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for VISA students

Faculty Service
FCCS Executive Committee
FCCS Curriculum Committee
Hiring Committee — Research leave replacement position
Support Staff position
Support Staff position
Technician position

University Service
Major Entrance Scholarship Committee (chair)
Graduate Studies Council
Create Orientation Planning Committee

2005/2006 **Departmental Service**
Creative Studies Department Head
Visual Arts BFA Program/Course Advisor
Awards and Scholarships Committee (chair)
Curriculum Development Committee (ex officio))
Policy and Planning Committee (ex officio)
Research Development Committee (ex officio)
Timetabling Committee (chair)
Hiring Committee — Theatre position
Video/Film position
Safety Committee
Field Trip and Exchanges Committee
Permanent Collection Committee (chair)
Visual Arts Course Union Liaison
Supervision of five UBCO work-study students (2 printmaking studio monitors, 2 slide library monitors, Information and Department Publicity)

Portfolio Reviewer for in-coming VISA BFA students
Go Global Advisor for VISA students

Faculty Service
FCCS Executive Committee
FCCS Curriculum Development Committee
Hiring Committee - Art History position

University Service
Major Entrance Scholarship Committee (chair)
Interdisciplinary Graduate Studies Committee
Graduate Studies Council
Create UBCO Orientation Committee

(b) Other service, including dates

2018
Neutral Chair for Thesis Examination for MFA Visual Art Candidate Tania Willard

Thesis Examination Committee member for MFA Visual Art candidate Megumi Yamamoto

2016
Thesis Examination Committee member for MFA Visual Art candidate Jenifer La France

Thesis Examination Committee member for IGS MFA Visual Arts candidate Kacie Auffret

11. SERVICE TO THE COMMUNITY

(a) Memberships on scholarly societies, including offices held and dates

(b) Memberships on other societies, including offices held and dates

2016 – present, The Mid Atlantic Print Council, USA – member
2016 – present, Seattle Print Arts, USA - member
2014 – present, The Boston Printmakers Society, Boston, MS, USA – member – (accepted by jury)
2010 – present, Southern Graphics Council International, Statesboro, GA, USA - member
2009 – present, The Print Studio Society, Philadelphia, PA, USA - member
2008 – present, Malaspina Printmaking Society, Vancouver - member
2007 – present, Los Angeles Printmakers Society, Los Angeles, CA, USA - member
1998 – 2007, Society of Northern Alberta Print Artists, Edmonton, AB - member
1995 – present, Kelowna Art Gallery, Kelowna, BC - member

(c) Memberships on scholarly committees, including offices held and dates

(d) Memberships on other committees, including offices held and dates
2017 – present, Cool Arts, Board of Directors, member
2010 – 2014, Steering Committee for Vernon Public Art Gallery
2006 – 2009, Central Okanagan Foundation, Grants Committee, Kelowna, BC
2002 – 2010, Board of Directors, Kelowna Art Gallery, Kelowna, BC
2004 – 2008, Acquisitions Committee, Kelowna Art Gallery, Kelowna, BC
1995 – 1996, Hiring and Steering Committee, Kelowna Arts Development Officer, Kelowna, BC
1993 – 1999, Executive Board member, Kelowna & District Arts Council, Kelowna, BC

(e) Editorships (list journal and dates)

Recent Jury/Curatorial/Editorship Activities:

International:

Co-Organizer and Co-Juror, Okanagan Print Triennial 2021, Vernon Public Art Gallery, Vernon, BC, Canada, 2021

Co-Organizer and Co-Juror, Okanagan Print Triennial 2018, Kelowna Art Gallery, Kelowna, BC, Canada 2018

Invited Juror, *the 10th Biennial International Miniature Printmaking Exhibition*, Federation Gallery, Vancouver, British Columbia, Canada, up-coming in 2018

Co-Organizer and Co-Juror, *Okanagan Print Triennial 2015*, Vernon Public Art Gallery, Vernon, BC, Canada

Jury Panel, *14th Lessedra World Art Print Annual Mini Print 2015*, Lessedra Gallery, Sofia, Bulgaria

Co-Organizer and Co-curator, *Paper Exchanges,* Lake Country Art Gallery, Lake Country, BC, Canada, 2014 (9 regional and 9 invited international print artists)

Co-Organizer and Co-Juror, *Okanagan Print Triennial 2012*, Kelowna Art Gallery, Kelowna, BC, Canada

Jury Panel, 10th Lessedra World Art Print Annual Mini Print 2011, Lessedra Gallery, Sofia, Bulgaria

Co-Organizer and Co-Juror, *Okanagan Print Triennial 2009*, Vernon Public Art Gallery, BC, Canada (authored catalogue essay)

National:
2007 – 2013, *Co-Arts Editor (with Gary Pearson), LAKE a journal of Arts and Environment*, Lake Publishing, Kelowna, British Columbia, Canada

Regional:
Co-Juror, *We Are Citizens,* Cool Arts, Kelowna, British Columbia, Canada, 2016

Selection Committee Member, *Midsummer's Eve* – Vernon Public Art Gallery, Vernon, BC, Canada, 2014

Juror, *rebirth,* Gallery Vertigo, Vernon, BC, Canada, 2013

Judge for the Central Okanagan Photographic Society, Kelowna, BC, Canada, 1993, 1994, 1995, 1997, 1999, 2012, 2013, 2015

Juror for the 10th annual North Okanagan Members Exhibition at Gallery Vertigo (written juror's statement), 2011

Curatorial Committee Member, Gallery Vertigo, Vernon, British Columbia, 2005 – 2006 and 2011

Juror for the 8th annual North Okanagan Members Exhibition, Gallery Vertigo, Vernon, BC, Canada (written juror's statement), 2009

Judge for the 1990 Waterama Art Exhibition, Glenwood, Minnesota, USA

(f) Reviewer (journal, agency, etc. including dates)
(g) External examiner (indicate universities and dates)

2020

External Reviewer for Promotion to the Rank of Professor for Associate Professor Robert Truszkowski, University of Regina

2018
External Reviewer for Tenure and Promotion to the Rank of Professor for Associate Professor Laurel Johannesson, Alberta College of Art and Design University

2012
External Reviewer for Tenure and Promotion to Rank of Associate Professor for Assistant Professor Robert Truszkowski, University of Regina

(h) Consultant (indicate organization and dates)

2010
Invited by Professor Rob Budde and John Young (Dean of the College of Humanities, Social, Health Sciences) to discuss the future direction of the Visual Arts Program at the University of Northern British Columbia and their partnership (now defunct) with Emily Carr Institute of Art.

(i) Other service to the community

Recent Community Teaching/Workshop Service:

2013
Public Lecture – History of Printmaking and its Processes, Lake Country Art Gallery, Lake Country, BC, Canada

Cool Arts – documentation of artwork and preparing a portfolio workshop, Kelowna, BC, Canada

Lithography workshop at University of British Columbia Okanagan (two weeks, nine artists), Kelowna, BC, Canada

2012
Pressing Material: Printmaking Workshop, Kelowna Art Gallery, BC, Canada

2011
Printmaking Workshop, Afterschool Teen Program, Kelowna Art Gallery (Renee Burgess Coordinator), Kelowna, BC, Canada

2010
Screen printing Workshop (for gallery docents) Kelowna Art Gallery, Kelowna, BC, Canada

Open Public Critiques, Gallery Vertigo, Vernon, BC, Canada

2009
Screen Printing Workshop, Afterschool Teens Program, Kelowna Art Gallery (Renee Burgess Coordinator), Kelowna, BC, Canada

Summer Workshop for Children, Kelowna Art Gallery, Kelowna, BC, Canada

2 Digital Documentation Workshops, Gallery Vertigo, Vernon, BC, Canada

2008
Open Public Critiques, Gallery Vertigo, Vernon, BC, Canada

2006
Printmaking Workshop – Summer Art Experience, Kelowna Art Gallery, Kelowna, BC, Canada

12. AWARDS AND DISTINCTIONS

(a) Awards for Teaching (indicate name of award, awarding organizations, date

2020
I am Accessible Award nominee, University of British Columbia Okanagan, Kelowna, British Columbia

2019
Purchase Prize Winner, Americas 2019 All Media Exhibition, Northwest Art Center, Minot, North Dakota, USA

2018
Teaching Honor Roll, University of British Columbia Okanagan, Kelowna, British Columbia

2017
Teaching Excellence Award 2017 (nominee)- ineligible to win having won the same award for the 2015/2016 academic year

2016
Teaching Excellence Award 2016, Faculty of Creative and Critical Studies, University of British Columbia Okanagan, Kelowna, British Columbia

2012
Nominated, Award of Teaching Excellence, University of British Columbia Okanagan, Kelowna, British Columbia

2008
Teaching Honor Roll, University of British Columbia Okanagan, Kelowna, British Columbia, Canada

2000
Teaching Excellence, Okanagan University College, Kelowna, British Columbia, Canada

(b) Awards for Scholarship (indicate name of award, awarding organizations, date

Awards and Honors specific to my creative practice and research:

2019
Art in Print Award Winner, *93rd Annual International Competition* (semi-finalist - juried by José Diaz, Chief Curator of the Andy Warhol Museum and Lisa Sutcliffe the Herzfeld Curator of Photography and Media Arts at the Milwaukee Art Museum), The Print Center, Philadelphia, PA, USA

2018
Juror's Award Winner, *2018 Pacific States Biennial North American Printmaking Exhibition,* (juried by Helen Frederick), Hilo Center Art Gallery and the East Hawaii Cultural Center, University of Hawaii, Hilo, Hi, USA

2017
BOMB Magazine Award, 91st Annual International Competition 2017, The Print Center, Philadelphia, PA, USA (curated by Kelly Baum, Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art and Jennifer Farrell, Associate Curator, Drawings and Prints, The Metropolitan Museum of Art, New York)

2016

Standout Prize, Stand Out Prints 2016 – an international juried exhibition, Highpoint Center for Printmaking, Minneapolis, Minnesota, USA (juried by Elizabeth Wyckoff, Curator of Prints, Drawings and Photographs at the Saint Louis Art Museum)

2015
Vernon Public Art Gallery awarded an *Award of Merit for Outstanding Achievement in 2015* for the Okanagan Print Triennial, 2015 exhibition by the British Columbia Museums Association

2014
Merit Award Winner, America's 2014: All Media Exhibition, Northwest Art Center, Minot, North Dakota, USA

2013
Juror Selected Prize, Boston Printmakers 2013 North American Print Biennial, Boston, Massachusetts, USA

Honorable Mention, Pacific Rim International Print Exhibition 2013, University of Canterbury, Chambers 241 Gallery, Christchurch, New Zealand

2012
Second Prize Winner, Imprima 2012 - Mostra Internacional de Gravura, Casa de Cultura de Sobral, Sobral, Brazil

Third Prize Winner, (juried by Ian Ruffino), 6th Biennial Juried Print Exhibition, Northern Arizona University Art Museum, Flagstaff, Arizona, USA

Okanagan Arts Award -Visual Art, Arts Council of the Central Okanagan, Kelowna, British Columbia, Canada

2011
Okanagan Arts Award -Visual Art (Nominee), Arts Council of the Central Okanagan, Kelowna, British Columbia, Canada

2010
Second Place Winner, Open Studio Canadian Printmaking Awards, Open Studio, Toronto, Ontario, Canada

Honorable Mention - The Sixth Biennial International Miniature Print Exhibition – BIMPE VI, Vancouver, British Columbia, Canada

2009
Juries Special Selection Winner - International Print Exhibition, The Shenkman Arts Centre, Ottawa, Ontario, Canada

Vernon Public Art Gallery awarded an *Award of Merit* for the Okanagan Print Triennial, 2009 exhibition by the British Columbia Museums Association

2008
Special Prize Winner (sponsored by the Coca-Cola Company), 1st International Print and Painting Biennial – Istanbul 2008, IMOGA - Istanbul Museum of Graphic Arts, Istanbul, Turkey

Selection Committee's Award recipient, Pacific Rim International Print Exhibition, University of Canterbury, Christchurch, New Zealand

2007

Juror's Discretionary Award (Archana Horsting – Kala Art Institute), 19th National Exhibition sponsored by the Los Angeles Printmaking Society, Riverside Art Museum, Los Angeles, California, USA

2006
Merit Award Winner (juried by Stephen Glueckert – Missoula Art Museum), Americas 2000: Paper Works, Northwest Art Center, Minot, North Dakota, USA

1987
The Excellent Work Prize, The Hanga Annual '87, Japan

1986
Purchase Prize, The Burnaby Print Show, Burnaby, British Columbia, Canada

1984
The Loomis and Toles Paper Award, Queen's University, Kingston, Ontario, Canada

(c) Awards for Service (indicate name of award, awarding organizations, date)

(c) Other Awards

2016
Nominated, Alcuin Society's Annual Awards for Book Design, 2016, *Skeena*, by Sarah de Leeuw, published by Caitlin Press

13. OTHER RELEVANT INFORMATION

Research: As an artist pursuing my own individual creative practice (the production of prints and print-related art work for exhibition) I continue to work steadily in my studio. Much of the production of my work requires modest financial means and physical studio facilities that are available to me through the use of the UBCO printmaking studios. Making and preparing to exhibit personally driven artistic production isn't so much 'project' driven or collaborative in nature as it is a solitary, focused endeavor. I am continually working on various bodies of work that will eventually be exhibited individually or in small collections at group biennials/triennials or gathered together as a representation of explorations into a specific area of inquiry in solo or small group exhibitions.

New Directions in Research and Practice: I continually work in the studio developing bodies of work that address my interests in popular culture, the intricacies of language, and the mediation of information and imagery. While my primary commitment for the next ten years will be to refine and strengthen my printmaking practices, there are new and unexpected directions that have begun to develop through partnerships and dialogues with organizations I have become familiar with over the last five years (ie. UBCs Faculty of Medicine, The Department of Family Practice, and the Northern Medical Program, the League of Canadian Poets and the National Collaborating Centre for Aboriginal Health). Specifically, I am engaged in conversations with the National Collaborating Centre for Aboriginal Health (NCCAH) that would bring together Indigenous knowledge holders and story tellers, with policy makers and health science and medical students. An NCCAH summer institute would include facilitating a hands-on production of art objects and narrative inspired images. I would be facilitating a conversation between Indigenous knowledge holders, health researchers, policy makers and medical students about Indigenous people's well-being and visions for their health. Images form a catalyst for knowledge exchange.

Recently, I have become more immersed in conversations about settler colonial power, indigenous peoples and geographies, the writing and poetry community in Canada and links between health and the creative arts. I have begun to think about ways in which students in medicine and health sciences might be able to work in printmaking studios to produce objects and works that facilitate cross-discipline and cross-cultural critically reflective dialogues. These new directions are all extensions of a well-established and Internationally recognized printmaking practice (ie. making prints, exhibiting in galleries and teaching printmaking students) but through a series of personal and professional connections I am coming to consider how printmaking and other forms of creative practice can be deployed within broader contemporary socio-cultural conversations. Although ten years

ago I would not have envisioned my work moving in this direction I am genuinely interested in bringing print and other creative practices into multiple disciplines and modes of engagement. These new initiatives have also begun to affect the content of the prints I am making. The texts and content of my prints have started to make more pointed references to social awareness.

Teaching/Curriculum Development Plans: Throughout the last ten years I have been actively molding the printmaking offerings in the Visual Arts BFA program. I have developed a full slate of print-focused courses that can address fluctuations in program enrollment while still providing solid foundations in the various print media. I could foresee developing curriculum in collaboration with UBCs Medical Program and perhaps in conjunction with Creative Writing where courses on Editing and Publishing have a natural affinity to certain kinds of relief and letterpress printing processes as well as the production of printed books.

Medical Humanities at UBC is being designed to understand illness as a holistic socially and historically contextualized reality. As is the case with most visual arts courses print-related media help practitioners find ways to voice ideas, concerns and issues but their technical, almost diagnostic, procedural requirements compliment the skills that health practitioners need to develop.

Administrative Responsibilities and Services: At Okanagan University College I served for one year as the Chair of Fine Arts during the year-long transition to becoming UBC Okanagan. From 2005 when that transition was complete I served for an additional three academic years as the first Department Head of Creative Studies. Immediately following my term as Department Head of Creative Studies I became the Undergraduate Coordinator for Visual Art in 2008 serving until 2012. In 2015 I became the Undergraduate Coordinator again and will hold that position until July 1st 2017. I initiated the first iteration of a Minor in the Visual Arts and I made it possible for non-majors and non-minors to take unoccupied seats in our courses. As a means of addressing lower than expected enrollments I have been an active and instrumental part of Visual Arts Program recruitment initiatives.

Collections:

Examples of my work reside in a number of National and International Collections:

The International Print Triennial Association (SMTG), Krakow, Poland
Museum of Kozara, Prijedor, Bosnia and Herzegovina
The Art Museum of Cluj-Napoca, Cluj, Romania
International Printmaking Biennial Cacak, Serbia
Penang State Art Gallery, Penang, Malaysia
Istanbul Museum of Graphic Arts (IMOGA), Istanbul, Turkey
The State Art Museum, Russia
Splitgraphic Biennial, Museum of Contemporary Art, Split, Croatia
University of Canterbury, Print studio, School of Fine Arts, permanent collection, Canterbury, New Zealand
Shaghaf Group, Dubai, United Arab Emirates
NBC Inc., Tokyo, Japan
The Japan Print Association, Yokohama, Japan
Guanlan International Print Biennial Organizing Committee, Guanlan, China
The International Print Biennial “Iosif Iser”, Ploiesti, Romania
Purdue University Galleries Permanent Collection, West Lafayette, Indiana, USA
The Alberta Foundation for the Arts, Edmonton, Alberta, Canada
The Edmonton Art Gallery, Edmonton, Alberta, Canada
The Vernon Public Art Gallery, Vernon, British Columbia, Canada
The Kelowna Art Gallery, Kelowna, British Columbia, Canada
The Burnaby Art Gallery, Burnaby, British Columbia, Canada
Minot State University, Minot, North Dakota, USA
Queen’s University, Kingston, Ontario, Canada
The University of Alberta Museums and Collections, Edmonton, Alberta, Canada
The University of Minnesota, Morris, Morris, Minnesota, USA
The Wawanesa Insurance Company, Edmonton, Alberta, Canada

M.T. Associates Investment Counsel Inc. Canada
Royal Bank of Canada, Toronto, Ontario, Canada
Canadian Imperial Bank of Commerce, Toronto, Ontario, Canada
Citibank Canada, Toronto, Ontario, Canada
Celanese Canada Ltd., Edmonton, Alberta, Canada

THE UNIVERSITY OF BRITISH COLUMBIA

Publications Record

SURNAME: Craig **FIRST NAME**: Briar **Initials**:
MIDDLE NAME(S): **Date**: October 10, 2016

1. REFEREED PUBLICATIONS

(a) Journals

De Leeuw, Sarah; Craig, Briar, ACME: An International Journal for Critical Geographies, *Mapping Justice with Letter Press Printing: The Bold Type Work of Amos Kennedy,* 2017, volume 16 (I): 138 - 148

Craig, Briar, The Geographical Review*, Nostradam Us: the National Geographic series,* (works reproduced with artist statement and short essay), 2013, (vol. 103, issue 2), edited by Dr. Bimal Paul (pages 210-218), ISSN: 1931-0846

Craig, Briar, Riddle Fence: A Journal of Arts and Culture, issue #7, 2010 (artwork reproduced), St. John's Newfoundland, Canada, ISSN 1913-7265

(b) Conference Proceedings
(c) Other

Exhibition Catalogues in which my work has been published are listed as part of the Exhibitions of Artistic Practice (see section 6):

2. NON-REFEREED PUBLICATIONS

(a) Journals
(b) Conference Proceedings
(c) Other

I have been contracted to write a number of exhibition catalogue essays:

Craig, Briar, *Ericka Walker publication essay*, 2021, Kelowna Art Gallery (1500 words)

Craig, Briar, *Making an Impression in a Global Pandemic*, catalogue essay, 2021, Vernon Public Art Gallery, (pages 8 – 10) ISBN 978-1-927407-60-8 (1100 words)

Craig, Briar, *publication statement for First Impressions II*, Vernon Public Art Gallery (800 words)

Craig, Briar, *Juror's Statement*, exhibition catalogue statement, 2018, Kelowna Art Gallery (pages 5-7) ISBN 978-1-896749-89-1

Craig, Briar, *It is Brave to Want to Be and Artist*, exhibition catalogue essay, 2017, Vernon Public Art Gallery (pages 8-9) ISBN 978-1-927407-35-6

Craig, Briar, *Richard Suarez and the Grown-Up Sandbox*, *Richard Suarez: Quantumspaces* exhibition catalogue essay*,* 2013*,* Vernon Public Art Gallery (pages 10 – 13) ISBN 978-1-927407-07-3

Craig, Briar, *Print Making – the Democracy of a Mobile Art Form*, exhibition catalogue essay for Paper Exchanges Exhibition, 2013, (pages 4 – 7), Lake Country Art Gallery

Craig, Briar, *Building a Community of Printmakers*, exhibition catalogue essay, 2012, Contemporary Bulgarian Printmaking, Vernon Public Art Gallery (pages 8 – 11) ISBN 978-1-927407-04-2

Craig, Briar, *Traditions and Transitions,* exhibition catalogue essay, 2011, catalogue design (with Laura Widmer) ISBN 978-0-9809827-2-5

Craig, Briar, *Okanagan Print Triennial 2009*, exhibition catalogue essay, (pages 20 – 30) ISBN 978-0-9812147-0-2

3. BOOKS

(a) Authored
(b) Edited
(c) Chapters

4. PATENTS

5. SPECIAL COPYRIGHTS

6. ARTISTIC WORKS, PERFORMANCES, DESIGNS

Artist Residencies and Visiting Artist Positions:

2015
Printmaking Summer Residency, (three weeks), Sofia University, Sofia, Bulgaria. In the summer of 2015 I travelled to Sofia to serve on the Jury Panel for the *14th Lessedra World Art Print Annual* and to participate in a short-term residency at Sofia University's graphics studio where I worked along-side students and faculty members on the production of a number of print-based art works.

2014
During a 2013/2014 study leave I was offered a four-week visiting artist residency at the University of Regina, Regina, Saskatchewan, Canada. During that residency, I worked in the U of R print studios and produced a small suite of ultra-violet-based screen prints. I also presented a public lecture about my print practice and participated in numerous critiques and class discussions with BFA and MFA students.

2013
I also travelled to Halifax, Nova Scotia for a five-week visiting artist residency at the Nova Scotia College of Art and Design University. During the residency, I worked on an entirely new body of monotype prints, had an exhibition at the Anna Leonowens Gallery, provided a public lecture and a lecture to a senior level printmaking course and participated in critiques with BFA and MFA students.

2005
I was offered an exhibition of my prints at the Cecelia Coker Bell Gallery at Coker College in Hartsville, South Carolina, USA and served as a visiting artist for one-week at Coker College Art Department. As a visiting artist, I delivered public and class lectures, participated in numerous class discussions and met for one-on-one critiques with a selected group of senior-level Art Students.

Solo and Small Group Exhibitions (all are peer reviewed or juried unless specifically noted)

(I) Indicates an International Exhibition (held in a foreign country)

(N) Indicates a National Exhibition

* Indicates a more significant survey of current work

2018

(N) **Works on Paper (and other things), (solo exhibition),* Vernon Public Art Gallery, Vernon, British Columbia, Canada

2017

(I) **Works on Paper, (solo exhibition),* Vedart Gallery, Sofia, Bulgaria

2015

(N) **Between the Lines, (solo exhibition)* SNAP - Society of Northern Alberta Print Artists, Main Gallery, Edmonton, Alberta, Canada

(N) **Pro-con-textual, (with Mark Bovey and Ericka Walker),* Vernon Public Art Gallery, Vernon, British Columbia, Canada (exhibition catalogue produced, essays by Carolyn MacHardy and Lubos Culen, ISBN: 978-1-927407-18-9)

(N) *Briar Craig: Urban Clever and Stephen Lee Scott: Urban Cool,* Headbones Gallery, Vernon, British Columbia, Canada (exhibition catalogue produced, commentary by Julie Oakes, ISBN: 978-1-926605-81-4)

2013

(N) **Poetry Perchance*, *(solo exhibition)* Anna Leonowens Gallery, Halifax, Nova Scotia, Canada

2012

(N) *Briar Craig: Oddments*, *(solo exhibition),* Kelowna Art Satellite Gallery at the Kelowna International Airport, Kelowna, British Columbia, Canada

(N) *Briar Craig: Between the Lines (solo exhibition),* Malaspina Printmakers Gallery, Vancouver, British Columbia, Canada

(N) *Accidental Poetry (solo exhibition),* Artist Proof Gallery – The Alberta Printmakers' Society, Calgary, Alberta, Canada

(N) **Briar Craig: Through the Screen*, *(solo exhibition),* The Drawers, Headbones Gallery, Vernon, British Columbia, Canada (exhibition catalogue produced, commentary by Julie Oakes, ISBN: 978-1-926605-47-0)

2009

(N) **Mad About the Waltz (solo exhibition)* Two Rivers Art Gallery, Prince George, British Columbia, Canada

2008

(N) *Accidental Poetry (solo exhibition),* The Langham Cultural Centre, Kaslo, British Columbia, Canada

2007

(N) **That Way and This*, *(solo exhibition),* Vernon Art Gallery, Vernon, British Columbia, Canada (exhibition catalogue produced, foreword by Lubos Culen, ISBN 978-0-9783080-0-1)

2005

(I) **Eclectica*, *(solo exhibition),* The Cecelia Coker Bell Gallery, Coker College, Hartsville, South Carolina, USA

(N) *Fragments*, *(solo exhibition),* Maple Ridge Art Gallery, Maple Ridge, British Columbia, Canada

2004

(N) *Replay*, *(solo exhibition),* Latitude 53 Gallery, Edmonton, Alberta, Canada

2002

(N) **EMERDA*, *(solo exhibition),* The Kelowna Art Gallery, Kelowna, British Columbia, Canada

(N) *Bottom Feeder: Serigraphs by Briar Craig*, *(solo exhibition),* SAGA Public Art Gallery, Salmon Arm, British Columbia, Canada

2001

(N) **That Way and This*, *(solo exhibition),* (SNAP) Society of Northern Alberta Print Artists Gallery, Edmonton, Alberta, Canada

(N) **'Play/Pause/Rewind/Play/Pause/Rewind...'*, *(solo exhibition),* The White Water Gallery, North Bay, Ontario, Canada

1999

(N) *Play/Pause/Rewind*, *(solo exhibition),* The Union Gallery, Queen's University, Kingston, Ontario, Canada

1995

(I) *Canadian Connections*, *(solo exhibition, concurrent with exhibition of work by Marlene MacCallum)*, Humanities and Fine Arts Gallery, University of Minnesota, Morris, USA

(N) *Briar Craig: Recent Work*, *(solo exhibition),* The Prairie Art Gallery, Grande Prairie, Alberta, Canada

1992

(N) *Looking Peripherally: Recent Prints and Drawings, (solo exhibition),* Okanagan Artist's Alternative Gallery, Kelowna, British Columbia, Canada

1991

(I) *Briar Craig: Recent Work, (solo exhibition),* Humanities and Fine Arts Gallery, University of Minnesota, Morris, Minnesota, USA

1988

(I) *Briar Craig: Prints and Drawings, (solo exhibition),* Humanities and Fine Arts Gallery, University of Minnesota, Morris, Minnesota, USA

1987

(N) M.V.A. Graduating Exhibition: Final Presentation of Prints, FAB Gallery, University of Alberta, Edmonton, Alberta, Canada *(in partial fulfillment of the requirements of the MVA degree – not peer reviewed)*

1984

(N) B.F.A. Graduating Exhibition: Lithographs and Screen Prints, Ontario Hall, Queen's University, Kingston, Ontario, Canada *(in partial fulfillment of the requirements of the BFA degree – not peer reviewed)*

<u>Group Exhibitions, Biennials and Triennials</u> (all are peer reviewed, juried or invited unless specifically noted)

(I) Indicates an exhibition with International focus (held in a foreign country or the exhibition is comprised of myself and International artists)

(N) Indicates an exhibition with National focus

(R) Indicates an exhibition with Regional focus

* Indicates significant exhibitions

2021

(I) **Pro.TO.typE(S): Contemporary Canadian Print Concepts*, (invited artist – invited by Derek Michael Besant), the Academy of Fine Arts Galleries, Krakow, Poland (exhibition catalogue produced)

(I) **Print Out Times – 2021 Taoyuan International Print Exhibition*, *(invited by Guy Langevin)*, Taoyuan Arts Centre, Taiwan, ROC (exhibition catalogue produced)

(I) *Juried International Call for Prints*, (juried by Jenny Robinson), Print Club of Rochester, Rochester, NY, USA

(I) *8th International Juried Print Exhibition,* Remarque Print Workshop & Gallery, Albuquerque, New Mexico, USA

(I) *ConTEXT*, Art Fluent Gallery, Boston, Massachusetts, USA (on-line exhibition)

(I) *International Contemporary Miniprint of Kazanlak*, Art Gallery Kazanlak, Kazanlak, Bulgaria (catalogue produced)

(I) *21st Lessedra World Art Annual Mini Print 2021*, the Lessedra Gallery, Sofia, Bulgaria (catalogue produced)

(I) *36th Annual International Exhibition*, Meadows Gallery, University of Texas at Tyler, Tyler, Texas, USA

(I) *Re-Emergence! Explorations in Photography and Printmaking,* Remarque Print Workshop & Gallery, Albuquerque, New Mexico, USA

(R) *SOS Staying Okanagan Safe*, (invited artist), Headbones Gallery, Vernon, British Columbia, Canada

(I) *Megalo Screen Print Exhibition,* Megalo Print Studio, Kingston ACT, Australia (on-line exhibition)

(I) *The Printmaker's Hand V,* (juried by Marit Berg), Northwind Art, Best Gallery, Port Townsend, Washington, USA

(I) *Print Meet 2021, 2nd International Printmaking Exhibition*, Trakya University, Edirne, Turkey (on-line exhibition)

(I) *Faculties of Fine Art: works from the collection*, Walter Piehl Gallery, Northwest Art Centre, Minot State University, Minot, North Dakota, USA

(R) *A Year From Now, (*a selection of works from the permanent collection curated by Wanda Locke), Kelowna Art Gallery, Kelowna, British Columbia, Canada

(I) *Awagami International Miniature Print Exhibition 2021,* Hall of Awa Japanese Handmade Paper Museum, Yoshinogawa City, Tokushima, Japan (non-juried)

(I) *2nd Annual Juried Fresno Printmakers Guild Print Exhibition,* Fresno Print Guild, Torrance, California, USA (juried on-line exhibition)

2020

(I) **10th International Printmaking Biennial Douro 2020*, *(invited artist- curated by Nuno Canelas),* Lamego Museum and Douro Museum (Régua), Alijo, Portugal (exhibition catalogue produced)

(I) *The Contemporary Print 2020, (crated by Claudia Zapata, Curatorial Assistant, Smithsonian American Art Museum),* Big Print Gallery in partnership with Print Austin, Austin, Texas, USA

(I) *WW II – 75 Years After: Bearing Witness Through Printmaking*, *(invited artist – invited by Bert Menco)* Douro Museum (Régua), Alijo, Portugal

(I) *2020 small works – BIG TALENT*, Las Laguna Gallery, Laguna Beach, CA, USA (exhibition will be held on-line due to Covid-19)

(I) *33rd September Competition Exhibition*, (juried by Kristen Miller Zohn, Executive Director of the Costume Society of America and Curator of Collections and Exhibitions at the Lauren Rogers Museum of Art), Alexandria Museum of Art, Alexandria, LA, USA

(I) *International Contemporary Miniprint of Kazanlak*, Art Gallery Kazanlak, Kazanlak, Bulgaria (catalogue produced)

(I) *20th Lessedra World Art Annual Mini Print 2020*, the Lessedra Gallery, Sofia, Bulgaria (catalogue produced)

(I) *International Virtual Engravist Printmaking Bienal,* Istanbul, Turkey (exhibition will be held on-line due to Covid-19 - www.engravist.art)

(I) *Punching Marshmallows: Rage, Uncertainty and Fatigue,* Remarque Print Workshop & Gallery, Albuquerque, New Mexico, USA

(I) *7th Annual Living Mark Exhibition,* (juried by Jennifer Gillia Cutshall), Verum Ultimum Art Gallery, Portland Oregon, USA

(I) *Screen On Paper*, (curated by Ingeborg Hansen, Artistic Director), Megalo Print Studio + Gallery, Kingston ACT, Australia (on-line exhibition and catalogue)

(I) *WORD – Juried Competition and Exhibition*, (juried by Joy Ray, Leah Perrino, Preston M. Smith, Kymm Swank and Mike Collins), ShockBoxx Gallery, Hermosa Beach, California, USA

(I) *4th International Printmaking Biennial Cacak 2020,* Cultural Centre of Cacak, Cacak, Serbia (catalogue produced)

(I) *Stand Up Prints, (curated by Ellen Y. Tani, A.W. Mellon Postdoctoral Fellow at the Center for Advanced Study in the Visual Arts, and Esther Callahan)*, Highpoint Center for Printmaking, Minneapolis, Minnesota, USA

(I) *2020 - Political Discord,* Las Laguna Gallery, Laguna Beach, California, USA (on-line exhibition)

(I) *4th International Biennial of Miniprint, Laguna Paiva 2020,* (featured artist), Laguna Paiva, Santa Fe, Argentina

2019

(I) **4th Global Print 2019, (invited artist),* Lamego Museum and Douro Museum (Régua), Alijo, Portugal (exhibition catalogue produced)

(I) *2019 Delta National Small Prints Exhibition* (curated by José Diaz, chief curator of the Andy Warhol Museum), Bradbury Art Museum, Jonesboro, Arkansas, USA (exhibition catalogue produced) (Art in Print Award Winner)

(I) **The International Triennial of Graphic Arts Sofia 2019*, Gallery of the Union of Bulgarian Artists, Sofia, Bulgaria

(II) *The "Iosif Iser" International Contemporary Engraving Biennial Exhibition, 2019,* The "Ion Ionescu-Quintas" Art Museum of Prahova County, Ploiesti, Romania (exhibition catalogue produced)

(III) *Works on Paper – National Exhibition, (juried by Roxanne Phillips),* Webster Arts, St. Louis, Missouri, USA

(IV) *Truth as a Contested Concept*, *(juried by Indira Freitas Johnson),* Woman Made Gallery, Chicago, Illinois, USA

(V) *The Naked Print, (juried by Stephen Fisher),* The Rhode Island Center for Photographic Arts, Providence, Rhode Island, USA

(I) *Innovations in Printmaking – a National Juried Show, (juried by Jonathan Thomas),* Cade Gallery, Anne Arundel Community College, Arnold Maryland, USA

(I) *Americas Paperworks 2019: All Media*, (juried by Sally Jeppson) Walter Piehl Gallery, Northwest Art Center, Minot State University, Minot, North Dakota, USA (exhibition catalogue produced)

(II) *Mid America Print Council Juried Exhibition*, Bolivar Art Gallery, University of Kentucky, Lexington, Kentucky, USA

(I) *PRINT 2019, (juried by Barbara Klunder and Maureen DeSilva)*, John B. Aird Gallery, Toronto, Ontario, Canada

(II) *2019-2021 Southern Graphics Council Travelling Exhibition,* Texchange Conference, Dallas, Texas, USA and then travelling to other venues until 2021

(I) *OkanAWEgan, (curated by Julie Oakes),* Headbones Gallery, Vernon, British Columbia, Canada

(II) 18th Lessedra World Art Print Annual Mini Print 2018, the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2018

(I) *9th International Printmaking Biennial of Douro 2016 *(invited artist- curated by Nuno Canelas),* Lamego Museum and Douro Museum (Régua), Alijo, Portugal (exhibition catalogue produced)

(I) **Light/Matter: Art at the Intersection of Photography and Printmaking, 1954 – 2017,* (invited artist), FAB Gallery, the University of Alberta, Edmonton, Alberta, Canada (exhibition catalogue produced)

(I) **2018 Pacific States Biennial North American Printmaking Exhibition,* (juried by Helen Frederick), Hilo Center Art Gallery and the East Hawaii Cultural Center, University of Hawaii, Hilo, Hi, USA (Juror's Award Winner)

(II) *93rd Annual International Competition* (semi-finalist - juried by José Diaz, Chief Curator of the Andy Warhol Museum and Lisa Sutcliffe the Herzfeld Curator of Photography and Media Arts at the Milwaukee Art Museum), The Print Center, Philadelphia, PA, USA (Art in Print Award Winner)

(III) *2018 Screenprint Biennial, Opalka Gallery, Albany, New York, USA (exhibition catalogue produced)

(I) **Novosibirsk International Triennial 2018,* (invited by Derek Michael Besant curator of the Canadian representation - *Pandora's Box*), State Art Museum, Novosibirsk, Russia (exhibition catalogue produced)

(I) **Graphic Trans-Formations, (invited artist – curated by Snejina Bisserova),* Alma Mater Gallery, Sofia University, Sofia, Bulgaria

(I) **Global Matrix IV*, Cleveland State University Galleries, Cleveland, Ohio, USA

(I) *3rd International Printmaking Biennial in Cacak 2018,* Galerija Doma Kulture, Cacak, Serbia (catalogue produced)

(II) *TEXTUALITY***,** the Manifest Creative Research Gallery and Drawing Center, Cincinnati, Ohio, USA

(I) *4th Annual Hand Pulled Prints: the Current Practice in Printmaking,* Site:Brooklyn, Brooklyn, New York, USA

(I) *Southern Printmaking Biennale VIII International,* (curated by Aaron S Coleman), University of North Georgia, Visual Arts Gallery, Dahlongega, Georgia, USA

(I) *Pressure Points*, (curated by Seattle Print Arts), M. Rosetta Hunter Art Gallery, Seattle, Washington, USA

(I) *The Bitters 2: We're Fucked*, Whitdel Arts, Detroit, Michigan, USA

(I) *Authentic Marks – 2nd Annual International Miniature Printmaking Exhibition 2018*, Zayed University, Dubai, United Arab Emirates (exhibition catalogue produced)

(I) *10x10x10 Tieton 2018*, Mighty Tieton Warehouse, Tieton Arts and Humanities, Tieton, Washington, USA (exhibition catalogue produced)

(R) *CORrE (Contemporary Okanagan Rand-and-file registered Exhibition,* Headbones Gallery, Vernon, British Columbia, Canada (exhibition catalogue produced)

(I) 17th Lessedra World Art Print Annual Mini Print 2018, the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2017

(I) **Light/Matter: Art at the Intersection of Photography and Printmaking, 1954 – 2017, (invited artist),* Grunwald Gallery at Indiana University, Bloomington, IN, USA (exhibition catalogue produced)

(I) **Global Matrix IV*, (juried by Kathryn Reeves, Kimberly Vito, Sean Caulfield and Craig Martin), Robert L. Ringel Gallery and the Stewart Center Gallery at Purdue University, West Lafayette, Indiana, USA; and the Robert and Elaine Stein Galleries, Wright State University, Dayton, Ohio, USA (exhibition catalogue produced)

(II) *3rd Global Print 2017, *(invited artist),* Lamego Museum and Douro Museum (Régua), Alijo, Portugal (exhibition catalogue produced)

(I) *International Print Exhibition, Canada and Japan, (curated by Liz Ingram and April Dean), University of Alberta Museum Galleries at Enterprise Square, Edmonton, Alberta, Canada; and, the Regina Art Gallery, Regina, Saskatchewan, Canada (exhibition catalogue produced)

(I) *International Print Alliance Exhibition**,** Jinling Museum of Fine Arts, Nanjing, China

(I) **2017 Wheaton Biennial: Printmaking Reimagined*, Beard and Weil Galleries, Wheaton College, Norton, Massachusetts, USA

(I) *Full Court Press North American Juried Print Exhibition*, Texas A&M-Corpus Christi's Islander Art Gallery, Corpus Christi, Texas, USA

(I) *7th annual Juried Exhibition at Gallery 110*, (curated by Maiza Hixon, Chief Curator for the Santa Barbara Center for Art), Gallery 110, Seattle, Washington, USA

(I) *91st Annual International Competition 2017*, (curated by Kelly Baum, Cynthia Hazen Polsky and Leon Polsky Curator of Contemporary Art and Jennifer Farrell, Associate Curator, Drawings and Prints, the Metropolitan Museum of Art, New York), The Print Center, Philadelphia, PA, USA online exhibition http://printcenter.org/91st/ *(BOMB Magazine Award winner)*

(I) *Americas 2017: all media exhibition*, Hartnett Hall Gallery, Minot State University, Minot, North Dakota, USA

(I) *International Contemporary Miniprint of Kazanlak*, Art Gallery of Kazanlak, Kazanlak, Bulgaria (exhibition catalogue produced)

(R) *Handpicked Okanagon*, (curated by Julie Oakes) Headbones Gallery, Vernon, British Columbia, Canada (exhibition catalogue produced)

(I) *Small Works Juried Exhibit 2017*, Lemonade Stand Gallery, Key West, Florida, USA

(I) *Flatgrafika Print Exchange Exhibition*, The Hague Gallery, Regina, Saskatchewan, Canada

(I) 16th Lessedra World Art Print Annual Mini Print 2016, the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2016

(I) **Stand Out Prints 2016,* (curated by Elizabeth Wyckoff, Curator of Prints, Drawings and Photographs at the St. Louis Art Museum), Highpoint Center for Printmaking, Minneapolis, MN, USA *(Prize winner)*

(I) *International Print Exhibition, Canada and Japan, (curated by Liz Ingram and April Dean), Kyoto Municipal Art Museum, Kyoto, Japan; and, The Tokushima Museum of Modern Art, Tokushima, Japan (exhibition catalogue produced)

(I) *International Print Alliance Exhibition 2016, (*invited by Mark Bovey*), Taimiao Art Gallery at the Beijing Working People's Cultural Palace, Beijing, China; Nanjing Jinling Art Museum; Tianjin Art Museum; Shijiazhuang Art Museum; and Shenzhen Guanlan Original Printmaking Museum, China (exhibition catalogue produced)

(I) *8th International Printmaking Biennial of Douro 2016 *(invited artist- curated by Nuno Canelas),* Lamego Museum and Douro Museum (Régua), Alijo, Portugal (exhibition catalogue produced)

(I) **A Little Bit of Infinity: An Exhibition of International Print Art*, University of Alberta Museum Galleries at Enterprise Square, Edmonton, Alberta, Canada

(I) *International Print Triennial Krakow-Falun 2016-2017, Art Gallery at the Dalarnas Museum, Falun, Sweden and at MEKEN, Smedjebacken, Sweden (exhibition catalogue produced ISBN 978-91-87719-20-2)

(I) *I Witness: Activist Art and Social Movement Politics*, (juried by Krista Wortendyke and Margaret LeJeune), Heuser Art Center, Bradley University Galleries, Peoria, Illinois, USA

(I) *2016, A State of Mind*, Lamont Gallery, Frederick R. Mayer Art Center, Phillips Exeter Academy, Exeter, New Hampshire, USA

(I) 2016 Edinboro National Printmaking Competition (juried by Karen Kunc), Bruce Gallery, Edinboro University, Edinboro, Pennsylvania, USA

(I) *AMERICAN ROAD TRIP: International Juried Art Exhibition NYC*, (juried by Erik Hougen), Site: Brooklyn, Brooklyn, New York, USA

(I) The Ninth Biennial International Miniature Print Exhibition – BIMPE IX, Federation Gallery, Vancouver, British Columbia; SNAP Gallery, Edmonton, Alberta; and, the University of British Columbia Okanagan FINA Gallery, Kelowna, British Columbia, Canada (exhibition catalogue produced ISBN: 978-0-9782396-8-8)

(I) 2016 Delta National Small Prints Exhibition, (juried by Dennis Michael Jon, Associate Curator of Prints and Drawings at the Minneapolis Institute of Arts), Bradbury Art Museum, Arkansas State University, Arkansas, USA

(I) The First International Biennial of Works on Paper, Museum of Kozara Prijedor, Boznia and Herzegovina (exhibition catalogue produced, page 75)

(I) *Beyond the Norm: International Juried Print Exhibition*, (juried by Susan Tallman), Normal Editions Workshop, University Galleries of Illinois State University, Normal, Illinois, USA

(I) The 7th Lessedra International Painting and Mixed Media Competition, the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

(N) *From the Collection: The Rainbow Show*, Burnaby Art Gallery, off-site location at the Burnaby Public Library's McGill Branch, Burnaby, British Columbia, Canada

(I) *The 29th Annual September Competition Exhibition*, (juried by Francis Pavy), Alexandria Museum of Art, Alexandria, Louisiana, USA

(I) 15th Lessedra World Art Print Annual Mini Print 2016, the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

(R) *Shh! Good Art Up and Down the Valley*, (curated by Julie Oakes), Headbones Gallery, Vernon, British Columbia, Canada (exhibition catalogue produced, commentaries by Julie Oakes, ISBN: 978-1-926605-97-5)

(I) *Comic Relief*, (curated by Mara Zaslove), L.A. Photo Curator on-line exhibition (not peer reviewed)

2015

(I) *International Print Triennial – Krakow 2015, Main Exhibition, Contemporary Art Gallery Bunkier Sztuki, Krakow, Poland (exhibition catalogue produced, ISBN: 978-83-65220-00-4, pages 28, 29, 181)

(I) **Resonance,* (curated by Jiaqi Wu with the assistance of Guy Langevin), 30 Canadian printmakers, Shengzhi Art Centre, Beijing, China (exhibition catalogue produced, text by Guy Langevin, ISBN: 978-7-5356-7236-0, pages 54 – 59)

(I) *2nd Global Print 2015, *(invited artist),* Lamego Museum and Douro Museum (Régua), Alijo, Portugal (exhibition catalogue produced)

(I) *35th Bradley International Print and Drawing Exhibition, (juried by Beth Grabowski*)*, The Contemporary Art Center of Peoria and the Heuser Art Gallery at Bradley University, Peoria, Illinois, USA

(I) *PRINTS: CA, LA and Beyond Part II*, (curated by Michelle Murillo), Gray Loft Gallery, Oakland, California, USA

(I) *The "Iosif Iser" International Contemporary Engraving Biennial Exhibition*, The Ion Ionescu-Quintus Art Museum of Prahova County, Ploiesti, Romania (exhibition catalogue produced ISBN: 978-606-8019-51-2)

(N) *Brain Storms: UAlberta Creates*, Organized by the University of Alberta Museums, Enterprise Square Galleries, Edmonton, Alberta, Canada

(N) *OK Be St.* (curated by Julie Oakes*),* Headbones Gallery, Vernon, British Columbia, Canada (exhibition catalogue produced ISBN: 978-1-926605-84-5)

(R) *'From the Matrix' - Okanagan Printmakers*, ARTE Functional Gallery, Kelowna, British Columbia, Canada

(I) International Contemporary Miniprint of Kazanlak 2015, Art Gallery Kazanlak, Kazanlak, Bulgaria (exhibition catalogue produced)

(I) 14th Lessedra World Art Print Annual Mini Print 2015, the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2014

(I) *7th International Printmaking Biennial of Douro – 2014, *(invited artist – curated by Nuno Canelas),* Lamego Museum and Douro Museum (Régua), Alijo, Portugal (exhibition catalogue produced page 45)

(I) Americas 2014: all media exhibition, Hartnett Hall Gallery, Minot State University, Minot, North Dakota, USA *(Merit Award Winner)* (exhibition catalogue produced)

(I) *texttexttext:* (a group exhibition exploring text based work by all genders), (juried by Monika Szewczyk*)*, Woman Made Gallery, Chicago, Illinois, USA

(I) *2nd International Print Biennial 2014 Cacak, Cultural Centre and Art Gallery, Cacak, Serbia

(I) *Works on Paper NYC III*, Jeffrey Leder Gallery, Long Island City, New York, NY, USA

(N) *Some Restrictions May Apply*, (curated by Chai Duncan*),* Propeller Centre for the Visual Arts, Toronto, Ontario, Canada

(I) Shy Rabbit Print International 5: an international juried exhibition (juried by Karen Kunc*)*, Shy Rabbit Contemporary Arts Gallery, Pagosa Springs, Colorado, USA

(I) The Eighth Biennial International Miniature Print Exhibition – BIMPE VIII, Federation Gallery, Vancouver, British Columbia; SNAP Gallery, Edmonton, Alberta; and, the University of British Columbia Okanagan FINA Gallery, Kelowna, British Columbia, Canada (exhibition catalogue produced, ISBN: 978-0-9782369-7-1)

(I) LAPS Exhibition 2014, LA Print Space at the Pacific Design Center, West Hollywood, California, USA

(I) 35th Annual Mini-Works on Paper, Hammond Hall Art Gallery, Jacksonville State University, Jacksonville, Alabama, USA

(I) Fifth International Miniature Print Biennale Exhibition, Ottawa School of Art, Ottawa, Ontario, Canada

(N) Open Studio 100 Prints, Canadian Printmaking Awards, (juried) Open Studio, Toronto, Ontario, Canada

(I) 13th Lessedra World Art Print Annual Mini Print 2014, the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

(I) International Print Exchange 2014, Kamloops Printmakers Society and Arnica Artist Run Centre Gallery, Kamloops, British Columbia, Canada

2013

(I) *Boston Printmakers 2013 North American Print Biennial, (juried by Dennis Michael Jon), The Art Institute of Boston, 808 Gallery, Boston University, Boston, Massachusetts, USA *(Prize Winner)* (exhibition catalogue produced, ISBN: 978-0-9910464-0-9)

(I) *Pacific Rim International Print Exhibition 2013, University of Canterbury, Christchurch, New Zealand *(Honorable Mention)* (exhibition catalogue produced, ISBN: 978-0-473-26827-5; and, exhibition review by Dr. Warren Feeney, http://chambers241.wordpress.com/2013/11/20/the-pacific-rim-international-print-exhibition-2013)

(I) *Global Print 2013, *(invited artist),* Lamego Museum and Douro Museum (Régua), Alijo, Portugal (exhibition catalogue produced, page 38)

(I) The 28th Annual Tallahassee International Juried Competition, Museum of Fine Arts, Florida State University, Tallahassee, Florida, USA (exhibition catalogue produced, page 6)

(I) *VI Splitgraphic 2013 – International Graphic Art Biennial 2013, Stara Gradska Vijecnica Gallery, Split, Croatia (exhibition catalogue produced, ISBN 978-953-56861-0-1, page 62)

(I) **How Simple Can You Get?* (juried by Robert Storr), Creative Arts Workshop, New Haven, Connecticut, USA

(I) *Aggregation, (five-person exhibition with Duncan Bullen, Mark Graver, William Hedley and Iain Robertson)*, Art at Wharepuke Gallery, Kerikeri, New Zealand

(I) International Contemporary Miniprint Kazanlak 2013, Museum Chudomir, Kazanlak, Bulgaria (exhibition catalogue produced)

(I) Americas 2013: Paperworks, Hartnett Hall Gallery, Minot State University, Minot, North Dakota, USA (exhibition catalogue produced, page 11)

(I) Delta National Small Prints Exhibition, (juried by Anne Coffin, Director, International Print Center New York – IPCNY), Bradbury Gallery, Arkansas State University, Jonesboro, Arkansas, USA

(I) The tenth edition, "Iosif Iser" International Contemporary Engraving Biennial Exhibition, the "Ion Ionescu-Quintus" Art Museum of Prahova County, Ploiesti, Romania (exhibition catalogue produced, ISBN: 978-606-8019-40-6)

(I) Shy Rabbit Print International 4 - an International Juried Exhibition, (juried by Michael Kruger), Shy Rabbit Contemporary Arts Gallery, Pagosa Springs, Colorado, USA

(I) The 4th NBC Meshtec Tokyo International Screen Print Biennial, The Gallery of Japan Artists' Association, Tokyo, Japan

(I) 9th International Miniature Print Biennial, (juried by Jan Howard), Center for Contemporary Printmaking, Norwalk, CT, USA

(I) Exchange Exhibit *(featuring Los Angeles Printmaking Society and California Society of Printmakers)*, Pacific Design Center, Los Angeles, CA, USA

(I) 33rd Mini Print International of Cadaqués, Taller Galeria Fort in Cadaqués, Girona, Spain; Fundacio Tharrats d'Art Grafic, Pineda de Mar, Barcelona, Spain; Wingfield Barns, Wingfield, Eye, Suffolk, UK; Galerie L'Etang d'Art, Bages, France (exhibition catalogue produced)

(R) *Okanagan Artists in Their Studios,* (guest curated by Patricia Ainslie), Penticton Art Gallery, Penticton, British Columbia, Canada

(R) *OK Thaumaturgy (aka Okanagan Wonders),* (curated by Julie Oakes), Headbones Gallery, Vernon, British Columbia, Canada (exhibition catalogue produced, ISBN: 978-1-926605-66-1)

(N) Open Studio 100 Prints, Canadian Printmaking Awards, (juried) Open Studio, Toronto, Ontario, Canada

(I) 12th Lessedra World Art Print Annual Mini Print 2013, the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

(R) *Salonus Papyrus: an exhibition of works on paper*, (curated by Julie Oakes), Headbones Gallery, Vernon, British Columbia, Canada

(I) Geographic Review: The National Geographic Series (prints and essay) published in The Geographic Review journal

2012

(I) *Imprima 2012 - Mostra Internacional de Gravura, Casa de Cultura de Sobral, Sobral, Brazil *(Second Prize Winner)* (exhibition catalogue produced)

(I) 6th Biennial Juried Print Exhibition, (juried by Ian Ruffino), Northern Arizona University Art Museum, Flagstaff, Arizona, USA *(Third Prize Winner)*

(I) *Tribuna Graphic, *(invited artist)*, Art Museum of Cluj in association with Tribuna Magazine, Cluj, Romania (exhibition catalogue produced, ISBN: 978-973-1878-34-5, page 9 and 14)

(I) *International Print Triennial - Istanbul 2012, Mimar University Gallery, Istanbul, Turkey

(I) **Lettra – Krakow 2012 / Sign and Letter*, (curated by Teresa B. Frodyma), Jagiellonian Library, Jagiellonian University, Krakow, Poland (exhibition catalogue produced, ISBN: 978-83-88890-53-6, page 16)

(I) *Works On Paper NYC*, Jeffrey Leder Gallery, LIC, New York City, USA

(I) The Seventh Biennial International Miniature Print Exhibition – BIMPE VII, Federation Gallery and Dundarave Print Workshop, Vancouver, British Columbia; SNAP Gallery, Edmonton, Alberta; and, the University of British Columbia Okanagan FINA Gallery, Kelowna, British Columbia, Canada (exhibition catalogue produced, ISBN: 978-0-9782396-5-7)

(I) *Boundless: New Works in Contemporary Printmaking*, (juried by Anne Coffin, Director, International Print Center New York), Creative Arts Workshop, New Haven, Connecticut, USA

(I) 8th British International Mini Print Exhibition, London Print Studio, London, UK (toured seven other venues into 2013 – Aberystwyth Arts Centre; Ropewalk Gallery, Barton on Humber; Gracefield Arts Centre, Dumfries; The Gallery at Gateshead Library; Leamington Spa Art Gallery and Museum; Mascalls Gallery, Paddock Wood, Kent; The Gallery at the Civic, Barnsley, UK) (exhibition catalogue produced, ISBN: 978-0-906067-03-1, pages 6-7)

(I) A4 International Contemporary Printmakers Competition, The Poly Arts Centre, Falmouth, Cornwall, UK (will also be exhibited at Studio10 Falmouth, and Wheal Martyn, St. Austell, Cornwall)

(I) Mini Print International – Asia Pacific, (juried by experts from Sotheby's and the Print Council of America*)*, First Annual Awards, No Vacancy Gallery, Melbourne, Australia; and, HSBC Tower Gallery, Hong Kong, China

(I) Shy Rabbit Print International 3, (juried by Juergen Strunck), an International Juried Online Exhibition– http://www.shyrabbit.com

(N) Open Studio 100 Prints, Canadian Printmaking Awards, (juried), Open Studio, Toronto, Ontario, Canada

(N) From the Collection: Works Purchased with the assistance of the Canada Council for the Arts Acquisitions Assistance Program, (exhibition curated from collection of Burnaby Art Gallery), McGill Library and Shadbolt Centre, Burnaby, British Columbia, Canada

(I) 11th Lessedra World Art Print Annual Mini Print 2012, the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2011

(I) *3rd Qijiang International Print Invitational Exhibition, China, *(invited artist – selected by Guy Langevin),* Southwest University Museum of Art, Qijiang Xincheng District, Qijiang, Chongqing, China

(N) *Accidental Literacy, (with Pascaline Knight, Becky Ip, Denise Hawrysio, Judy Major-Girardin and Lisa Turner)* The Print Studio, Hamilton, Ontario, Canada

(I) *Biennale Internationale D'Estampe Contemporaine de Trois-Rivieres, Maison Hertel-de-la-Fresniere venue, Trois-Rivieres, Quebec, Canada (exhibition catalogue produced, ISBN: 978-2-9810323-3-1, pages 161 – 165)

(I) *IV International Printmaking Exhibition, Istanbul 2011, (curated by Richard Noyce*)*, Tophane-i Amire Gallery, Istanbul, Turkey (exhibition catalogue produced)

(I) **Canadian Impressions*, The Inter-American Development Bank (IDB) Cultural Center Art Gallery, Washington, DC, USA (exhibition catalogue produced, ISBN: 978-1-59782-131-5, page 8-9 and 33)

(I) *International PRINT Exhibition – Pacific Rim Meets Istanbul, (curated by Cathryn Shine and Alex Wong), (part of ISEA Istanbul 2011), FASS Art Gallery, Sabanci University, Istanbul, Turkey

(I) International Contemporary Printmakers Competition – A4 Printmakers, Poly Arts Centre, Cornwall, United Kingdom

(I) *3rd Qijiang International Print Festival, Qijiang Farmer's Printmaking Institute Exhibition Hall, Qijiang Xincheng District, Qijiang, Chongqing, China

(I) *Pushing Print 2011*, Margate Gallery and the Pie Factory Gallery, Margate, Kent, United Kingdom

(I) 3rd NBC Meshtec Tokyo International Screen Print Biennial, The Gallery of Japan Artists' Association, Tokyo, Japan (exhibition catalogue produced, page 9)

(I) Americas 2011: Paperworks, Northwest Art Center, Minot State University, Minot, North Dakota, USA

(I) Atlanta Juried Printmaking Exhibition, Chastain Arts Center and Atlanta Printmakers Studio, Atlanta, Georgia, USA

(N) *CODE*, (curated by Jim Corrigan), University of Alberta Museums' Gallery A, Telus Centre, Edmonton, Alberta, Canada

(I) 2nd Art at Wharepuke - Biennial International Print Show, Art at Wharepuke Gallery, Kerikeri, New Zealand (exhibition catalogue produced, ISBN: 978-0-473-18819-1)

(I) Newlyn Society of Artists Print! The Exchange Gallery, Penzance, Cornwall, UK

(N) Open Studio 100 Prints, Canadian Printmaking Awards, (juried) Open Studio, Toronto, Ontario, Canada

(N) ARTspace Original Print Exchange and Exhibition, ARTspace Gallery, Chatham, Ontario, Canada

(N) ARTspace Original Print Exchange suite, Windsor Printmakers Forum, Windsor, Ontario, Canada

(I) 13th Annual Photographic Process Juried Online International Art Exhibition, (curated by Laurence Bradshaw), (www.UpstreamPeopleGallery.com)

2010

(N) Open Studio 100 Prints, Canadian Printmaking Awards, (juried), Open Studio, Toronto, Ontario, Canada *(Second Prize Winner)*

(I) The Sixth Biennial International Miniature Print Exhibition – BIMPE VI, Federation Gallery and Dundarave Print Workshop, Vancouver, British Columbia, Canada *(Honorable Mention)* (exhibition catalogue produced, ISBN: 978-0-9782396-4-0)

(I) **Multiple Matters*, Krakow Oldenburg Wien 2010, Kunstlerhaus Gallery, Vienna, Austria (exhibition catalogue produced, page 144)

(I) *2nd Penang International Print Exhibition 2010, Penang State Art Gallery and Tuanku Fauziah Museum and Gallery, Penang, Malaysia (exhibition catalogue produced, ISBN: 978-983-42376-4-6, page 48)

(I) *Pacific Rim International Print Exhibition 2010, University of Canterbury, Christchurch, New Zealand (exhibition catalogue produced, ISBN 978-0-473-17556-6, front and back cover, page 1 and 11)

(I) *2010 International Printmaking Symposium and Exhibition: The Futurity of Contemporary Printmaking, (*invited artist – Canadian prints curated by Carl Heywood*), National Taiwan Normal University, Taiwan (exhibition catalogue produced, ISBN: 978-957-752-586-4, pages 50, 51, 89)

(I) *5th International Printmaking Biennial of Douro – 2010, Pavihao Gimnodesportivo de Alijo and Museu do Douro, Alijo, Portugal (exhibition catalogue produced)

(I) *Writing on the Walls (a five-person juried exhibition celebrating the art of handwriting)* Desotorow Gallery Inc., Savannah, Georgia, USA

(I) Miniprint Finland 2010 - Seventh International Miniprint Triennial, Lahden Taidemuseo, Lahti Art Museum, Lahti, Finland

(I) *International Print Network (International Print Triennial) Krakow- Oldenburg, Artothek Oldenburg, Oldenburg, Germany (exhibition catalogue produced, ISBN: 978-3-89995-701-3, pages 144 and 169)

(I) *International Print Triennial – Vienna 2010, Kunstlerhaus, Vienna, Austria (exhibition catalogue produced, page 144)

(I) A4 International Contemporary Printmakers Competition, Open Space Galleries, Cornwall, United Kingdom (exhibition catalogue produced, page 12)

(I) Shy Rabbit Print National 2 – A National Juried Exhibition, Shy Rabbit Contemporary Art Gallery, Pagosa Springs, Colorado, USA

(N) 2010 Print Show, John B. Aird Gallery, Toronto, Ontario, Canada

(I) *Art at the X: National Juried Exhibition*, Xavier University Art Gallery, Cincinnati, Ohio, USA

(R) *Constructions of Identity*, recent additions to the Permanent Collection of the Kelowna Art Gallery, Kelowna Art Gallery, Kelowna, British Columbia, Canada (exhibition catalogue produced, ISBN: 978-1-896749-49-5)

(N) *Pulled (a print show),* Headbones: the Drawers, Toronto, Ontario, Canada (exhibition catalogue produced, ISBN: 978-1-926605-27-2)

(R) *10 x 10 x 10*, Two Rivers Art Gallery, Prince George, British Columbia, Canada

(N) *Pulled BC 2/2 (a print show)* – a Headbones and Ashpa Naira Gallery presentation, Ashpa Naira Gallery, Vernon, British Columbia, Canada

(I) 9th Lessedra World Art Print Annual Mini Print 2010, the National Palace of Culture and the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

(N) Prints included in issue *Riddle Fence: A Journal of Arts and Culture issue #7*, St. John's Newfoundland, Canada

2009

(I) 2009 International Print Exhibition, The Shenkman Arts Centre, Ottawa, Ontario, Canada *(Juries Special Selection Winner)* (exhibition catalogue produced, pages 5 and 10)

(I) *6th International Trienniale Colour in Graphic Art: Tradition and Identity, Torun 2009, *(invited artist),* Wozownia Gallery, Torun, Poland (exhibition catalogue produced, ISBN: 83-89657-65-1, pages 30 and 71)

(I) *6th Novosibirsk International Graphic Biennial, *(invited by Canadian curator, Mark Bovey, NSCAD)*, Novosibirsk State Art Museum, Novosibirsk, Russia (exhibition catalogue produced, ISBN: 978-5-902696-05-6)

(I) *International Print Triennial-Kraków 2009, Contemporary Art Gallery "Bunkier Sztuki", Kraków, Poland (exhibition catalogue produced, ISBN: 978-83-88890-48-2, page 119)

(I) *The 4th Splitgraphic Biennial, The Museum of Contemporary Graphic Art, Split, Croatia

(I) *Triennial "PrintArt" Kraków – Katowice 2009, "Rondo Sztuki" Gallery, Katowice, Poland

(I) *2nd Guanlan International Print Biennial 2009, Guanlan Museum, Shenzhen, Guanlan, China (exhibition catalogue produced, ISBN: 978-7-5059-6431-0, page 12 and 51)

(I) *2nd Qijiang International Print Invitational Exhibition, Qijiang Farmer's Printmaking Institute Exhibition Hall, Qijiang Xincheng District, Qijiang, Chongqing, China (exhibition catalogue produced, ISBN: 978-988-17156-16, page 42)

(I) *6th International Triennial of Graphic Art Bitola 2009, N.I. Institute and Museum, Bitola, Macedonia (exhibition catalogue produced, ISBN: 9989-9896-1-3, page 62)

(I) New Prints 2009/Winter @ Columbia College Chicago (works selected from International Print Center New York New Prints Autumn and Winter 2008 for Global Implications: Southern Graphics Council Conference), 1066 S. Michigan Avenue, Chicago, IL, USA

(I) 32nd Bradley International Print and Drawing Exhibition, (juried by Lynwood Kreneck), the Heuser Art Center, Bradley University, Peoria, Illinois, USA (exhibition catalogue produced, page 41)

(I) 83rd Annual International Competition: Printmaking, The Print Center, Philadelphia, PA, USA (exhibition also traveled to Long Beach Island Foundation of the Arts & Sciences, Loveladies, New Jersey, USA)

(R) *WOP… works on paper* (group exhibition), Sopa Fine Arts, Kelowna, British Columbia, Canada

(I) 8th Lessedra World Art Print Annual Mini Print 2009, the National Palace of Culture and the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2008

(I) *1st International Print and Painting Biennial – Istanbul 2008, Isik University and IMOGA - Istanbul Museum of Graphic Arts, Istanbul, Turkey *(Special Prize of the Coca Cola Company Winner)* (exhibition catalogue produced, pages 16, 30, 31, and 208)

(I) *Pacific Rim International Print Exhibition 2008, University of Canterbury, Christchurch, New Zealand *(Selection Committee Award Winner)* (exhibition catalogue produced, pages 2, 4 and 7)

(I) International Print Center New York, New Prints Program 2008, Autumn, International Print Center New York, New York, USA

(I) **New Prints 2007/08*, an exhibition and auction to benefit IPCNY Programs, International Print Center New York, New York, USA

(I) *1st Kulisiewicz International Graphic Arts Triennial IMPRINT 2008, Palace of Culture and Science in Warsaw, Warsaw, Poland (exhibition catalogue produced, ISBN: 978-83-61558-05-7, page 88)

(I) *International Mini Print 2008, Graphium – Timisoara the 3rd edition, Arts Museum from Timisoara, Timisoara, Romania

(I) **Printmaking Today: Contemporary Review of Fine Art Printmaking*, Dedalo Center for Contemporary Art and the Museum in the Castle of Castiglione, Abruzzo, Italy

(I) The Fifth Biennial International Miniature Print Exhibition – BIMPE V, Federation Gallery and Dundarave Print Workshop, Vancouver, British Columbia, Canada (exhibition catalogue produced, ISBN: 978-0-9782396-2-6)

(N) *Footprint: A Printmaking Exhibition in 2008*, the Campbell River and District Public Art Gallery, Campbell River, British Columbia, Canada

(I) *Past and Present - UMM Studio Art Faculty*, Humanities and Fine Arts Gallery, University of Minnesota, Morris, USA (invited, not peer reviewed) (digital catalogue produced)

(I) 7th Lessedra World Art Print Annual Mini Print 2008, the National Palace of Culture and the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2007

(I) 19th National Exhibition sponsored by the Los Angeles Printmaking Society, Riverside Art Museum, Los Angeles, California, USA *(Juror's Discretionary Award Winner)* (exhibition catalogue produced)

(I) *5th Novosibirsk International Graphic Biennial, Novosibirsk State Art Museum, Novosibirsk, Russia (exhibition catalogue produced, page 117)

(I) *Gyeongnam International Art Festival 2007 – International Multiple Art Exhibition *(curator: Yong Sik Kim)*, Gyeongnam Art Museum, Masan, Gyeongnam Province, Korea (exhibition catalogue produced, pages 41 and 215)

(I) *International Print Biennial in Guanlan, China 2007, Shenzhen Guanshanyue Art Museum, Guanlan, Shenzhen, China (exhibition catalogue produced, ISBN: 978-7-5059-5576-9, page 52)

(I) 1st NBC Tokyo International Screen Print Biennial, The Gallery of the Japan Artists' Association, Ginza, Tokyo, Japan (exhibition catalogue produced)

(R) *Nexus: Histories and Communities* (works from the permanent collection, curated by Liz Wylie*)*, Kelowna Art Gallery, Kelowna, British Columbia, Canada (exhibition catalogue produced, text by Lubos Culen)

(N) The Toronto International Art Festival, represented by Headbones, The Drawers Gallery, Toronto, Ontario, Canada

(N) *For Font's Sake,* Headbones: the Drawers, Toronto, Ontario, Canada

(I) 6th Lessedra World Art Print Annual, the National Palace of Culture and the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2006

(I) *Americas 2000: Paper Works*, Northwest Art Center, Minot State University, Minot, North Dakota, USA *(Merit Award Winner)*

(I) **Inklandia: An International Print Exhibition*, *(invited artist),* Yue-Kong Pao Hall of Visual and Performing Arts, Purdue University, West Lafayette, Indiana, USA

(I) *The 14th Space International Print Biennial 2006, The Seoul Museum of Art, Seoul, Korea (exhibition catalogue produced, page 51)

(I) 5th Lessedra World Art Print Annual, the National Palace of Culture and the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2005

(I) *4th Biennale Internationale D'Estampe Contemporaine de Trois-Rivieres, Trois-Rivieres, Quebec, Canada (exhibition catalogue produced)

(I) *Cultural Foundation International Graphic Biennial Cluj, Cluj-Napoca Art Museum, Cluj-Napoca, Romania (exhibition catalogue produced, page 59)

(I) The "Iosif Iser" International Contemporary Engraving Biennial Exhibition, The Art Museum of Prahova County, Ploiesti, Romania

(I) *MTG Kraków Pays a Visit to Hungary, Polish Culture Institute Gallery, Vigado Gallery, Duna Gallery, and Millennium Park, Budapest, Hungary

(I) Florida Printmakers – 14th Competition: International Print and Drawing Exhibition, College of Arts and Sciences Gallery, University of Miami, Florida, USA

(I) *Hand Pulled Prints XII*, Stone Metal Press Gallery, San Antonio, Texas, USA

(I) 4th Lessedra World Art Print Annual (Mini Print), The National Palace of Culture and the Lessedra Gallery, Sofia, Bulgaria (exhibition catalogue produced)

2004

(I) *Re-exposition – The International Print Triennial – Kraków 2003, Horst Janssen Museum, Oldenburg, Germany

(I) *Sixty Square Inches,* 14th Biennial Small Print Exhibition, Robert L. Ringel Gallery and the Stewart Centre Gallery at Purdue University, West Lafayette, Indiana, USA

(I) The Third Biennial International Miniature Print Exhibition – BIMPE III, Dundarave Print Workshop and New Leaf Editions, Vancouver, British Columbia, Canada; and, a second venue for the exhibition at Gallery San Chun, Calgary, Alberta, Canada (exhibition catalogue produced)

(I) La Petite XII – a small format exhibition, Alder Art Gallery, Coburg, Oregon, USA

(N) *Recent Acquisitions,* Kelowna Art Gallery, Kelowna, British Columbia, Canada

(I) *MTG Krakow Pays a Visit to Hungary, Varosi Muveszeti Muzeum, Gyor, Hungary; Polish Culture Institute Gallery, Budapest, Hungary; Vigado Gallery, Budapest, Hungary; Duna Gallery, Budapest, Hungary; Millennium Park, Budapest, Hungary

(I) *Triennial 100 Cities – Prints from the Four Quarters of the Globe, Cultural Center, Gallery Ostroleka, Ostroleka, Poland and Cultural Center "Castle", Contemporary Art Gallery "Profile", Poznan, Poland

(R) *My Hero*, DV8, Vancouver, British Columbia, Canada (invited but not peer reviewed)

(I) 3rd Lessedra World Art Print Annual (Mini Print), The National Palace of Culture, Sofia, Bulgaria (exhibition catalogue produced)

2003

(I) *4th International Triennale “Colour in Graphic Art”, *(invited artist),* Wozownia Gallery, Torún, Poland (exhibition catalogue produced, ISBN: 83-917879-7-4, pages 28 and 62)

(I) *International Print Triennial-Kraków 2003, Bunkier Sztuki Contemporary Art Gallery, Palace of Art, Kraków, Poland (exhibition catalogue produced, ISBN: 83-88890-23-9, page 123)

(I) *4th International Mini-Print Biennial 2003, Cluj Art Museum, International Festival of Graphic Art, Cluj-Napoca, Romania (exhibition catalogue produced, page 48)

(N) *Now and Then, (with Elizabeth Forrest, Leah Oates, Rochelle Rubinstein, and Elena Roginsky)*, Open Studio, Toronto, Ontario, Canada

(N) *1 to 25, (curated by Manon Staiger and Richard Calver)*, an exhibition of Six Western Canadian Printmakers, Campbell River and District Public Art Gallery, Campbell River, British Columbia, Canada

(I) *Print Arts Northwest*, (curated by Karen Dugas and the Society of Northern Alberta Print Artists), North West Print Council Gallery, Portland, Oregon, USA

2002

(N) *Mediate,* a group exhibition curated by Susan Edelstein, *(with Byron Johnston, Jeffery Norgren, Renée Burgess)*, Centre D’Exposition Circa, Montréal, Québec, Canada (exhibition catalogue produced, essay by Portia Priegert and Susan Edelstein)

(N) *Standing Room Only*, Keyano Art Gallery, Keyano College, Fort McMurray, Alberta, Canada

(N) *Snap, Crackle, Pop*, a group exhibition organized by the Edmonton Art Gallery and the Society of Northern Alberta Print Artists, curated by Christal Pshyk, (with Carl Skelton, Angus Wyatt, Nancy Fox, Cindy Baker, Allan Ball, Blair Brennan, Taiga Chiba, Lisa Murray), touring Alberta galleries, Canada

2001

(I) *International Print Triennial in Kanagawa 2001, Kanagawa Prefectural Gallery, Kanagawa (Yokohama), Japan (exhibition catalogue produced, page 35)

(I) *Triennial 100 Cities Rybnik 2001, District and Municipal Culture Center, Rybnik, Poland

(I) *Triennial 100 Cities Kartuzy 2001, Refektarz Gallery, Kartuzy, Poland

(N) *Standing Room Only*, a juried members exhibition, (SNAP) Society of Northern Alberta Print Artists Gallery, Edmonton, Alberta, Canada

(N) *Heat*, (a group exhibition curated by Renita Kraubner), Art Ark Gallery, Kelowna, British Columbia, Canada

2000

(I) *International Print Triennial-Kraków 2000 "Bridge to the Future", Galeria Sztuki Wspolczesnej, Kraków, Poland (exhibition catalogue produced, ISBN: 83-912205-5-9, page 124)

(I) *International Print Triennial “Bridge to the Future” Kraków - Nurnberg, Nurnberg, Germany

(N) Bottom Feeding, *(curated by Pamela Speight), (with Gregory Ball, Bob Brown and Brent Bukowski)*, Nanaimo Art Gallery, Nanaimo, British Columbia, Canada

(N) *'The Fact of the Matter is...'*, (a curated exhibition from the collection including works by Betty Goodwin, Irene Whittome, Robert Houle, Al Neil, William Ronald, Bob Steele, Marianna Schmidt, Doug Biden, Robert Youds, Claudia Cuesta, Tim King, Todd Tedinshini, and Susan Shantz), The Burnaby Art Gallery, Burnaby, British Columbia, Canada

(I) *International Print Exhibition: *Seeking the New Space*, 'Graphic Constellation' Szczecin 2000, Pomerian Duke's Castle, Szczecin, Poland

1999

(I) *International Triennial '97 - Rio De Janeiro, Museu de Arté Moderna do Rio de Janeiro, Brazil

(I) *International Triennial 100 Cities, Gliwice, Centre of Culture and Education "Perelka"; Prudnik, Poland; and, Zdunska Wola, Center of Culture and Promotion, Zdunska Wola, Poland

(N) *Shots at the Self, (a two-person exhibition with Bryan Ryley)*, Alternator Gallery, Kelowna, British Columbia, Canada

1998

(I) *International Triennial '97 - Kraków - Nurnberg, Fair Centre, Nurnberg, Germany

(I) *International Triennial 100 Cities, Zywiec, Park and Castle Complex "Stary Zamek", Poland

(R) *Light,* a group exhibition, Alternator Gallery, Kelowna, British Columbia, Canada

1997

(I) *International Print Triennial '97 Kraków, B W A Gallery and Arts Palace, Kraków, Poland (exhibition catalogue produced, ISBN: 83-906168-7-4, page 171)

(I) *The 8th International Biennial Print and Drawing Exhibition, Taipei Fine Arts Museum, Taipei, Taiwan, ROC (exhibition catalogue produced, ISBN: 957-02-0685-3, page 61)

(I) Mini Triennial - Continents, Art Gallery BWA, Jelenia Gora, Poland

(N) *Master Class,* (curated by Lyndal Osborne), Celebrating 25 years of the University of Alberta's Graduate Printmaking program, FAB Gallery, University of Alberta, Edmonton, Alberta, Canada

(R) *artWORK*, the Provincial Visual Art Exhibition for the B.C. Festival of the Arts, Powell River, British Columbia, Canada

1996

(N) New Artists/New Works 1996, (curated by Franklyn Heisler and Leslie Reinhold Pinter), Muttart Public Art Gallery, Calgary, Alberta, Canada (essay in the Muttart Public Art Gallery newsletter, page 2)

(R) *Land Biography: Pa(y)ssages of the Okanagan,* (curated by Ann Rosenberg and Keith Wallace), Kelowna Art Gallery, Kelowna, British Columbia, Canada

1995

(I) *Graphic Constellation '95, Cultural City Network, Graz, Austria

(I) *Print Triennial '94 Consumenta '95 in Nurnberg, Nurnberg, Germany

1994

(I) *International Print Triennial ‘94 Kraków, B W A Gallery and Arts Palace, Cracow, Poland (exhibition catalogue produced, ISBN: 83-901978-0-4, page 138)

(N) *Drawing Plus,* (curated by Gwen Curry, Brigitte Potter-Mal, and Pamela Speight), a National Exhibition of Drawings, Open Space, Victoria, British Columbia, Canada (exhibition catalogue produced, essay by Robin Laurence, pages 6, 7, 8, and 11)

1993

(N) *Press Release, (a three-person exhibition with Steve Van Mossel and Gregory Ball)*, Open Space, Victoria, British Columbia, Canada

(R) First Night Invitational, (curated by Barbara Leidl), Alternator Gallery, Kelowna, British Columbia, Canada

1991

(R) The Okanagan Open Biennial, (a juried exhibition), Kelowna Art Gallery, Kelowna, British Columbia, Canada

(R) *The Drawers of Water,* (a juried exhibition), Okanagan Artist’s Alternative Gallery, Kelowna, British Columbia, Canada

1990

(I) 49th Annual Juried Art Competition at the Sioux City Art Center, Sioux City, Iowa, USA

(N) *Road Kill, (a four-person exhibition),* The Open Gallery, Edmonton, Alberta, Canada

1988

(I) International Silkscreen, The University Art Gallery, New Mexico State University, New Studio of Design, New Mexico, USA

1987

(I) *The Hanga Annual ‘87, The Japan Print Association, Kanagawa (Yokohama), Japan *(Excellent Work Prize Winner)* (exhibition catalogue produced)

(I) *17th International Biennial of Graphic Art, The Gallery of Modern Art, Ljubljana, Yugoslavia (exhibition catalogue produced)

(N) Recent Graduates, The FAB Gallery, University of Alberta, Edmonton, Alberta University of Alberta, Edmonton, Alberta, Canada (invited but not peer reviewed)

1986

(N) The Burnaby Print Show 1986, The Burnaby Art Gallery, Burnaby, British Columbia, Canada *(Purchase Prize Winner)*

(I) *The International Print Exhibition ‘Intergrafia ‘86’, The Gallery of Modern Art, Katowice, Poland (exhibition catalogue produced)

(I) *11th International Print Biennial ‘86 Krakow, B W A Gallery and Arts Palace, Krakow, Poland (exhibition catalogue produced)

(I) From Edmonton To Tokyo and Back, Beaver House Gallery, Edmonton, Alberta

(N) The 113th Annual Ontario Society of Artists Art Exhibition, John B. Aird Gallery, Toronto, Ontario, Canada

1985

(I) 11th International Independent Exhibition of Prints in Kanagawa '85, Kanagawa Prefectural Gallery, Kanagawa (Yokohama), Japan (exhibition catalogue produced)

(I) Exhibition of Canadian Student Prints, Edinburgh Youth Festival, Edinburgh, Scotland

(R) The Graphic Gallery 2nd Annual Print Competition, The Graphic Gallery, Calgary, Alberta, Canada

(R) 112th Annual Ontario Society of Artists Art Exhibition, The Pauline McGibbon Centre for the Arts, Toronto, Ontario, Canada

1983

(R) B.F.A. on View, a juried exhibition, Agnes Etherington Art Centre, Kingston, Ontario, Canada

7. OTHER WORKS

Book Cover Design and Photography:

Skeena, by Sarah de Leeuw, Caitlin Press, 2015 (cover design and screen printing of a limited-edition dust jacket) ISBN 978-1-927575-91-8

Geographies of a Lover, by Sarah de Leeuw, Newest Press, 2012 (cover design and cover photograph) ISBN 978-1897126783

Dirt of Ages, poetry by Gillian Wigmore, 2012 (cover design) ISBN 978-0-88971-264-5

Front Lines: Portraits of Caregivers in Northern British Columbia, essays by Sarah De Leeuw, 2011 (cover photograph of the author) ISBN: 978-0-9783195-4-0

Sights of Resistance: Approaches to Canadian Visual Culture, by Robert J. Belton, 2001 (cover photograph of the author) ISBN 978-1552380116

The Theatre of the Self: The Life and Art of William Ronald, by Robert J. Belton, 1999 (photograph of the author) ISBN 978-1895176605

8. WORK SUBMITTED (including publisher and date of submission)

I will continue producing prints and print-related works and submitting them for exhibition wherever and whenever the opportunities arise – typically, I submit my work to approximately 25 to 30 International juried exhibitions per year.

9. WORK IN PROGRESS (including degree of completion)

I am currently working with the League of Canadian Poets to merge printmaking with poetics on a National scale in the production of Broadsheets as well as Haikus on T-shirts for fundraising competitions.

I have just taken on UBC Medical Program students who will be working with me in the printmaking studio to, in part, fulfill the requirements of the Undergraduate Medical Degree (MD). MEDD 419 FLEX is designed for medical students to enhance research, community outreach and psycho-social skill sets including critical self-reflection, professionalism, communication, patient advocacy, and analytic thinking skills.

I am just starting a series of work that will involve adjusted images from golden and silver aged Western-themed comic books in combination/juxtaposition with texts dealing with our current knowledge and understanding of First Nations rights and socio-cultural issues.