



Cover Page

Terry Reynoldson

CV, Teaching Dossier, Art Portfolios

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Terry Reynoldson

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Post: Available upon request.

NATIONALITY

Canadian

EDUCATION

- Master of Fine Arts, University of Calgary, 1995
- Student Exchange, Royal College of Art, London, England, 1995
- Bachelor of Fine Arts (With Distinction), University of Regina, 1990

AWARDS

- 1997, Alberta Foundation for the Arts Project Grant
- 1996, Canada Council Major Project Grant
- 1995, Thesis Project Grant, University of Calgary
- 1994, Alberta Art Foundation Graduate Scholarship in Art, University of Calgary
- 1994, Graduate Research Scholarship, University of Calgary
- 1993, Graduate Research Scholarship, University of Calgary
- 1991, Creative Grant in Visual Art, Saskatchewan Arts Board
- 1990, General Proficiency Scholarship, University of Regina
- 1989, Riddell Scholarship in Fine Art, University of Regina
- 1989, Visual Arts Career Award (first recipient), University of Regina
- 1988, The Sadie and Norman Ratner Prize in Visual Art, University of Regina

COMPETENCIES

Art & Teaching

- Comprehensive understanding of the Elements of Art and the Principles of Composition to make images and sculptures (naturalistic, abstracted, non-objective, realistic) and art installations: skills gained from university training and thirty years as a practicing artist.
- Proven commitment to ongoing studio research, art production, and exhibitions.
- Advanced expertise making sculptures through additive processes (woodworking, steel fabrication, cold glasswork); reductive processes (carving wood, plaster, and stone); mould making & casting (thermosetting plastics cast into multi-part moulds made with urethane or silicone; plaster life-casting into waste moulds made with alginate and wax); vacuum-forming (high impact styrene); and modelling (oil-based clays, ceramics, pottery).
- Advanced expertise in making maquettes, armatures, bases, and supports for sculptures.
- Advanced expertise using non-traditional materials and found objects to make art.
- Advanced expertise in drawing and painting (figural, anatomical, portrait, sustained study, still life, landscape, linear perspective, analytic, sketching, gestural) using ALL drawing mediums, oils, acrylics, watercolours, and inks.
- Able to research, compile, analyze, and present information in writing and through audio-visual presentations (in person and remotely) on any topic art in visual art.
- Advanced expertise in performance art.
- Developing expertise in foundry work (lost wax and investment).
- Committed learner of 3D printing technology, laser engraving and CNC router operation.
- Able to define goals, coordinate timetables, delegate responsibilities, and supervise individuals in the execution of large, complex projects (public art installations).
- Advanced user of course management & delivery software (D2L, Bright Space, Zoom).
- Well-versed in the use of WHIMIS (Workplace Hazardous Material Information System) and MSDS (Material Safety Data Sheets).
- Patient and attentive to the needs of faculty members, adult learners, and younger students.

General

- Confident user of Microsoft Office, Photoshop, Illustrator, HTML 4 & CSS.
- Excellent writing, numeracy, and verbal skills.
- Consistent and thorough while attending to details.
- Conscientious about the safety and security of people and property.
- Committed to providing superior service and maintaining positive relationships with collaborative partners, colleagues, and community stakeholders.
- Able to maintain a calm and professional demeanour in all circumstances.
- Clean Driver's Abstract & Police Information Check (available upon request).
- Emergency Level Certification in First Aid (available upon request).

PROFESSIONAL
EXPERIENCE

Presently

Visual Artist

Owner & Operator of Functional Stone Art Studio

- Maintain studio and equipment.
- Research and apply for government grants and private funding.
- Research and apply for opportunities to create commissioned, public artworks.
- Develop and submit proposals (with budgets and project implementation details) for the creation of public artworks and art installations.
- Implement plans to create singular art projects and bodies of artworks.
- Complete initial stages before beginning a complex project, which may involve contacting specific individuals or businesses, obtaining licenses and permission from local agencies, purchasing liability insurance and taking courses to upgrade my knowledge and technical skills.
- Contact media organizations and give interviews about art projects.
- Document artworks and keep an up-to-date database / web site of completed projects.
- Research and apply for art exhibition opportunities within Canada and internationally.
- Handle logistics for the delivery, set up, striking and return of sculptures and paintings included in art shows.
- Promote specific projects by delivering audio-visual lectures to arts organizations, other artists, and students.
- Attend art openings, initiate contact and network with collectors, museum directors, gallery owners, artists, and curators.
- Provide storage and long-term care for completed artworks.

1996
to
Present

University of Calgary

Sessional Instructor of Undergraduate Courses in Sculpture, Drawing, Art Fundamentals, 3D, and Advanced Studio Research & Critique

- Plan and deliver undergraduate courses about making, understanding, writing, and talking about visual art in two, three, and four dimensions (time-based performance).
- Prepare engaging assignments and hands-on projects that teach students about ALL aspects of making and appreciating visual art.
- Prepare and deliver audio-visual lectures about the techniques, theory, criticism, history, and contemporary practitioners of visual art.
- Demonstrate various art-making processes, skills, and techniques specific to course objectives and studio assignments.
- Demonstrate safe studio practices & material handling, including proper tool usage (hand & power tools, woodworking machines, metalworking equipment).
- Maintain a clean and safe environment in which the students may work.
- Develop and continually modify course content to suite various levels of student knowledge and achievement.
- Develop and continually modify course content to match semester variability, including the remote delivery of lessons and demonstrations due to social distancing policies arising from the Covid-19 pandemic.
- Maintain asynchronous Internet resources to support student learning: [2D Art Lessons, Home \(functionalstone.com\)](https://functionalstone.com/2d-art-lessons/) & [3D Art Lessons, Home \(functionalstone.com\)](https://functionalstone.com/3d-art-lessons/).
- Assist students in achieving specific goals with respect to academic and career objectives.
- Provide individual assistance to students with special needs and to students who require specific accommodations in completing their projects.
- Organize guest speakers, workshops, and field trips to enhance the student's experience and to achieve specific learning objectives.
- Organize class displays and end-of-term art exhibitions.
- Assess the progress and accomplishments of students throughout the semester and administer grades in accordance with university standards and faculty expectations.
- Maintain accurate records of student progress and communicate said progress to the student and to the registrar in a timely fashion.
- See page 9, "Art Instruction at University of Calgary (course list)" for more details.

2007
to
2010

Studio C / Prospect Human Services

Art Program Planner & Facilitator

- Plan and coordinate community collaboration and learning through projects, activities, events, gallery tours, art shows, guest artists and discussion groups.
- Develop twelve-week courses that focus on specific art-making genres.
- Facilitate art-making courses, including preparation and management of the class.
- Provide supports and service in compliance with funding, personnel, and program policies – including behavioural supports as required.
- When required, provide adaptations to the delivery of art services to accommodate disability-related barriers.
- Support artists with disabilities in establishing short and long-term artistic goals.
- Provide consultation and support for community members and partnering organizations.
- Provide feedback and progress updates to individuals and community stakeholders (as required) relevant to curricular goals.
- Participate in team meetings.
- Assist in determining risk levels, safety measures and establishing processes related to client supervision.
- Track and replenish art-making supplies in accordance with budgetary restrictions.
- Maintain studio equipment.
- Design and create appliances to assist persons with physical limitations in artmaking.

1988
to
2012

Public Sculptures and Site-Specific Art Installations

(partial list)

- 2012 *Turned by a Pebble's Edge: Athabasca's Centennial Commemorative Project*. A permanent installation of three stone monuments in a commemorative park in Athabasca, Alberta.
- 2011 *Time is a River: An Integrated Community Recognition Project*. A permanent installation of five stone monuments in a commemorative park in St. Albert, Alberta.
- 1998 *On the Road Again*. A temporary installation at The Performing Arts Centre.
- 1995 *Devonian Project*. A permanent installation of three sculptures at Devonian Gardens in Calgary, Alberta.
- 1995 *Art Parkade Project*. A permanent installation of three sculptures at the University of Calgary in Calgary (U of C), Alberta.
- 1995 *Displaced*. A temporary site-reconstruction at The Royal College of Art in London, England.
- 1994 *Marking Time, Space, and Mind*. A temporary site-reconstruction at the U of C.
- 1994 *Earth Circle*. A temporary earthwork executed on the grounds of the U of C.
- 1991 *Convergence of Mind, Body and Spirit*. A permanent installation at the Northwest Leisure Centre. Regina, Saskatchewan.
- 1988 *Arabesque*. A permanent installation at the University of Regina, Regina, SK
- 1987 *Doors*. A temporary installation at the U of R.
- 1986 *Arch*. A temporary installation at the U of R.

1996
to
2003

Interactive Performance Artworks in Public Spaces

(partial list)

- 2020 *Gonna Feed Myself to the Birds!* A temporary installation of a bust sculpted from birdseed, subsequently eaten by birds, in the community of Mayland Heights, Calgary.
- 2003 *Thomas Kinkade Will Destroy Us All*. Approximately forty strategic "art incursions" at various print and framing galleries throughout Calgary, Alberta.
- 2003 *Art in the Street 2003*. A strategic "art incursion" on The Stephen Avenue Pedestrian Mall during the month of July. Calgary, Alberta.
- 2002 *Art in the Street 2002*. A strategic "art incursion" on The Stephen Avenue Pedestrian Mall from June to August.

1982
to
2020

- 2001 *Art at the Crossroads*. A strategic "art incursion" at The Crossroads Market during the month of June. Calgary, Alberta.
- 1998 *The Right of Spring*. A performance on the opening night of *Multiple Realities* at the Muttart Public Art Gallery (renamed The Art Gallery of Calgary).
- 1998 *Breakfast Time*. Six short performances presented in conjunction with the opening of *Multiple Realities* on the morning of January 21, and broadcast on A-Channel television for The Big Breakfast morning show.
- May 24, 1996 *Potluck*. Performance (from *Have Lawn, Will Travel*) on the Stephen Avenue Mall, downtown Calgary.
- June 9, 1996 *Love is All You Need?! Performance* (from *Have Lawn, Will Travel*) at Douglas Glen Estates in southeast Calgary.
- June 28, 1996 *Parking It*. Performance (from *Have Lawn, Will Travel*) in parking lot #1 at The University of Calgary.
- July 8, 1996 *Job Chaser*. Performance (from *Have Lawn, Will Travel*) at a failed commercial site in southeast Calgary.
- July 22, 1996 *Great Expectations*. Performance (from *Have Lawn, Will Travel*) near Signal Hill in southwest Calgary.
- August 24, 1996 *Gentle Pleasures*. Performance (from *Have Lawn, Will Travel*) at Riley Park in northwest Calgary.
- August 29-30 *Homeless*. A twenty-four-hour performance (from *Have Lawn, Will Travel*) at various locations in downtown Calgary.
- September 2, 1996 *Working for the Weekend*. Performance (from *Have Lawn, Will Travel*) on the Bow River near downtown Calgary.
- September 10, 1996 *Games of Chance and Strategy*. Performance (from *Have Lawn, Will Travel*) at a Canada Employment Centre in northwest Calgary.
- September 14, 1996 *Making Ends Meet*. Performance (from *Have Lawn, Will Travel*) at Spring Hill Village Shops, northwest Calgary.
- September 27, 1996 *Home is Where Your Lawn Is*. Performance (from *Have Lawn, Will Travel*) near Cruise Canada in northeast Calgary.
- October 4, 1996 *Keeping Up Appearances*. Performance (from *Have Lawn, Will Travel*) at Charles English Motor Cars in north Calgary.

Exhibitions

(partial list)

- Ongoing. *Eve (2007) & Job (2007)*. Dean's Office, University of Calgary.
- 2018 *Grim Indulgences*. A two-person installation of sculptures and performance art in the Little Gallery, University of Calgary. Calgary, Alberta (U of C).
- 2018 *Spilling the Ideological Glue*. A group exhibition of selected works, in conjunction with "Sculpture: Materials & Processes" in Gallery 621, U of C.
- 2017 *Faculty Show*. Little Gallery, U of C.
- 2016 *Curated Show*. Calgary-Klein MLA Constituency Office Gallery. Calgary.
- 2015 *Faculty Show*. Little Gallery, U of C.
- 2015 *Group Show*. Sacred Arts Gallery. Camrose, Alberta.
- 2015 *Art Garden*. Passage Art Space. Calgary, Alberta.
- 2014 *Re-Surfacing*. A solo exhibition in Gallery 621, U of C.
- 2014 *Surfacing*. A solo exhibition at Spruce Grove Art Gallery. Spruce Grove, Alberta.
- 2013 *International Competition of Contemporary Artists*. Rybakow Fine Art.
- 2013 *Post Miniature Exhibition*. Little Gallery, U of C.
- 2013 *Abstract Expressionism*. Leading Artists Gallery.
- 2012 *Faculty Show*. Little Gallery, U of C.
- 2011 *The Neurotypical Sea*. Epcor Centre for the Performing Arts. Calgary, AB.
- 2011 *Rush Hour*. Open Spaces. Calgary, Alberta.
- 2010 *Swimming in the Neurotypical Sea*. Studio C. Calgary, Alberta.
- 2010 *Shift*. Studio C. Calgary, Alberta.
- 2010 *Art Department Faculty Exhibition*. Nickle Arts Museum. Calgary, Alberta.
- 2009 *Exhibitionists*. Studio C. Calgary, Alberta.
- 2009 *Heads UP*. Studio C. Calgary, Alberta.
- 2008 *Art Department Faculty Exhibition*. Nickle Arts Museum. Calgary, Alberta.

1996
to
2014

- 2008 *Windows*. A solo exhibition at Profiles Public Art Gallery. St. Albert, Alberta.
- 2008 *Random Samples*. Studio C. Calgary, Alberta.
- 2008 *The 3rd Dimension*. Studio C. Calgary, Alberta.
- 2008 *Human Impermanent*. Untitled Arts Society +15 Display Window. Calgary, AB.
- 2007 *Windows*. A solo exhibition at The Prairie Art Gallery. Grande Prairie, Alberta.
- 2007 *Group Show*. Anne Archer's Gallery of Contemporary Art. Calgary, Alberta.
- 2006 *Smoke and Mirrors: Photography and Performance*. Ohio University School of Art Gallery. Athens, Ohio.
- 2006 *In Sequence*. Profiles Public Art Gallery. St. Albert, Alberta.
- 2005 *Art Department Faculty Exhibition*. Nickle Arts Museum. Calgary, Alberta.
- 2004 *Faculty Exhibition*. Nickle Arts Museum. Calgary, Alberta.
- 2004 *Faculty Exhibition*. The Little Gallery, U of C.
- 2003 *Art Department Faculty Exhibition*. Nickle Arts Museum. Calgary, Alberta.
- 1998 *Multiple Realities*. The Muttart Public Art Gallery. Calgary, Alberta.
- 1997 *Bold New Lines*. Art is Vital. Calgary, Alberta.
- 1996 *New Arrivals*. Art is Vital. Calgary, Alberta.
- 1995 *Dreaming with Open Eyes*. Nickle Arts Museum. Calgary, Alberta.
- 1995 *Stonehenge to Salisbury*. A "walkabout" in Wiltshire, England.
- 1995 *Displaced*. Courtyard of the Royal College of Art, London, England.
- 1994 *Rethinking the Ends of Making: From Object to Objective in Three Acts*. A solo exhibition at The Little Gallery. University of Calgary. Calgary, Alberta.
- 1994 *Collaboration*. The Little Gallery, U of C.
- 1994 *Random Samples*. The Little Gallery, U of C.
- 1992 *Group Show*. The Bridge Artist's Cooperative Art Gallery. Regina, Saskatchewan.
- 1992 *Timelines: The City of Regina Collects*. The Rosemont Art Gallery. Regina, SK.
- 1992 *New Moon Night*. The Bridge Artists' Cooperative Art Gallery. Regina, SK.
- 1982 *People Who Draw and Paint in your Neighbourhood*. Dunlop Art Gallery. Regina.

Presentations, Publications & Interviews

(partial list)

- Byrd, Jeffery. (2006). *Smoke and Mirrors: Photography and Performance*. Ohio University School of Art Gallery. Catalogue. Athens, Ohio.
- Chamberlain, Bromley. (Jul 31, 2012). *Centennial Sculptures Spark Debate in Athabasca*. *The Athabasca Advocate*. Daily publication. Great West Newspapers LP & Glacier Community Media. Athabasca, Alberta. p. 1.
- City of Calgary Public Art. (2011). *Terry Reynoldson and Studio C. Open Spaces: Windows to a View*. Booklet. Calgary, Alberta.
- Eiserman, Jennifer. (February 1998). *The Work that Art Does. Beyond Beauty Symposium*. Presentation. University of Calgary. Calgary, Alberta.
- Hanson, Cheri. (July 11, 1996) *Suburbia With Wheels*. *The Gauntlet*. Weekly publication. University of Calgary. Calgary, Alberta. p. 16.
- Harrington, Sherry. (August 28, 1996) *Works in Progress*. *CKUA Radio*. Interview. AB.
- Hayes, Scott. *City Hands Out Recognition Awards*. *St. Albert Gazette*. Daily publication. Great West Newspapers LP & Glacier Community Media. St. Alberta, Alberta. p. 1.
- Haynes, Karen. (July 2014) *Artist explores automation at Allied Arts Council in Spruce Grove*. *Spruce Grove Examiner*. Weekly, online publication.
- Jones, Susan. (January 14, 2006). *In Sequence Lined Up at Profiles*. *St. Albert Gazette*. Daily publication. Great West Newspapers LP & Glacier Community Media. St. Alberta, Alberta. p. 1.
- Keleher, Sherri. (January 21, 1998) *The Scene*. *CBC Television*. Interview. Alberta.
- Kelly, Dave. (January 8, 1998) *The Big Breakfast*. *A-Channel Television*. Interview. Calgary, Alberta.
- Kingdon, Terri, & Saldanha, Alice. (September 1998). *Terry Dean Reynoldson*. *Journal of the Canadian Society for Education Through Art*. Vol. 29(2). p. 12.
- Ma, Kevin. (Jul 19, 2011). *City Honours its Champions*. *St. Albert Gazette*. Daily publication. Great West Newspapers LP & Glacier Community Media. St. Alberta, Alberta. p. 1.

- Muttart Public Art Gallery. (1998) Multiple Realities. *Sights*. Quarterly publication. Calgary, Alberta.
- Nelson, Chris. (November 25, 1996) Rough Cuts, the Program. *CBC Television*. Interview. Canada.
- Reynoldson, Terry. (May 1-2, 2018) The Artist, the Student and the Professor: Collaborative Teaching in Post-Secondary Education. Presentation. *2018 University of Calgary Conference on Postsecondary Learning and Teaching*.
- Prairie Art Gallery. (March 2007). Terry Reynoldson, Windows. Catalogue. Grande Prairie, Alberta.
- Reynoldson, Terry. (April 2014). Spirals and Lines: How I Learned to Stop Making Art. *Faculty Talks Series*. Presentation. Art Department, University of Calgary. Calgary, AB.
- Reynoldson, Terry. (February 17, 2004). Art Beyond the Object. *Noon Hour Artist Talks Series*. Presentation. Nickle Arts Museum. Calgary, Alberta.
- Reynoldson, Terry. (January 8, 2004). Should I Like It? An Examination of Sources of Authority in Popular Culture. *The 2004 Hawaii International Conference on Arts and Humanities*. Presentation. Waikiki, Hawaii.
- Reynoldson, Terry. (February 1999). Performance Art. *Symposium on Performance Art*. Presentation. The New Gallery. Calgary, Alberta.
- Reynoldson, Terry. (October 1997) Have Lawn, Will Travel. *Visiting Artist Lecture Series*. Presentation. University of Calgary. Calgary, Alberta.
- Rokne, Olav. (January 2008). Window Painting. *Saint City News*. Weekly publication. St. Albert, Alberta.
- Rokne, Olav, & Ryan Frankson. (January 13, 2008). Profiles Gallery Explores Repetition. *Weekender*. Weekly publication. St. Albert, Alberta.
- Severson, Anne. (August 22, 1996). Staking a Claim on His Own Piece of Turf. *Fast Forward*. Weekly publication. Calgary, Alberta. p. 10.
- Umholtz, Zoe. (January 14, 1998) Evening News. *A-Channel TV*. Interview. Calgary.

Collections

(partial list)

Private

- Various, central & western Canada
- Various, Pacific-Northwest United States
- London, England
- Beijing, China
- Cape Town, South Africa
- Prague, Czech Republic

Public

- The City of Athabasca
- The City of St. Albert
- The Calgary Allied Arts Foundation
- The City of Regina, Saskatchewan
- The University of Calgary, Alberta
- The University of Regina, Saskatchewan
- Moose Jaw Art Museum, Saskatchewan
- Shell Canada Limited

References

Available upon request.

Art Instruction at University of Calgary

*January to April 2021 – Art 565: **Advanced Studio Research and Critique***

This is an advanced studio course that develops self-generated approaches to creative research and critique; it encourages engagement with contemporary and emerging practices and leads to critical fluency, contextualized via critique. Situated in an interdisciplinary setting, students encounter a wide range of themes and approaches to support their practice.

*January to April 2021 – Art 243: **Drawing 2***

This course is a continuation of Art 241. It extends the range of concepts and practices introduced in Drawing 1 and provided students with the tools, both conceptual and technical, to embark on a personal exploration of the activity of drawing.

*January to April 2021 – Art 233: **Art Fundamentals, 3D***

This course provides students with an opportunity to explore the range of materials, processes, and ideas related to 3D art. Students learn about the formal, cultural and historical contexts of sculpture, performance and installation art. Studio activities include reductive, additive, and casting processes using plaster, clay, wood and found objects.

*September to December 2020 – Art 383: **Sculpture: Concepts and Strategies***

Conceptual and professional exploration of sculpture introducing students to strategies and concepts to assist in research and problem solving. Approaches may include understanding object-hood, material as content, serial art, art movements impacting sculpture, public art, and sculpture and the market.

*September to December 2020 – Art 241: **Drawing 1***

Introductory course in observational and representational drawing. Creative exploration includes mark-making, hand-eye co-ordination, proportions, perspective, line, texture, figure-ground relationships, and pictorial composition. Approaches may include pencil, Conté, charcoal, pastel, pen, and ink. These will be addressed in the context of research, problem-solving, visual fluency, and conceptual development.

September to December 2020 – Art 233: **Art Fundamentals, 3D**

See description above.

September to December 2020 – Art 341: **Drawing the Figure**

Theory and practice of drawing the human figure at a developing level involving an extended range of drawing media.

September to December 2020 – Art 343: **Construction of Pictorial Space**

Extends the range of concepts and practices in drawing to include pictorial space.

January to April 2020 – Art 241: **Drawing 1**

See description above.

September to December 2019 – Art 381: **Sculpture: Materials and Processes**

This course provided students with an opportunity to explore the technical and conceptual aspects of sculpture using a variety of materials and processes.

September to December 2019 – Art 233: **Art Fundamentals, 3D**

See description above.

September to December 2018 – Art 381: **Sculpture: Materials and Processes**

See description above.

September to December 2018 – Art 241: **Drawing 1**

See description above.

May to June 2018 – Art 381: **Sculpture, Materials and Processes**

See description above.

January to April 2018 – MDSC 507: **Special Problems in Medical Science**

I assisted Dr Heather Ann Jamniczky (Associate Professor in the Department of Cell Biology & Anatomy, Cumming School of Medicine) in teaching a directed studies course on medical illustration for a graduate student.

September to December 2017 – Art 233: **Art Fundamentals, 3D**

See description above.

September to December 2017 – Art 341: **Drawing the Figure**

See description above.

March to April 2017 – Art 343: **Drawing 4**

See description above.

January to April 2017 – Art 233: **Art Fundamentals, 3D** (two sections)

See description above.

June 2016 – Art 241: **Drawing 1**

See description above.

January to April 2016 – Art 243: **Drawing 2**

See description above.

September to December 2014 – Art 233: **Art Fundamentals, 3D**

See description above.

*July 2014 – Art 233: **Art Fundamentals, 3D***

See description above.

*April to July 2014 – Art 103: **Design Principles***

This course, consisting primarily of lectures and studio projects, provided students from the faculty of Continuing Education with an overview of the theory, history, and processes of design in two and three dimensions.

*January to April 2014 – Art 233: **Art Fundamentals, 3D***

See description above.

*February to April 2014 – Art 103: **Design Principles***

See description above.

*October to December 2013 – Art 103: **Design Principles***

See description above.

*January to April 2013 – Art 233: **Art Fundamentals, 3D***

See description above.

*January to April 2013 – Art 103: **Design Principles***

See description above.

*September to December 2012 – Art 241: **Drawing 1***

See description above.

*September to December 2012 – Art 103: **Design Principles***

See description above.

*January to April 2012 – Art 233 **Art Fundamentals, 3D** (2 sections)*

See description above.

*January to April 2012 – Art 103: **Design Principles***

See description above.

*September to December 2011 – Art 103: **Design Principles***

See description above.

*July 2011 – Art 233: **Art Fundamentals, 3D***

See description above.

*January to April 2011 – Art 103: **Design Principles***

See description above.

*January to April 2011 – Art 343: **Drawing 4***

This course is a continuation of Art 341. It extends the range of concepts and practices introduced in Drawing 3 and provided students the tools, both conceptual and technical, to embark on a personal exploration of the activity of drawing.

*September to December 2010 – Art 103: **Design Principles***

See description above.

*July 2010 – Art 395: **Art Fundamentals, 2D for Non-Art Majors***

This course was a studio-centred exploration of materials, processes, and concepts related to two-dimensional art. It included written assignments, gallery visits, and class critiques. Studio activities focused on drawing, painting, collage, assemblage, and linocut printmaking.

*January to April 2010 – Art 233: **Art Fundamentals, 3D**
See description above.*

*July 2009 – Art 395: **Art Fundamentals, 2D for Non-Art Majors**
See description above.*

*January to April 2009 – Art 233: **Art Fundamentals, 3D**
See description above.*

*September to December 2008 – Art 103: **Design Principles**
See description above.*

*September to December 2008 – Art 231: **Art Fundamentals, 2D**
This course examined the structural, organisational, perceptual, social, and psychological aspects of two-dimensional art. It presented students with opportunities to view and respond to art works and to explore some aspects of art history and criticism. Studio activities included drawing, painting, collage, and assemblage.*

*June 2008 – Art 397: **Art Fundamentals, 3D for Non-Art Majors**
This course provided students with an opportunity to explore a range of materials, processes and ideas related to 3D art, sculpture, performance art and art installations.*

*January to April 2008 – Art 397: **Art Fundamentals, 3D for Non-Art Majors**
See description above.*

*September to December 2007 – Art 231: **Art Fundamentals, 2D**
See description above.*

*June 2007 – Art 397: **Art Fundamentals, 3D for Non-Art Majors**
See description above.*

*January to April 2007 – Art 233: **Art Fundamentals, 3D**
See description above.*

*July to August 2006 – Art 231: **Art Fundamentals, 2D**
See description above.*

*June 2006 – Art 397: **Art Fundamentals, 3D for Non-Art Majors**
See description above.*

*January to April 2006 – Art 591: **Community-Based Art Experiences II**
This seminar course provided field experience in which students designed and implemented educational strategies within an art museum context.*

*September to December 2005 – Art 491: **Community-Based Art Experiences I**
This seminar course provided field experience that introduced prospective educators to all facets of planning and implementing positive art experiences in a non-school setting.*

*June 2005 – Art 397: **Art Fundamentals, 3D for Non-Art Majors**
See description above.*

*July to August 2004 – Art 231: **Art Fundamentals, 2D**
See description above.*

*May to June 2003 – Art 395: **Art Fundamentals, 2D for Non-Art Majors**
See description above.*

*January 2001 – **Museum and Heritage Studies, 303***

Museum Education & Audience Development: A daylong workshop at Nickle Arts Museum, examining the role that museum education has in nurturing relationships between the museum and its community.

*September 2000 – **Museum and Heritage Studies, 303***

See description above.

*May to June 1996 – **Art 310: Introduction to Art for Art Teachers***

This course explored a range of ideas, materials and processes related to making art in a school setting. Students were introduced to contemporary theories about the pedagogic function and aesthetic properties of art in the classroom. Studio activities included drawing, painting, sculpture, collage, assemblage, and simplified printmaking techniques.

Community Art Instruction

*December 2019 – **Artist in Residence**, Summit West Independent School*

ASL Life-Casting Project in three sessions for 20 students in grades 3 to 10.

*November to December 2019 – **Artist in Residence**, Willow Park Elementary School*

A three-week workshop titled, “ASL Life-Casting Project” for grade 6 students and their teachers (a total of 220 participants) in which we made waste moulds of our hands, cast plaster into the moulds and then mounted and finished the casts on wood with acrylic paint.

*November to December 2018 – **Artist in Residence**, Willow Park Elementary School*

See description above.

*October to November 2017 – **Artist in Residence**, Willow Park Elementary School*

See description above.

*May 2017 – **Artist in Residence**, King George Elementary School*

I led four classes of grade three children in the design and execution of four separate, large-scale art projects examining community, resilience, environment, and sustainability from the perspective of our pioneer ancestors and the First Nations people.

*April 2017 – **Life-Cast & Foil Figure Demonstration**, Burt Church High School, Airdrie.*

A day workshop in which I led thirty grade nine students and their teachers in a multi-part lesson on making a flex-wax mould of the hands and arms, followed by a demonstration of how to make small scale figures using aluminium foil and plaster-impregnated gauze.

*December 2015 – **Artist in Residence**, Willow Park Elementary School*

See description above.

*January to March 2016 – **Mural Project**, Foothills Medical Centre*

Presently working with staff and patients to design, create and install a colourful and lively fifty-foot mural with POP Art imagery for the Adolescent Psychiatric Unit.

*February to April 2015 – **Robot-Assisted Drawing**, King George Elementary School*

This eight-week outreach project introduced students in grades K to 6 to the theory, technique, and vocabulary of re-purposing mechanized systems (motorized toys) to enable semi-automated methods of drawing non-objective compositions with markers on paper.

*February to April 2014 – **Artist in Residence**, King George Elementary School*

I facilitated a series of Landscape Drawing classes over an eight-week period for students in grades 2 to 7. We created various 2D projects for permanent display within the school.

*April 2013 – **Foil Figures**, King George Elementary School*

This two-week outreach project introduced students in grades 2 to 6 to the concept of creating small sculptures of naturalistic figures using aluminium foil and plaster bandages.

*March 2013 – **Drawing Installation**, King George Elementary School*

This two-day outreach project helped students in grades 2 to 6 prepare a support for a large-scale drawing installation.

*April 2012 – **Chalk and Oil Pastels**, King George Elementary School*

This two-day outreach project introduced students in grades 2 to 6 to the method of making small drawings of rustic scenes using chalk and oil pastels.

*March 2008 to March 2010 – **Art FUNDamentals**, Cerebral Palsy Association in Alberta.*

This course introduced adults with developmental disabilities to the techniques, tools, and materials of 2D and 3D art. Students also learned about art theory, history, and criticism.

*October 2007 to April 2010 – **Exploring Sculpture**, Prospect Human Services*

This continuing series of twelve-week courses introduced adults with developmental disabilities to sculptural techniques, tools, and materials. Students also learned about art theory, art history, and criticism.

*May 2009 – **Art X**, Rocky View School Division*

This two-day workshop introduced teachers and senior high school students to the process of casting and finishing a sculpture in the round.

*September 2007 to April 2009 – **3D Explorations**, Studio 'C'*

A series of twelve-week courses introducing adults with developmental disabilities to sculptural techniques, tools & materials and topics in art theory, history, and criticism.

*May 2006 – **Art X**, Rocky View School Division*

See description above.

*May 10 to 11, 2003 – **Wonderful Watercolours**, Glenbow Museum*

As part of the museum's family programming, I taught museum visitors how to paint a landscape using watercolour paint.

*March 8 to 9, 2003 – **Sketching**, Glenbow Museum*

As part of the programming for the exhibition, Canvas of War, I taught museum visitors how to sketch works from the exhibition using chalk and oil pastels.

*January to March 2003 – **Mixin' it Up**, Glenbow Museum*

Using the Glenbow's art collection, I taught adults how to make images using acrylics, egg tempera, watercolours, pencil crayon, pen & ink wash, charcoal, graphite and Conté. I also included lectures about the historical significance of selected works in the collection.

*January to March 2003 – **Mixin' it Up in 3D**, Glenbow Museum*

Using the Glenbow's art collection as a resource, I taught adults how to make plaster moulds of the human body and then cast plaster positives from the moulds to make abstracted sculptures.

*October 5 to 6, 2002 – **Explore Egg Tempera Painting**, Glenbow Museum*

As part of the programming for the exhibition, H.G. Glyde, I taught museum visitors how to paint the human figure using egg tempera paint.

*September to November 2002 – **Mixin' it Up**, Glenbow Museum*

See description above.

*September 21 and 22, 2002 – **Wonderful Watercolours**, Glenbow Museum*

As part of the programming for the exhibition, *Group of Seven*, I taught museum visitors how to paint a landscape using watercolour paint.

*March 21 and May 23, 2002 – **Open Studio: Pop 'n Portraits**, Glenbow Museum*

In conjunction with the exhibition, *Pop Revolution*, I taught museum visitors how to create a self-portrait in the style of Andy Warhol.

*January to March 2002 – **Expose Your Inner Artist**, Glenbow Museum*

Using the Glenbow's art collection as a resource, I taught adults how to draw various subjects using charcoal, pen & ink wash, Conté and graphite. I also included lectures about the art historical significance of selected works in the Glenbow's collection.

*January to March 2002 – **Mixin' it Up**, Glenbow Museum*

See description above.

*September 1997 to June 2001 – **Reading the Image**, Nickle Arts Museum*

I coordinated and facilitated an outreach program that introduced nearly fifteen thousand school students to the history, theory, and techniques of art.

*August 1996 to August 1997 – **Sculpture**, Leisure Learning Services of Calgary*

I taught adults how to sculpt naturalistic busts using clay, how to make moulds using plaster and then how to cast positive forms from them.

Diversity and Inclusion Statement

I have maintained a belief that seems to get stronger as I age and learn more about the world around me. This belief rests on the conviction that every living thing on earth deserves compassion, especially those who find themselves challenged for one reason or another. Such challenges may stem from physical, cultural, psychological, societal or ANY of a hundred other sources. Nevertheless, an enlightened society is one that sees value in each of its members and affords EVERYONE a chance to prove themselves capable.

This belief has allowed me to set aside doubt and to participate in activities that had remarkable outcomes. For several years, I taught adults with disabilities: cerebral palsy, autism, Down syndrome, foetal alcohol syndrome, and many other challenges. During that time, I programmed and facilitated dozens of art courses that were as demanding as any of the university courses that I have taught.

Initially, I was amazed by the level of achievement in those courses. Many of my students with disabilities produced paintings and sculptures that were of sufficient quality to be exhibited in professional venues. Some of them even sold their artworks to collectors and to patrons, accumulating sales that dwarfed anything that I could achieve.

Eventually, my time ended with Prospect Human Services, Studio C and The Cerebral Palsy Association in Alberta, but the lessons that they taught me remain: appearances are always deceiving and preconceptions based on race, gender, age, nationality, religion, sexuality, physical capacities and appearance are very poor indicators of ability and should NEVER be allowed to taint one's expectations.

My habit of ignoring stereotypes is now stronger than ever.

Teaching Philosophy

Teachers have a profound impact on students. During my education, I had instructors who opened my eyes to new and profound ways of looking at the world. I discovered that many of my pre-conceptions hindered me from discovering a much deeper, more complex and satisfying sense of how art fits into our lives. I learned that many forces – popular culture, politics, religion, philosophy, nature, other artists – inform and direct the evolution of an artist's ideas. More importantly, I learned that anyone who is lucky enough to make art has a responsibility to explore her subject matter as thoroughly as possible. It is a responsibility not only to oneself but also to those who might someday view the work.

This belief in the importance of art in our lives has been a guiding principle for me. Each time I give a lecture or help a student with a project, I try to communicate the profound and mysterious power of art. I have seen my enthusiasm transform a classroom of bored individuals into an eager group of excited learners. This is the first step in creating a passion for art that will last a lifetime.

From a practical perspective, an instructor has the responsibility to guide the student along a learning trajectory: to support the student as she begins a lesson and then to be there as a resource whenever needed. Ideally, an art instructor will be a specialist who can offer useful direction so that mistakes are less painful, and successes can be repeated. My goal is to model the behaviour of an “expert learner” who can help the student discover a rewarding path through the subject matter at hand.

When a student becomes discouraged, I tell her that mastering a new material, or an unfamiliar process is an important part of being an artist. A learner will probably make many mistakes along the way, but the insights gained will be valuable. Seasoned artists will often make MANY mistakes before they master a new technique; this is normal and necessary and often leads to a "creative breakthrough".

I believe that understanding (in art) begins with the Formal Elements of Art and the Principles of Composition. Once a student is proficient with these basic tools, she finds it much easier to be creative and to produce works that are strong and distinctive. To accomplish this, I structure my courses to scaffold students as they learn to use various mediums. In an introductory studio course, I will begin with projects that introduce the Formal Elements of Art and the Principles of Composition. Subsequent projects will address more complex problems with theoretical and conceptual elements.

As the course unfolds, I introduce my students to a wide variety of historical and contemporary artists and together we explore different approaches to making art. Toward the end of the course, students learn to develop their own art-related problems and to come up with creative solutions.

To ensure that my students have the support they need, I utilize course-management tools (D2L, Bright-Space, Zoom). I also maintain a website with detailed descriptions and many examples of our projects: <http://www.functionalstone.com/233/index.htm> and <http://www.functionalstone.com/241/index.htm>.

I believe that a good education should prepare aspiring artists to face the complexities of making art in a world that often seems indifferent to our work. To do this, my senior-level courses examine the practical aspects of creativity, providing students with tools to cultivate new directions for their work and strategies to sustain life-long careers as artists. I realize that most of my students will NOT become professional artists, but if I succeed in my job then ALL of them will develop a life-long love for art.

Regardless of the subject matter, I believe that an instructor must ALWAYS treat the student with honesty, openness, and respect. Instructors are expert learners who can enhance their students' education. A quality learning experience will last a lifetime and has the power to shape a student in countless ways.

Personal Disclosure

I wish to disclose that I was born with a birth defect in one of my eyes. It is called “amblyopia” and it severely limits the vision in my right eye, thereby changing my eyesight from binocular to monocular. Diminished depth perception accompanies monocular vision, making it nearly impossible to catch balls and play racket sports (don’t even get me started on ping pong).

Luckily, my inability to catch a football or to hit a tennis ball has NEVER interfered with my ability to make art; nor has it ever impeded my ability to teach people about making art. In fact, being blind in one eye has made me a BETTER artist because it has forced me (from birth) to be more attentive to “depth cues” – aerial perspective, blurring, diminishing scale, linear perspective, occlusion, overlapping, gradations of value and textural pattern – within my environment. I am extremely aware of these visual cues because I rely on them to help me navigate three-dimensional space. Not surprisingly, artists rely on these very same depth cues to depict illusory space in a two-dimensional composition.

Monocular vision might be helpful in other ways too. Popular culture often portrays the “quintessential artist” as someone who closes one eye while drawing so she can avoid the confusing signals that accompany binocular vision. Apparently, closing one eye helps to “disambiguate” the competing visual signals that are generated from two, slightly different viewpoints (one from each eye). Individuals with monocular vision are seldom confused when we draw and paint (naturalistic subjects) because we never experience “competing visual signals”.

Another benefit of having monocular vision is that the visual cortex of my brain has adapted to process MORE LIGHT with my functional eye. For those with binocular vision, a certain proportion of light from each eye is combined to produce the correct intensity. For those with monocular vision, twice as much light is processed from a single eye to produce the same intensity as two. This makes monocular vision just a little bit sharper; it’s like seeing the world in high definition instead of standard definition. I like to think that this might be as close as one can get to having a SUPERPOWER!

The only real downside of having monocular vision (apart from occasionally bumping into things and pouring coffee onto the kitchen table instead of into my cup) is when my right eye turns inward slightly. This is called “strabismus” and it is most noticeable when I am tired. Having a wandering eye does not bother me, but sometimes others will misconstrue the focus of my attention, which has led to a few awkward moments (usually, on the LRT) with individuals (usually, grumpy old men) who mistake my “wayward gaze” for unwanted personal attention (lol).

Another downside is that a number of potential employers (over the years) have been reluctant to hire me. Apparently, my wandering gaze during job interviews has been misinterpreted as impoliteness and evasiveness. I honestly don’t blame the interviewers; it’s really my fault because I forget about my strabismus and amblyopia, and so I neglect to tell the HR department about it. I am really hoping that my written disclosure will help to demonstrate my honesty and my sincerity.

I have lived with monocular vision for my entire life. I have absolutely no idea what it is like to watch a 3D movie or how anyone can see a 3D image “emerge” from a mass of squiggles on a Magic Eye poster. Nevertheless, I would NOT DREAM of trading those things for my unique understanding of three-dimensional space; it is a rare gift that often compels me to make sculptures so I can better understand the space that I inhabit.

Instead of seeing my amblyopia as a physical disability, I consider it an ADVANTAGE because it makes me a more attentive artist and a more effective art instructor.

Evidence of Effective Teaching (during the pandemic)

Compiled Student Evaluations of Instruction (3 selected questions, unedited)
University of Calgary, Fall 2020

Art 383: Sculpture, Concepts and Strategies

What are the major strengths of the instruction in this course?

- Terry is a great professor, very approachable and he is experienced in his field of work and knowledgeable.
- He is really resourceful and helpful if any of us has any trouble, and very flexible and understanding during these COVID time.
- The interactive environment of learning. Learning by working

What aspects of this course were most beneficial to you?

- Learning different strategies working with different materials the availability of tools and areas for working with varied methods and materials
- The aspect of the course that we were given the freedom of choosing our own mediums and exploring different concepts/ideas to express ourselves as artists. Also, we were allowed to continue with the same concept/sculpture to provide a different twist in the meaning or concept, was really helpful to broaden the opportunity in improving and exploring many aspects in sculpture.
- The course was beneficial in the way that it was made flexible for teaching methods during the difficult times of COVID

Why would you recommend this course and / or instructor to other students?

- The course is very interesting and associate students to work and learn more about sculptures using different techniques and materials
- The instructor is absolutely knowledgeable, helpful, respectful, and is very strong in teaching and communicating with students.
- Yes, I would definitely recommend this course and this instructor to my friends and any other peer of mine. -- Thank you, Terry! :)

Art 343: Construction of Pictorial Space

What are the major strengths of the instruction in this course?

- Passion, technique.
- Relaxed atmosphere; creativity is encouraged; many thought-provoking resources provided for inspiration
- The instructor is absolutely amazing and enthusiastic about the course material. The assignments are more interesting and engaging than other drawing courses I have taken.

What aspects of this course were most beneficial to you?

- Feedback and suggestions during critique sessions
- Learning from the professor in lecture by watching him do his own art piece for each assignment.
- The assignments were exciting to do and Terry really wanted all the students to do well, learn a lot and enjoy the course.

Why would you recommend this course and / or instructor to other students?

- Terry truly loves teaching and he is SO good at it. (he should definitely become a full-time professor).
- I was apprehensive of this course all summer as I had no idea how Eric Cameron would translate his class into a fully virtual one, but ending up with Terry was an absolute relief.
- The course content and assignments are excellent for learning, practicing, and developing drawing skills.

Art 341: Drawing the Figure

What are the major strengths of the instruction in this course?

- Mr. Reynoldson was an excellent instructor. He shared many techniques with the class and was very enthusiastic and passionate about the material that he was teaching. His demonstrations were very thorough, and his lessons were very well planned.

What aspects of this course were most beneficial to you?

- I learned a lot of techniques for drawing that I did not know about before. The course helped me to greatly improve my figural drawings.

Why would you recommend this course and / or instructor to other students?

- I would recommend both this course and instructor to other students as the content of the course is very interesting and good for developing technical drawing skills, and the professor is very friendly and kind.

Art 241: Drawing 1

What are the major strengths of the instruction in this course?

- Different styles of art and ideas behind art are laid out and taught nicely.
- Instructions were very clear and understandable. It describes what and how you have to do the projects in a very efficient way.
- Terry was consistent in how he taught and what he expected even if he was sometimes forgetful with recording the lectures! He had a website available to further explain assignments and topics instead of D2L and it was more personal to the course work and easier to navigate in a way to view what he was teaching.

What aspects of this course were most beneficial to you?

- Demos were very beneficial because it gives us a sense of what need to be done while showing how it could be done in different ways.
- Feedback sessions
- The consistency of what was expected and the soft due dates and respectful critics.

Why would you recommend this course and / or instructor to other students?

- I would it was a fun course and Terry was an excellent art teacher who seemed to genuinely enjoy the projects and what his students created.
- I would recommend this because the instructor is a catch. He makes jokes and just makes the class atmosphere very comfortable and chill. He reminds us of the due dates and what we have to do every class. He's very understanding. He's an amazing professor who is an inspiration for all of us.
- Terry is a laid-back prof who is easy-going, easy to get along with, and very supportive throughout his students' creatives processes. This course also offers non-art-majors some downtime from other classes

Art 233: Art Fundamentals, 3D

What are the major strengths of the instruction in this course?

- He is enthusiastic and knowledgeable in the area.
- Professor Reynoldson is very experienced and knowledgeable about course content.
- The course was incredibly positive in the instructor's feedback style. Understandable
Clear Descriptive

What aspects of this course were most beneficial to you?

- Demos and the website that provides information about the projects and lessons
- He has a website with very valuable resources

Why would you recommend this course and / or instructor to other students?

- Fun course and fun teacher. The atmosphere is very relaxed, but he makes sure we know what need to be done and when it should be done.
- He's very understanding when it comes to deadlines and he's really good at telling you what you need to do in-order to improve your work.

Art 381: Sculpture, Materials and Processes. Fall 2019

1. What are the major strengths of the instruction in this course?

The instructor is very friendly and easy to approach. He is willing to use his off work time to help student improve.

Terry is so hands on and willing to do ANYTHING to help you finish your project. without him I would not have been able to complete so many of my ideas.

Literally everything, Terry was the most amazing professor I've had. He's a literal Angel. Terry is very personable and dedicated to helping every one of his students. - Very knowledgeable.

wonderful + encouraging instructor, variety of project assignments

The passion, and care Terry puts into the course and his students is inspiring

PASSIONATE, ENCOURAGING, WILL HELP WITH ANY IDEA

TERRY'S KNOWLEDGE OF SCULPTURE & CREATIVE PROCESSES IS INCOMPARABLE. HE IMPARTS HIS KNOWLEDGE WITH HUMOR & ENERGY

The freedom of material and creativity allowed for personalized exploration in a critical context.

Enthusiasm!!

Terry is incredibly helpful and encouraging. He is always willing to do whatever it takes to help his students succeed.

Introduction of materials and technique

- lectures, assistance, and knowledge

Terry is so helpful and supportive to his students which makes this class so meaningful

2. What aspects of this course were most beneficial to you?

TERRY MADE SURE THAT ALL THE STUDENTS
HAD ACCESS TO HIM. WE LEARNED FROM
EACH OTHER WITH GUIDANCE FROM TERRY
LEARN NEW SKILLS, GREAT INSTRUCTION

All the skills I learned, the support I had and
the opportunities to explore 3D freely.

The instructors and diverse sculpture materials

Terry's support in achieving whatever kind of sculpture
you want to create.

Terry's open mind as an instructor because I
had the ability to create sculptures that represent
my purpose as an artist.

EVERYTHING

The patience and time to explore and experiment
allowed me to create work I cared about.

The demonstrations
Terry & Brian were so knowledgeable

There was a lot of demonstrations on how to use different materials
and they were very informative.

Everything. I learned a lot!

The instruction and freedom for conceptual elements

EVERYTHING, such an amazing course

Learning the process of sculpture making.

3. Was the instructor available for sufficient time, in or out of class?

Yes! SO MUCH!

AVAILABLE FOR MORE THAN CLASS TIME, ALWAYS AVAILABLE

Yes, Terry was always willing to help

Yes, above and beyond-

Yes! Terry went above and beyond to help us even outside of class time

Yes

YES!! TERRY EVEN CAME INTO THE STUDIO OUTSIDE CLASS TIME ESPECIALLY TO HELP

Yes

YES! He went out of his way for us to help everytime

He was awesome at availability and would always send an e-mail ~~to~~ to let students know if he was at university

Yes, he was very accessible and helpful.

Yes! always available. He would stay late and even come in on weekends to help us in the studio.

Yes, even on weekends he was available

Yes, both in class and outside of class.

4. What do you suggest might improve this class?

nothing except hiring Terry full time!
also adding more Sculpting courses.

NOT THIS COURSE, BUT WE NEED FURTHER
SCULPTURE COURSES TO BUILD ON THE
KNOWLEDGE LEARNED IN 381

MORE COURSES LIKE THIS

Add more sculpture courses

It it was offered more regularly because it's been
very impactful to me as I finish up my degree
in visual arts.

Nothing, everything was amazing

Literally Nothing

MORE sculpture classes offered!!

I honestly have no suggestions on how to improve this course, it
was extremely helpful and informative. I do think that another sculpting
course would be awesome though.

Longer class times.

N/A

5. Please comment on the grading procedures and/or examinations in this course?

Awesome! Terry marked things efficiently & created a relaxed atmosphere around deadlines.

Amazing feedback

Very fair

Fair.

Good feedback was given for every project.

Very fair and timely

We had to produce three sculptural works and attend critiques

Great

Excellent

THE GRADING PROCESSES ARE FAIR AND
EVALUATIVE, ALLOWING TO COMMENT ON
THE STRENGTHS OF INDIVIDUAL STUDENTS

Good

good and fair.

Rubrics

6. Why would you recommend this course and / or instructor to other students?

Because Terry is THE BEST, most caring & talented Prof. He helped all of my ideas come to life and made me feel like a good artist. PLEASE make him full time!! Terry deserves full time!! He is so passionate and helpful!!!!

Terry is amazing, his knowledge and lectures taught me everything I needed to know.

100% recommend this professor! He made students feel good about their work and offered various resources to help us make our art the best it could be.

Yes, it is amazing.

I learned so much. I want to expand my ability in sculpture because of this course. I've found a new passion in the visual arts.

Yes!

It's amazing! You learn so much

I WOULD RECOMMEND ANY COURSE TAUGHT BY REYNOLDS ON TO ANY STUDENT UNEQUIVOCALLY

This course is a well organize and meaningful course. It is the basic of sculpture. teaches

Terry is friendly, supportive and shares his love of art & sculpture w his students

Because of the instructor

Terry is wonderful and dedicated to helping his students try new things and ~~also~~ make great artworks.

ABSOLUTELY

Art 233: Art Fundamentals, 3D. Fall 2019

1. What are the major strengths of the instruction in this course?

Engagement, and classes are never dull

Very enthusiastic and was very passionate about the art.

He is willing to help! and give us a lot of idea in the class

Terry really cares about what he is teaching. The lectures were well thought out. The projects were fun, engaging and taught me a lot about sculpting & art in general.

It opened my mind to new ways of thinking about

The lecture portion of this course was excellent we were given many examples and instructions as well as helping us during our projects

The instructional / inspiring videos.

The enthusiasm towards the material taught

The teacher welcomes us with his fun personality.

He's Really nice

- Interesting ideas about artpieces, very encouraging honest and enthusiastic.

→ Allows us to work with a lot of new material and techniques

very engaging, eye opening and at the same time enjoyable

2. What aspects of this course were most beneficial to you?

The time he helped us with our projects

literally everything- Being able to be creative/challenged in a non-judgemental classroom

The different techniques we learned to sculpt meaningful artwork.

I got experience working with materials I haven't used before. I also learned different lessons on the creation methods of art as a whole

the creation of sculpture

Lab time was used efficiently and was incredibly helpful for the final outcome of my projects

techniques taught

The ability to work with numerous materials to make 3D art,

The encouragement through each project.

After hours help with artwork.

I think the most beneficial aspect of this course was learning about material that can I find in my environment & utilising in a very versatile.

The teacher's help was really important.

3. Was the instructor available for sufficient time, in or out of class?

→ Heck yeah

Yes Terry spent so much time with students outside of class time

He spend a lot of time to help us outside the class.

ALWAYS he is always available to help.

Beyond. Terry is dedicated, passionate.

Yes, he always made time outside of class for his students

Yes? He was always very helpful and was around if we had

Yes! he made time for student outside class time
when needed which was very helpful.

Yes. He would e-mail us in advance regarding when he'll be available.

Yes

Yes

Yes

yes, he was

Yes

Yes

4. What do you suggest might improve this class?

That he be made a permanent teacher so there are more sculpting classes.

Less early in the morning
Hire Terry full-time

You should hire Terry as a full on instructor
Not sessional.

Nothing! This was the best class ever... most
Uni courses are boring & unengaging but this
class was very hands on & I learned a lot.

Make it not this early in the morning

(also make him a permanent teacher? I love him!) P/Z

Nothing, he's an amazing teacher

More time in working on projects that could be difficult
for some students

More time of our own to work on our projects.

5. Please comment on the grading procedures and/or examinations in this course?

Good, enjoyed the grading critique process

Everything was marked fairly and on time with good insightful feedback.

They were fair and done in a relatively timely manner

we do critiques in our classes so we are given notes by the end of the critique on how to improve and then we are graded

Excellent!

Grading is fair.

They were more than fair.

It works,

Some critiques were done in a way of review and observation, others was by describing the work we've done

It's not bad. You just have to hand in your projects.

Some of the grading was tough, the outline for the grading criteria is a little odd. Art is pretty hard to mark but he did a pretty good job.

6. Why would you recommend this course and / or instructor to other students?

Have Terry full-time

Great way to do something else, very interesting. I learned a lot, the instructor was funny honest & respectful. Also Steve is awesome

This class was a lot of fun and engaging

I really like his personality. He has lots of fun sharing art with his students,

Because this class is very engaging and different. Its great for people who learn in hands on environment

This course will bring people a lot of idea how to make 3D art.

He is funny, kind, and makes you love art

It was fun, engaging, meaningful and overall a wonderful learning experience.

This instructor makes class very fun with their humor and this course is very eye-opening.

The amount of creativity/inspiration discovered in yourself through this course, and I would recommend Terry due to the passion and inspiration gained from him.

It's a lot of fun and the instructor is an incredibly fun and fair teacher

Because it helps you obtain a better understanding of 3D art with sculptures and designs and aspects, plus its very laid back

Art 381: Sculpture, Materials and Processes. Spring 2018

1. What are the major strengths of the instruction in this course?

Amazing instruction. Terry really truly allows students to explore and grow with a perfect balance of assistance / teaching

He was very knowledgeable, knew his stuff
Very helpful

very knowledgeable of the materials and the course

Hands-on practice to learn molding & sculpting processes

The variety of techniques taught by professor.
He is so talented. I learnt so much. Only / pieces
it he would teach full semester to make more

The demonstrations were very helpful

He is so kind. Love to help student after class.

freedom, we were able to use our minds.

Highly practical, hands-on method of instruction.
Explore & experiment approach to assignments

The tutorial or demonstration of different
ways to do the sculpture

- Always helps students
- Provided us with materials and tools
- Provided us good demon

2. What aspects of this course were most beneficial to you?

The ability to explore and learn on my own with his help, rather than the usual which entails no ability to learn on your own

Everything!

New ways of sculpting

Variety of techniques & materials to create art.

Everything. Now I can create amazing work.

The instructor would go around and help me out

know well about how to use plaster, wax and alginate

Everything, I learned a lot

Lending us the tools and materials we needed instead of buying it ourselves

I like to take my time to process what I want to convey in a piece, what it means to me, and plan my approach. Terry's quite laid back & accepting of ~~my~~ this need which allowed me to actually be happy with my assignments for once in my degree.

3. Was the instructor available for sufficient time, in or out of class?

Yes. Terry was available literally 24/7!

Yes! He came to help all the time

Yes, always

Always

Yes. The instructor always made himself available.

Yes

Yes, he was even available on weekends.

Yes, he extends his time to help a student at

Yes

Abso-frickin'-lutely. Very responsive to emails + I quote he made himself available when I asked for his help.

Yes

4. Please comment on the grading procedures and/or examinations in this course?

fair and equal

very good!

NA

Fair.

Do not know yet but based on the outline they seem fair.

Ø

i'm glad we don't do stupid quizzes/exams.

fair

Don't know, the projects were extended to the last day

Reasonable. Participation + effort are considered.

5. What do you suggest might improve this class?

Can't think of anything- I had a really good learning experience b/c of this course.

Nothing! Terry is great!

Shorter class hours

Nothing.

No

he's perfect

Nothing

Perhaps a bit more demonstration in the labs, however I think the only reason there wasn't enough was because not enough time in

Ø

6. Why would you recommend this course and / or instructor to other students?

no faults in this course. Amazing opportunity

You learn lots & have fun doing it. You get to challenge yourself & those around you.

Yes, the instructor was very helpful and always cheerful
- He takes the extra mile to help a student out and give helpful advice

Yes!

You can learn a lot of techniques and ideas in sculpture.

Yes, 100% would.

Very fun

Yes yes yes!

He is PERFECT.

Expand on art making processes. Terry assists you so you're not lost trying to figure out what to do next.

Yes. I did not know anything about sculpture but came out learning a lot.

Evidence of Effective Teaching, University of Calgary, 2018 to 2019

Universal Student Ratings of Instruction

ART381 LEC 01 -- Sculpture: Materials and Processes

Fall 2019

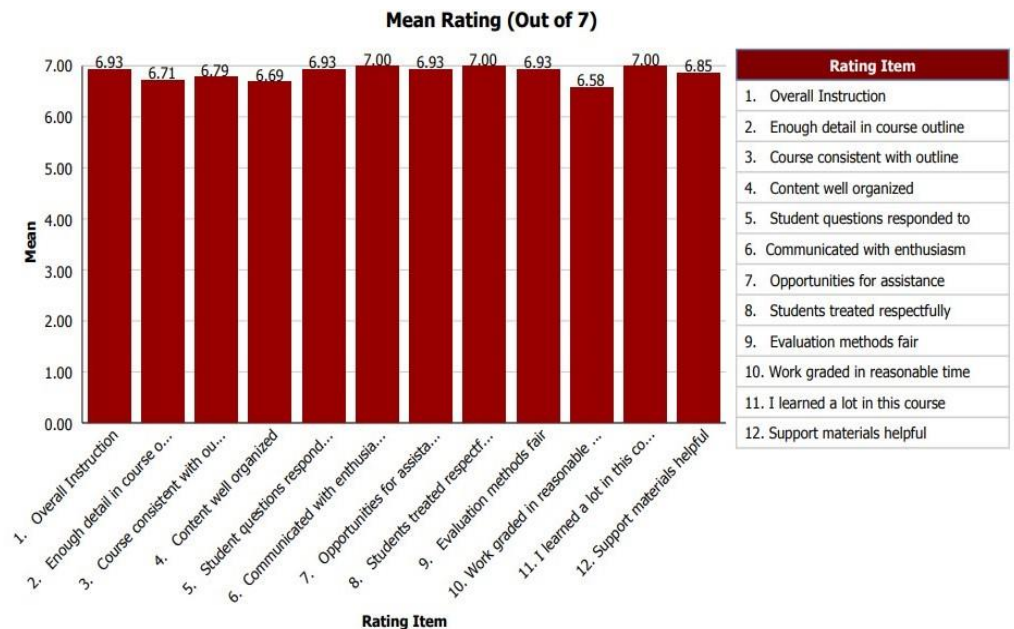
Survey Instructor: **T. Reynoldson**

Number of times the instructor has taught this course (last 10 years including the current term): **3**

USRI enrolment: **19**

Valid instruments received: **14**

Response rate: **73.68%**



UNIVERSAL STUDENT RATINGS OF INSTRUCTION (REPORTING ONLY)

Rating Item	Comparators 300													
	This Section		This Dept		This Faculty		Frequency Distribution (% of respondents)							
	Mean	SD	Mean	SD	Mean	SD	Unacceptable (=1)	Very Poor (=2)	Poor (=3)	Satisfactory (=4)	Good (=5)	Very Good (=6)	Excellent (=7)	N/A
1. Overall Instruction	6.93	0.26	5.86	1.38	6.02	1.16	0.00	0.00	0.00	0.00	0.00	7.10	92.90	0.00
Rating Item	Mean	SD	Mean	SD	Mean	SD	Strongly Disagree (=1)	Disagree (=2)	Somewhat Disagree (=3)	Neither (=4)	Somewhat Agree (=5)	Agree (=6)	Strongly Agree (=7)	N/A
2. Enough detail in course outline	6.71	0.59	5.97	1.43	6.26	1.07	0.00	0.00	0.00	0.00	7.10	14.30	78.60	0.00
3. Course consistent with outline	6.79	0.41	6.08	1.22	6.31	0.99	0.00	0.00	0.00	0.00	0.00	21.40	78.60	0.00
4. Content well organized	6.69	0.46	5.86	1.48	6.03	1.33	0.00	0.00	0.00	0.00	0.00	30.80	69.20	0.00
5. Student questions responded to	6.93	0.26	6.25	1.23	6.39	1.05	0.00	0.00	0.00	0.00	0.00	7.10	92.90	0.00
6. Communicated with enthusiasm	7.00	0.00	6.34	1.13	6.42	1.06	0.00	0.00	0.00	0.00	0.00	0.00	100.00	0.00
7. Opportunities for assistance	6.93	0.26	6.26	1.09	6.32	1.01	0.00	0.00	0.00	0.00	0.00	7.10	92.90	0.00
8. Students treated respectfully	7.00	0.00	6.44	1.08	6.60	0.85	0.00	0.00	0.00	0.00	0.00	0.00	100.00	0.00
9. Evaluation methods fair	6.93	0.26	5.92	1.56	6.13	1.31	0.00	0.00	0.00	0.00	0.00	7.10	92.90	0.00
10. Work graded in reasonable time	6.58	0.76	5.86	1.48	6.16	1.25	0.00	0.00	0.00	0.00	16.70	8.30	75.00	0.00
11. I learned a lot in this course	7.00	0.00	6.06	1.33	6.18	1.22	0.00	0.00	0.00	0.00	0.00	0.00	100.00	0.00
12. Support materials helpful	6.85	0.36	6.02	1.33	5.98	1.40	0.00	0.00	0.00	0.00	0.00	15.40	84.60	0.00

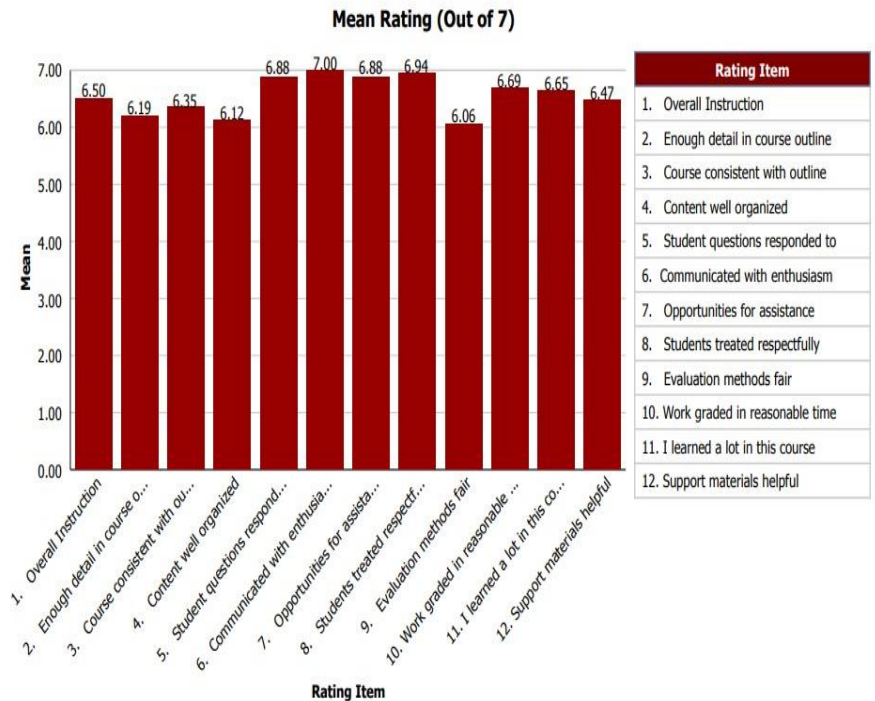
Survey Instructor: **T. Reynoldson**

Number of times the instructor has taught this course (last 10 years including the current term): **11**

USRI enrolment: **21**

Valid instruments received: **17**

Response rate: **80.95%**



UNIVERSAL STUDENT RATINGS OF INSTRUCTION (REPORTING ONLY)

Rating Item	Comparators 200													
	This Section		This Dept		This Faculty		Frequency Distribution (% of respondents)							
	Mean	SD	Mean	SD	Mean	SD	Unacceptable (=1)	Very Poor (=2)	Poor (=3)	Satisfactory (=4)	Good (=5)	Very Good (=6)	Excellent (=7)	N/A
1. Overall Instruction	6.50	0.79	5.98	1.32	5.96	1.19	0.00	0.00	0.00	0.00	18.80	12.50	68.80	0.00
Rating Item	Mean	SD	Mean	SD	Mean	SD	Strongly Disagree (=1)	Disagree (=2)	Somewhat Disagree (=3)	Neither (=4)	Somewhat Agree (=5)	Agree (=6)	Strongly Agree (=7)	N/A
2. Enough detail in course outline	6.19	0.95	6.18	1.29	6.23	1.04	0.00	0.00	0.00	6.30	18.80	25.00	50.00	0.00
3. Course consistent with outline	6.35	0.90	6.24	1.18	6.28	0.96	0.00	0.00	0.00	5.90	11.80	23.50	58.80	0.00
4. Content well organized	6.12	1.13	6.01	1.42	6.01	1.30	0.00	0.00	5.90	5.90	5.90	35.30	47.10	0.00
5. Student questions responded to	6.88	0.32	6.47	1.02	6.32	1.06	0.00	0.00	0.00	0.00	0.00	11.80	88.20	0.00
6. Communicated with enthusiasm	7.00	0.00	6.39	1.24	6.40	1.03	0.00	0.00	0.00	0.00	0.00	0.00	100.00	0.00
7. Opportunities for assistance	6.88	0.32	6.39	1.13	6.28	1.01	0.00	0.00	0.00	0.00	0.00	11.80	88.20	0.00
8. Students treated respectfully	6.94	0.24	6.70	0.75	6.58	0.82	0.00	0.00	0.00	0.00	0.00	5.90	94.10	0.00
9. Evaluation methods fair	6.06	1.60	6.18	1.43	6.10	1.29	6.30	0.00	0.00	6.30	12.50	12.50	62.50	0.00
10. Work graded in reasonable time	6.69	0.77	6.38	1.11	6.14	1.21	0.00	0.00	0.00	6.30	0.00	12.50	81.30	0.00
11. I learned a lot in this course	6.65	0.84	6.01	1.51	6.06	1.25	0.00	0.00	0.00	5.90	5.90	5.90	82.40	0.00
12. Support materials helpful	6.47	0.98	5.91	1.47	5.88	1.36	0.00	0.00	0.00	11.80	0.00	17.70	70.60	0.00

Survey Instructor: **T. Reynoldson**

Number of times the instructor has taught this course (last 10 years including the current term):

3

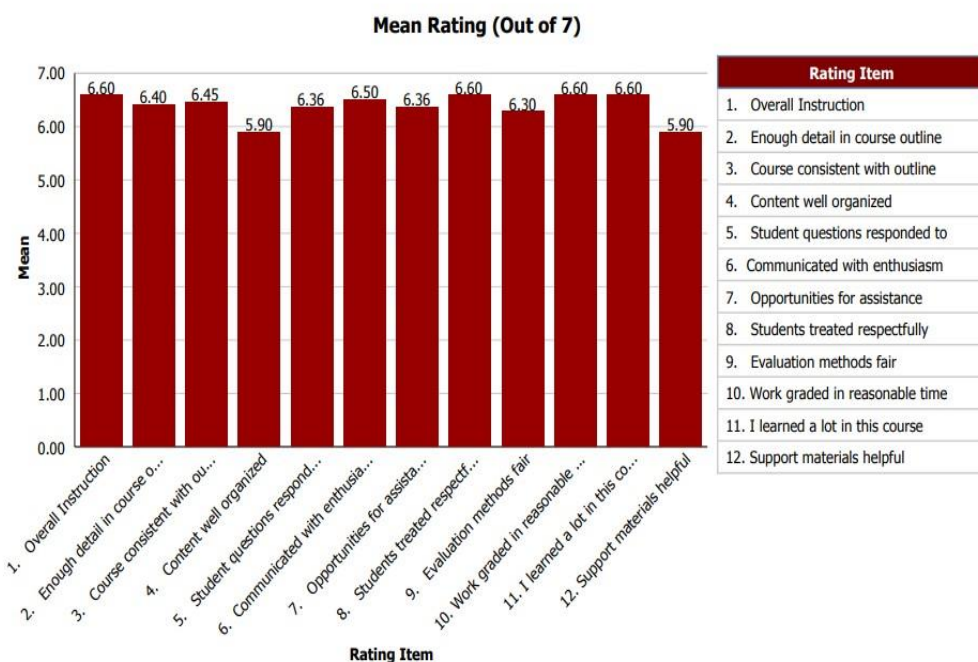
USRI enrolment:

21

Valid instruments received:

11

Response rate:

52.38%

UNIVERSAL STUDENT RATINGS OF INSTRUCTION (REPORTING ONLY)

Rating Item	Comparators 200													
	This Section		This Dept		This Faculty		Frequency Distribution (% of respondents)							
	Mean	SD	Mean	SD	Mean	SD	Unacceptable (=1)	Very Poor (=2)	Poor (=3)	Satisfactory (=4)	Good (=5)	Very Good (=6)	Excellent (=7)	N/A
1. Overall Instruction	6.60	0.66	5.91	1.36	5.90	1.22	0.00	0.00	0.00	0.00	10.00	20.00	70.00	0.00

Rating Item	Mean	SD	Mean	SD	Mean	SD	Strongly Disagree (=1)	Disagree (=2)	Somewhat Disagree (=3)	Neither (=4)	Somewhat Agree (=5)	Agree (=6)	Strongly Agree (=7)	N/A
2. Enough detail in course outline	6.40	0.66	6.31	1.04	6.18	1.06	0.00	0.00	0.00	0.00	10.00	40.00	50.00	0.00
3. Course consistent with outline	6.45	0.78	6.35	0.96	6.20	1.01	0.00	0.00	0.00	0.00	18.20	18.20	63.60	0.00
4. Content well organized	5.90	1.45	6.04	1.36	5.98	1.30	0.00	0.00	10.00	10.00	20.00	0.00	60.00	0.00
5. Student questions responded to	6.36	0.98	6.19	1.24	6.27	1.11	0.00	0.00	0.00	9.10	9.10	18.20	63.60	0.00
6. Communicated with enthusiasm	6.50	1.02	6.27	1.27	6.32	1.15	0.00	0.00	0.00	10.00	10.00	0.00	80.00	0.00
7. Opportunities for assistance	6.36	1.15	6.28	1.12	6.23	1.03	0.00	0.00	0.00	18.20	0.00	9.10	72.70	0.00
8. Students treated respectfully	6.60	0.80	6.55	0.82	6.53	0.86	0.00	0.00	0.00	0.00	20.00	0.00	80.00	0.00
9. Evaluation methods fair	6.30	1.27	6.10	1.31	6.05	1.28	0.00	0.00	10.00	0.00	10.00	10.00	70.00	0.00
10. Work graded in reasonable time	6.60	0.80	6.07	1.22	6.13	1.20	0.00	0.00	0.00	0.00	20.00	0.00	80.00	0.00
11. I learned a lot in this course	6.60	0.92	5.98	1.45	5.97	1.35	0.00	0.00	0.00	10.00	0.00	10.00	80.00	0.00
12. Support materials helpful	5.90	1.45	5.92	1.36	5.84	1.40	0.00	0.00	10.00	10.00	20.00	0.00	60.00	0.00

Evidence of Effective Teaching

10 Years of Unsolicited Reviews Posted to [Rate My Professor.com](https://www.ratemyprofessor.com)

4.7 / 5

Overall Quality Based on 45 ratings

Terry Reynoldson

Professor in the Art department at University of Calgary

😊 **MOST HELPFUL RATING: ART241**

Jan 19th, 2021

Do not hesitate to take courses with him. one of the best profs ever! Really caring and generous with his time. I took Art 383 with him and he is very knowledgeable and aims to always help students.

👍 1 🗨 0



95%

Would take again

1.9

Level of Difficulty

[Rate Professor Reynoldson](#)

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Professor Reynoldson's Top Tags

CARING

GIVES GOOD FEEDBACK

INSPIRATIONAL

HILARIOUS

CLEAR GRADING CRITERIA

QUALITY

5.0

🖥 **ART243**

😊 **AWESOME**

Apr 24th, 2021

For Credit: **Yes** Attendance: **Mandatory** Would Take Again: **Yes** Grade: **A** Textbook: **No**

Online Class: **Yes**

Terry has carried my spirits through online school. I dont know what I would do without his bi-weekly banter and positivity. He knows so much about art and introduced to me to many new mediums and methods I love. He is a fair and honest marker. Always knows what to say to inspire creativity.

GIVES GOOD FEEDBACK

PARTICIPATION MATTERS

CARING

QUALITY

5.0

🖥 **ART565**

😊 **AWESOME**

Apr 24th, 2021

For Credit: **Yes** Would Take Again: **Yes** Grade: **A** Textbook: **No** Online Class: **Yes**

Take as many classes as you can with him! He is so knowledgeable and caring and I feel so inspired after being in his class this semester. I would highly recommend him to anyone and everyone!

INSPIRATIONAL

HILARIOUS

CARING

QUALITY

5.0

ART233

 AWESOME

Apr 24th, 2021

For Credit: **Yes** Attendance: **Not Mandatory** Would Take Again: **Yes** Textbook: **No**

DIFFICULTY

4.0

Terry is definitely the best professor you could get to get you started on your sculpture fundamentals! He covers a lot of different styles and methods. 6 projects were a little much sometimes but they were all really fun! No free marks though... you need to definitely work hard and you'll get the marks you deserve.

GIVES GOOD FEEDBACK

ACCESSIBLE OUTSIDE CLASS

CARING

QUALITY

5.0

ART565

 AWESOME

Apr 24th, 2021

For Credit: **Yes** Attendance: **Not Mandatory** Would Take Again: **Yes** Grade: **A**Textbook: **No**

DIFFICULTY

3.0

Terry is truly one of the best professors at the UofC, he is certainly one of my favorites. He is honest, kind and supportive of all students. You can really feel that he cares about the success of his students and helps them achieve their artistic goals. Terry is hilarious and just a great person to have in your life.

INSPIRATIONAL

HILARIOUS

CARING

QUALITY

5.0

ART241

 AWESOME

Jan 19th, 2021

For Credit: **Yes** Would Take Again: **Yes** Grade: **A** Textbook: **No**

DIFFICULTY

2.0

Do not hesitate to take courses with him. one of the best profs ever! Really caring and generous with his time. I took Art 383 with him and he is very knowledgeable and aims to always help students.

RESPECTED

INSPIRATIONAL

CARING

QUALITY

5.0

ART241

 AWESOME

Dec 22nd, 2020

For Credit: **Yes** Attendance: **Not Mandatory** Would Take Again: **Yes** Grade: **A+**Textbook: **No**

DIFFICULTY

3.0

Mr. Reynoldson was an amazing prof, his lectures were engaging and were applicable to are assignments. He is super caring and considerate and gives useful feedback that helped me improve my artwork. His assignments where challenging, yet fun and helped me gain a new perspective on drawing. Overall, I would defiantly take his classes again!

GIVES GOOD FEEDBACK

AMAZING LECTURES

CARING

QUALITY

5.0



ART241



AWESOME

Dec 21st, 2020

For Credit: **Yes** Attendance: **Not Mandatory** Would Take Again: **Yes** Textbook: **No**Online Class: **Yes**

He gives off Bob Ross vibes in the best way possible. A very kind individual who explains the content well and grades fairly.

RESPECTED

ACCESSIBLE OUTSIDE CLASS

CLEAR GRADING CRITERIA

DIFFICULTY

2.0

QUALITY

5.0

ART343



AWESOME

Dec 18th, 2020

For Credit: **Yes** Would Take Again: **Yes** Grade: **A+** Textbook: **No**

I love this man with all my heart. He genuinely wants his students to do well and is extremely helpful. He also recognizes the level of art that each student is able to make and helps everyone reach their best within reasonable expectations!! Hes super kind and constructive.

GIVES GOOD FEEDBACK

ACCESSIBLE OUTSIDE CLASS

CLEAR GRADING CRITERIA

DIFFICULTY

2.0

QUALITY

5.0

ART241



AWESOME

May 27th, 2020

For Credit: **Yes** Attendance: **Mandatory** Would Take Again: **Yes** Grade: **A-** Textbook: **No**

I enjoyed Reynoldson's Drawing class, and the art projects really challenged me! He always encourages every student to go further with their projects. And he always took time to answer any art questions. I appreciate his feedback on my art, and I learned a lot from this class! I'd absolutely take another class taught by him.

GIVES GOOD FEEDBACK

HILARIOUS

CARING

DIFFICULTY

3.0

QUALITY

5.0

ART241



AWESOME

May 1st, 2020

For Credit: **Yes** Attendance: **Not Mandatory** Would Take Again: **Yes** Grade: **A**Textbook: **No**

He is the sweetest professor and very considerate of you need extra time for a project or cant compete it. I always looked forward to going to his class (and that rarely happens). Hell go on tangents sometimes during lectures but has a very soothing voice so I never even mind.

GIVES GOOD FEEDBACK


AMAZING LECTURES

CARING

DIFFICULTY

2.0

QUALITY
5.0


ART381  **AWESOME** Dec 16th, 2018

For Credit: **Yes** Would Take Again: **Yes** Textbook: **No**

Terry is an amazing prof and really wants to see you succeed, he will do anything to help you reach your goals.

GIVES GOOD FEEDBACK HILARIOUS CARING

QUALITY
5.0

ART233  **AWESOME** Dec 13th, 2017


For Credit: **Yes** Attendance: **Not Mandatory** Would Take Again: **Yes** Grade: **A**

Textbook: **No**

Terry Reynoldson is the BEST prof. He is so caring and is always willing to help you to make sure your project comes looking out the way you want it. Says very funny and inappropriate things, but all around is a wonderful prof and he makes it feel like you are not only his student, but also his friend.

INSPIRATIONAL HILARIOUS CARING

QUALITY
5.0


ART233  **AWESOME** Dec 4th, 2017

Attendance: **Not Mandatory** Would Take Again: **Yes** Grade: **A** Textbook: **No**

One of the few classes I look forward to attending. Terry gives very entertaining lectures. This Art class is enjoyable and informative. Not just an easy A... I learned a lot about other artists around the world and different techniques used in art. Worth every penny.

GIVES GOOD FEEDBACK HILARIOUS CLEAR GRADING CRITERIA

QUALITY
5.0

ART233  **AWESOME** May 10th, 2017

For Credit: **Yes** Attendance: **Not Mandatory** Would Take Again: **Yes** Grade: **A**

Textbook: **No**

All around great teacher, super engaging and makes you want to be there

GIVES GOOD FEEDBACK HILARIOUS CARING

QUALITY

4.0

ART233

 AWESOME

May 9th, 2017

For Credit: **Yes** Attendance: **Mandatory** Would Take Again: **Yes** Grade: **A** Textbook: **No**

DIFFICULTY

3.0

He is very knowledgeable about the materials used in the projects! Defiantly brainstorm your ideas with him before submitting the final work. In order to get a solid A in the class, your projects need to be of mostly professional quality. If you like 3D art and are looking to learn some new techniques and materials, TAKE THE CLASS.

GIVES GOOD FEEDBACK

PARTICIPATION MATTERS

CLEAR GRADING CRITERIA

QUALITY

5.0

ART233

 AWESOME

Aug 6th, 2014

Textbook: **No**

DIFFICULTY

2.0

Terry was wonderful! Very approachable, always available for questions via e-mail and was always friendly. You would not regret taking his class.

QUALITY

5.0

231

 AWESOME

Apr 23rd, 2014

Attendance: **Mandatory** Grade: **A-** Textbook: **Yes**

DIFFICULTY

1.0

Hands down best prof in the art department. Very down to earth and enthusiastic about his job. Extremely approachable personality makes him very helpful. Projects are creative and fun. Terry is a very inspiring artist!

QUALITY

5.0

ART233

 AWESOME

Apr 11th, 2014

Textbook: **No**

DIFFICULTY

2.0

Terry Reynoldson is a very outstanding instructor who went above and beyond during the entire course. He is a very knowledgeable instructor who should teach fulltime at university because he is one of few instructors who has the passion and interest in the career of teaching. Thank you for the great course. All the best for you*

QUALITY

5.0

ART2333

 AWESOME

Apr 10th, 2014

Attendance: **Mandatory** Grade: **A** Textbook: **Yes**

DIFFICULTY

2.0

Awesomest guy you can have. Very approachable and helpful. Take his class! you won't regret it

QUALITY

4.5

ART233

🤩 AWESOME

Apr 10th, 2014

Textbook: No

DIFFICULTY

2.0

He is a very enthusiastic teacher and takes pride in teaching his class. He give you different perspectives that you may not have had before and get you to look at art though new eyes. I loved taking this course Terry is awesome and I would recommend this class to anyone wanting to look at their world in a different colour.

QUALITY

4.0

ART219

🤩 AWESOME

Apr 10th, 2014

Attendance: Mandatory Grade: Not_Sure_Yet Textbook: No

DIFFICULTY

2.0

Pretty funny and helpful. thanks

QUALITY

5.0

ART241

🤩 AWESOME

Jun 17th, 2013

Textbook: No

DIFFICULTY

2.0

By far the most genuine professor in the art department. Even though Terry doesn't teach anymore, this is the only review I'll ever write. His enthusiasm is what sets him apart from other professors and makes him my favourite. Although his lectures may be boring at times, I have learned a great deal of knowledge from him. Hope you come back Terry

QUALITY

5.0

ART233

🤩 AWESOME

May 31st, 2013

Textbook: Yes

DIFFICULTY

2.0

He's awesome. I don't understand how the U of C operates because they should have given Terry a professorship years ago but instead they are letting him leave to teach at a different university. He's honestly one of the few instructors that truly cares about his students. If this university cared half as much as Terry then they wouldn't let him go.

QUALITY

5.0

DRAWING1

🤩 AWESOME

May 9th, 2013

Textbook: Yes

DIFFICULTY

2.0

Terry is a great prof. I really enjoy seeing a prof teach and get so inspired or into his assignments that he will take part in them with the students and create his own piece. He is always willing to help and it is evident he goes out of his way to aid in the success of his classes. Also, Lunch on Me was great. Keep it up Terry!

QUALITY

4.5

ART104

 **AWESOME**

Jan 21st, 2013

Textbook: **No**

DIFFICULTY

1.0

Very passionate teacher! Great for helping out his students in whatever way possible and for giving unique examples to enhance class teachings.

QUALITY

5.0

ART241

 **AWESOME**

Dec 23rd, 2012

Textbook: **No**

DIFFICULTY

3.0

Terry is an awesome guy who is really fun to have as an instructor! He was always helpful, answered questions, and let you be creative with your projects and ideas. If you put in effort, you will have a great time. Assignments were marked quickly and were very interesting!

QUALITY

4.5

ART103

 **AWESOME**

Dec 17th, 2012

Textbook: **No**

DIFFICULTY

1.0

Great teacher! He is very encouraging in his comments.

QUALITY

4.5

ART103

 **AWESOME**

Dec 13th, 2012

Textbook: **No**

DIFFICULTY

2.0

great class, lots of learning and lots of fun!

QUALITY

4.5

ART103

 **AWESOME**

Dec 12th, 2012

Textbook: **No**

DIFFICULTY

2.0

Terry was wonderful! I really enjoyed his class, and look forward to taking more in the future! :)

QUALITY

5.0

ART241

🤓 AWESOME

Dec 12th, 2012

Textbook: No

DIFFICULTY

2.0

Terry is a great professor!! his classes are informative and enjoyable. The many art projects assigned throughout the course are chosen from a wide variety of interesting areas of art. I highly recommend you take Terry's class!

QUALITY

5.0

ART233

🤓 AWESOME

Apr 23rd, 2012

Textbook: No

DIFFICULTY

2.0

A great class taught by a great teacher. Terry is a passionate educator and always willing to assist. He is respectful of his students and open to novel ideas. Lectures are very broad but still insightful and thought provoking. A pleasurable learning experience.

QUALITY

5.0

ART203

🤓 AWESOME

Apr 22nd, 2012

Textbook: Yes

DIFFICULTY

2.0

Absolutely amazing course to take with Terry, he really make you understand the 3D arts and what it is like to be an artist in the modern world. If you are looking for a class and looking for a A? Take this class with Terry. It is not a super easy A but if you work hard enough, you will get a B+ for sure.

QUALITY

5.0

ART233

🤓 AWESOME

Jul 22nd, 2011

Textbook: No

DIFFICULTY

1.0

He is awesome. I attend all the classes and he was so helpful and he has lot of patience and he is really enjoyable and really really good. I recommend this class with him. I really enjoyed it .I wish I was an Art major so I could more classes with him. He is superb.

QUALITY

5.0

ART103

🤓 AWESOME

Mar 1st, 2011

Textbook: Yes

DIFFICULTY

2.0

Terry is amazing. I wish he taught more courses.

Evidence of Preparedness

Ability to Contribute to Departmental Service

To present, the focus of my work as an instructor has been at the University of Calgary, where I have served the Art Department in many capacities that are not required of a sessional instructor.

Over the years, I have demonstrated a level of involvement that is only expected of the department's full-time, permanent instructors and tenured professors. My contributions include:

- During the Covid-19 pandemic and arising from a “social distancing” policy, I provided tutorials for tenured professors in the Art Department to assist them with their remote-teaching objectives course management software (Bright Space & D2L).
- Whenever possible, I attend departmental meetings and participate in discussions with colleagues, offering observations and constructive solutions to make the department more effective and responsive to the students and the wider university community.
- I participated in a department-wide Curriculum Review to ensure that all introductory art courses prepare students equally well for senior level studies in visual art.
- I was instrumental in drafting a “Common Curricular Outcomes” report, wherein I helped the Art Department to restructure the course content for 2D & Art Fundamentals, 3D, thereby making these introductory courses more thorough for BFA students (who need to know about the Elements of Art and the Principles of Composition) and more versatile for non-art majors who want to improve their drawing and model-making skills (a goal of students in EVDS’s architectural studies and environmental design programmes).
- I mentored junior faculty and graduate students, helping them to feel at home in the department and begin their work as educators and academics.
- I trained graduate students in the MFA program to prepare, deliver and evaluate studio lessons in sculpture, drawing and art fundamentals.
- I helped a senior-level professor to prepare for her first course in Art Fundamentals, 3D.
- I mentored a graduate student in using sophisticated sculptural techniques (creating moulds out of silicone and urethane and then casting hydro-stone and thermo-setting resins) to produce sculptures for her work in the Art Department’s MFA program.
- I mentored six MFA students (on different occasions during my work as a sessional instructor) in their roles as teaching assistants by showing them how to prepare art-making lessons, support student learning, deliver lectures (in person and remotely using Zoom), conduct demonstrations, assist the students in studio production, conduct critiques, prepare rubrics, and grade assignments.
- I mentored other sessional instructors in preparing and delivering course content.
- In preparation for the winter semester of 2021 (during the Covid-19 pandemic), I mentored another sessional instructor in how to use remote, synchronous methods and online asynchronous resources to teach her courses.
- I initiated a project (temporarily shelved due to cost) to improve the sculpture area in the Art Department with installed projection and audio equipment that would have vastly improved content delivery and the students’ overall learning experience.
- I advocated for a loading zone to be installed in the Art Parkade so that Parking Services can no longer issue parking fines to faculty and graduate students while they unload art-making materials. Rushing and cutting corners to move a vehicle before it gets tagged (a \$60 fine) is dangerous; a loading zone will make it safer for everyone to do their jobs.

UNDERGRADUATE COURSE OUTLINE

Art 381 – 01

Sculpture: Materials and Processes

Lecture: Monday & Wednesday, 9:00 am to 10:15 am, AB 633

Studio: Monday & Wednesday, 10:30 am to 11:45 am, AB 633

Instructor: Terry Reynoldson
Office: AB 647
Office Phone: TBA
E-Mail: tdreynol@ucalgary.ca
Web Page: www.functionalstone.com
Office Hours: By appointment

Course Description

This course will facilitate a technical and conceptual exploration of sculpture through materials and processes. It may include a range of methods such as mould-making, casting, assemblage, carving, welding, forging, riveting, time-based media, installation and digital media.

Prerequisites, Co-requisites

Art 233: Art Fundamentals, 3D

Objectives of the Course

This course will build upon the skills and understanding that you acquired in Art 233: Art Fundamentals, 3D. In this course, you will examine the history, theory and practice of sculpture and how it serves as a meaning-making activity: an activity that relies on the artist's experiences, emotions and beliefs to produce a visual, three-dimensional form or a manipulated environment.

By the end of this course, you will understand the evolution of sculpture-making from the early formalist explorations of twentieth-century artists – Constantine Brancusi, Barbara Hepworth, Jean Arp, Robert Smith, Dan Flavin, among others – to the conceptual “readymades” of Marcel Duchamp and later works by artists such as Joseph Beuys, Walter de Maria and Janine Antoni.

As the semester unfolds, you will be introduced to contemporary artists – Damien Hirst, Marina Abramović, Jennifer Allora & Guillermo Calzadilla, among others – whose sculptures, installations and performance art rely heavily on a conceptual approach to “meaning-making”.

You will come to understand how the evolution of sculpture (from Formalism to Conceptualism to Post-Conceptualism) leads inexorably to artworks that challenge the viewer by requiring some investment of time, effort and thought: perhaps an explanation of why this is the kind of art about which people have the strongest opinions, both good and bad.

Throughout the semester, you will practice the strategy that many artists use to produce an artwork. This four-step process requires an artist to first conduct research to learn more about a topic of interest and to find support materials. The artist will then experiment with forms and processes, judge the success and failure of said experiments, and then create an artwork, a performance or a manipulated environment using appropriate materials, tools and techniques.

Much of this work will take place during our studio time. Here, you will learn to safely operate a wide range of power tools: electric drill, skill saw, circular saw, sander, angle grinder, die grinder and other electric and pneumatic tools. If desired, you will be instructed on how to use the Woodshop’s woodworking machines and the metal-shop’s welding and forging equipment.

During our studio time, you will also learn how to safely use hand-tools and will acquire a wide range of skills, such as advanced mould-making and life-casting; making waste moulds with alginate and Flex Wax; making reusable moulds with silicone and latex; making multi-part, glove, press and pour moulds; making maquettes and armatures; casting with plaster and resins; carving, assemblage and hand-building; and finishing surfaces with stains, Varathane and paint.

An important part of Art 381 is learning to think critically and talk intelligently about art. For this reason, we will conduct group critiques. These sessions, held as a group at the end of each project, will provide you and your classmates with the opportunity to share your observations, ask questions and to develop a more thorough understanding of how and why an artwork is made.

Last, you will participate in an end-of-term group exhibition in which you will display one or more of the artworks that you made during the semester. This experience will teach you to prepare an artwork for display, install it in a gallery space, light and label the work and then strike the exhibition (take it down) when the show is over.

To accompany the group exhibit, you will write a succinct and persuasive Artist Statement that helps the viewer to better understand and appreciate your artwork. This task will get you to think critically about your work. It may also point you in a direction for future explorations in art.

Assignments and Evaluation

I) You will be expected to produce three sculptures or manipulated environments by following this four-step procedure:

1. **Research**, which may involve reading articles and books about your topic of interest, going online to review artworks with related content, getting information about a preferred process or technique and sourcing supplies for your project.
2. **Experiment** with materials and techniques to develop your concept, which may involve sketching ideas, making maquettes, testing processes, trying different materials.
3. **Judge** the success or failure of your experiments, which may involve speaking with your classmates and instructor, assessing the ability of your process and material to fulfill the parameters that you've set for your project, decide if you like the outcome of your efforts.
4. **Execute** your project by assembling all of the necessary materials and tools and then going to work. NOTE: The technicians and the instructor will be there to help you at all stages of your project, but you must not be shy about asking for help whenever needed. The instructor is available outside of class if you make arrangements well in advance.

Each sculpture or manipulated environment must address one or more of the five themes below (examples are in brackets; many of the cited works may fit more than one theme):

1. **Material** as Concept (Michael Heizer, *Levitated Mass*; Anish Kapoor, *Contemplating the Void* and *Svayambh*; Kara Walker, *Sugar Baby*; Ai WeiWei, *Sunflower Seeds*)
2. **Object** as Concept (Janine Antoni, *Cradle*; Jeff Koons, *Balloon Dog*; Damien Hirst, *The Impossibility of Death in the Mind of Someone Living*; Kiki Smith, *Rapture*)
3. **Action** as Concept (Andrea Zittel, *Wagon Station Encampment*; Mel Chin, *Revival Field*; Allora & Calzadilla, *Under Discussion*; Krzysztof Wodiczko, *Tijuana Projection*)
4. **Place** as Concept (Christo & Jeanne-Claude, *Wrapped Reichstag*; Robert Smithson, *Spiral Jetty*; Do Ho Suh, *Almost Home*; Maya Lin, *Eleven Minute Line*)
5. **Phenomena** as Concept (Walter de Maria, *Lightning Field*; James Turrell, *Roden Crater*; Nancy Holt, *Sun Tunnels*; Tim Hawkinson, *Uberorgan*; Cai Guo-Qiang, *Head On*)

Note: Each project should be informed by your own personal experience of the world. If you choose to include content from a subject of personal interest — politics, psychology, sociology, mathematics, philosophy, science, ethics, biology, cosmology, religion, spirituality, history, economics — ensure that you narrow your focus and do lots of research.

If you keep your subject matter “small and personal”, you will avoid being overwhelmed with generalities and a lack of focus. For instance, it would be better to make an artwork about how you felt on the day that your grandfather died instead of making an artwork about the more general subject of aging and mortality, which is much too large and has no focus.

II) You will write three short statements (of no more than 100 words each) that provide context for your artworks. Your statements should help the viewer to more fully understand and appreciate the meaning within your artwork. The instructor will provide sample statements.

III) You will be expected to participate in discussions during class and during the group critiques, which are conducted at the end of each project (see schedule).

IV) You will be expected to participate in a group exhibit at the end of the term by installing one or more of your finished artworks in a selected exhibition space (the instructor will make the arrangements for this event).

Course Activities

Week	Date	Activity	Lecture	Demonstration
1	September 10, 12	Begin Project 1	Orientation: syllabus; four-step procedural process; formal vs conceptual sculpture; concept of material, object, action, place, phenomena	Studio safety; MSDS sheets, WHIMIS, protective gear, risks, chronic & acute exposure, accumulating toxins, accident prevention
2	September 17, 19	Continue Project 1	Review of Art Elements & Principles of Composition; images of previous student works, keeping subject matter small & personal; avoiding generalities	Maquettes, armatures & bases; easy-to-use materials
3	September 24, 26	Continue Project 1	Sculpture Typology , overview: reductive, additive, modelled, cast, found, site-reorganizing, installing; imposed vs context-sensitive	One-part, Flex Wax waste mould; mixing & casting plaster; life casting, hands & feet
4	October 1, 3	Critique Project 1	Life-Casting , from gypsum & bronze to resin: Victorian death-masks; movie monsters; Segal, Hanson, McCarthy, Stan Winston	Demoulding Flex Wax, hands & feet; repairing plaster casts; plaster, forming & finishing
5	October 8, 10	Begin Project 2	Traditional Casting techniques, from slip clay to lost wax investment & bronze: moulds & materials; ancient Roman to Rodin; local foundry, Studio West (group tour)	Attaching plaster casts to supports; embedding threaded rod; rivets & hangers; painting plaster, bronze & stone faux finishes

6	October 15, 17	Continue Project 2	Reductive Sculpture , from hand-carving to CNC milling: stone & wood; prehistoric Venus figures, Michelangelo, Marc Fornes	Cutting, carving, laminating, shaping & finishing wood; hard & soft woods; carving, shaping & finishing plaster
7	October 22, 24	Continue Project 2	Additive Sculpture , from assemblage to 3D printing: Louise Nevelson, Ursula von Rydingsvard, Lorna Barnshaw, 3D-printed architecture & fashion, Neri Oxman	One-part, alginate waste mould; plaster gauze, mother mould; life casting, face & upper torso, live model
8	October 29, 31	Critique Project 2	Modelling : clays, water-based, oil, polymeric / thermosetting, air-set; Terracotta Army, Robert Arneson, ceramics, craft vs art, craft AS art	Multi- part, alginate waste mould; plaster gauze, mother mould; life casting, complete head, live model
9	November 5, 7	Begin Project 3	Found objects (appropriation & modification): re-contextualized; Duchamp, Damien Hirst, Liz Magor, Allora & Calzadilla, Cai Guo-Qiang, Jessica Stockholder, Pepón Osorio	One-part & multi-part, reusable moulds: silicone & corn starch, agar, gelatin; casting inanimate objects with resins
10	November 12, 14	Reading Week	No classes	No classes
11	November 19, 21	Continue Project 3	Site Reorganizing & Installing : Nazca Lines, Richard Long, Matta-Clark, Goldsworthy, Doris Salcedo, Chirharu Shiota, Kara Walker	Metals: cutting, shaping, forging, welding, brazing, soldering, finishing with patinas and enamels
12	November 26, 28	Continue Project 3	Playing with Scale , from micro to monumental: Isaac Cordal & Ron Mueck; psychology of sculptural forms; public art	Reductive, digital processes: CNC routers, laser cutting & engraving, water-jet cutting
13	December 3, 5	Critique Project 3	Playing with Presence , sculpture in an expanded field: Jean Tinguely, Robert Morris, Bill Viola, Yoko Ono, Nick Cave, Tim Hawkinson, Banksy	Additive, digital processes: 3D printers, layer deposition & laser sintering

_____ *Sample Course Outline ends here* _____
departmental info has been omitted

Art (ART) 565.01
Advanced Studio Research and Critique III
Winter, 2021

LECTURE: T, R 08:30 - 09:45; AB 672

LAB: T, R 09:45 - 11:00; AB 672

Course delivery format will be in-person and augmented with asynchronous Internet resources. If the student prefers to limit her exposure to others due to concerns over Covid-19, we can arrange a hybrid method of delivery (e.g., lecture via Zoom on one day, lab on campus on the other day).

Instructor: Terry Reynoldson
Phone: TBA
Email: tdreynol@ucalgary.ca
Website: www.functionalstone.com
Office Hours: By Appointment

TA TBA
TA Email: TBA

Course Description

Advanced studio course that develops self-generated approaches to creative research and critique. Encourages engagement with contemporary and emerging practices and leads to critical fluency, contextualized via critique. Situated in an interdisciplinary setting, students can expect to encounter a wide range of themes and approaches to support their practice.

Prerequisites and/or Co-requisites

Art 465

Objectives of the Course

The objective of this course is to provide students with an advanced level of understanding about contemporary art practice, and in particular, their individual approaches within a research creation framework. The combination of theory and practice in studio research will enable students to become familiar with the theory, issues, and methods of inquiry that informs their artistic practice. Further, this course will prepare students for articulate, independent studio work required for the end of term exhibition.

Textbooks and Readings

[Jerry Saltz: How to Be an Artist \(vulture.com\)](http://vulture.com) will be our keynote. Lectures, videos, additional readings, and discussions will revolve around this insightful and entertaining article, so it will be advantageous for you to read it as soon as possible and then refer to it as the course unfolds.

ASSIGNMENTS and EVALUATION

Rubrics will be used to evaluate the coursework and will be posted on D2L before our work begins. Marks will be distributed like this:

- **Three studio projects** are expected and are worth up to 15% each, for a grand total of 45% of the final grade. NOTE: If you produce a body of work that is comprised of more than three finished projects, you may choose to submit three of your best works.
- **Three artist's statements** are expected and are worth up to 5% each, for a grand total of 15% of the final grade.
- **Participation** in three critiques is expected and is worth up to 5% each, for a grand total of 15% of the final grade.
- **Ten** reports (one per week, except for the first week and the last week) are expected and are worth 1% each, for a grand total of 10% of the final grade.
- **One** 30-minute audio-visual presentation (of your research) is expected and is worth up to 15% of the final grade.

Grading of the **studio work** will depend on the following:

1. Evidence that an idea has been thoroughly researched and subjected to experiments (i.e., sketches, tests, maquettes) accounts for 25% of your project's grade.
2. Evidence within the work that tools, materials, and techniques were used correctly, and that you have paid attention to details accounts for 25% of your project's grade.
3. Evidence within the work of an understanding about the principles of composition accounts for 25% of your project's grade.
4. The overall CLARITY of an idea and the STRENGTH of the execution of the work accounts for 25% of your project's grade.

Grading of the **artist's statements** will depend on the following:

1. For 50% of your statement's grade, the text should contain no more than 100 words and be well written with proper grammar and zero spelling mistakes.
2. For 50% of your statement's grade, the written content should help the viewer to understand and better appreciate the subject matter of your artwork.

Grading of **participation** (includes the presentation and reports) will depend on the following:

1. Attending a critique will account for 50% of this mark; sharing your work with the group and talking about it will account for the other 50% of this mark.
2. The thoroughness of your research when presenting an audio-visual critique of an artist (or a group of artworks) will account for up to 50% of your presentation's grade; the connections that it makes to your own production will account for the other 50% of your presentation's grade.
3. Submitting a one-page document that reports on your progress in the studio each week (except for the first and last weeks) will be graded 100% for simply doing so.

ASSIGNMENT DETAILS

FIRST, you will be expected to produce at least three, finished artworks by following this four-step procedure:

1. **Research**, which may involve reading articles and books about your topic of interest, going online to review artworks with related content, getting information about a preferred process or technique and sourcing supplies for your project.
2. **Experiment** with materials and techniques to develop your concept, which may involve sketching ideas, making maquettes, testing processes, trying different materials.
3. **Judge** the success or failure of your experiments, which may involve speaking with your classmates and instructor, assessing the ability of your process and material to fulfill the parameters that you have set for your project, decide if you like the outcome of your efforts.
4. **Execute** your project by assembling the necessary materials and tools and then going to work. NOTE: The technicians and the instructor will be there to help you at all stages of your project. The instructor is available outside of class if you make prior arrangements.

SECOND, you will write three short statements (of no more than 100 words each) that provide context for your artworks. Your statements should help the viewer to understand and appreciate the meaning within your artwork more fully. The instructor will provide sample statements.

THIRD, you will be expected to participate in group critiques, which are conducted at the end of each project. You will also be expected to present a brief synopsis and critique (of no more than 30 minutes) of an artist or a group of artworks that are related to your own research.

FOURTH, each week you will submit a one-page document (containing several images and a sentence or two) to report on your progress in the studio. Occasionally, the lectures will present an eye-opening activity that you might want to include in your report: e.g., *“Make a list of three artists whose work you despise. Make a list of five things about each artist that you do not like; be as specific as possible. Often there is something about what these artists do that you share. Really think about this.”* (Jerry Saltz, *“Lesson 12: Know What You Hate; It is probably you.”*)

NOTE: Your studio work will take place independently, but some of it is scheduled to occur during our lab time (on Tuesdays and Thursdays from 9:45 to 11:00 AM).

During the last third of the semester, the first half of class will be devoted to our presentations; the other half will be used for studio work. We will discuss this arrangement (as well as a remote learning option) in more detail as the semester draws near.

Writing

Due to the writing requirement — three 100-word Artist’s Statements — you should begin early with your rough drafts. To help you to improve your writing, you may submit a rough draft to me at the halfway point in each project. I would also suggest that you have a knowledgeable person proof-read it for you. Your writing will be evaluated based on its succinctness, persuasiveness and how well-worded it is. Proper spelling, punctuation and grammar are expected.

COURSE ACTIVITIES

Week	Dates	Activity	Focus
1	Jan 12 Jan 14	Orientation, Safety Protocols & Assigning Studio Spaces Lecture: <i>“STEP ONE: You Are a Total Amateur.”</i> Lecture: <i>“Don’t be Embarrassed; Be Yourself.”</i>	Demonstration: Taking Good Photos when Documenting Your Work (a six-minute tutorial). Artists: Paul McCarthy, Tim Hawkinson, Nathalie Djurberg & Hans Berg, Marina Abramović.
2	Jan 19 Jan 21	Lecture: <i>“Feel Free to Imitate.”</i> Lecture: <i>“Art is Not About Understanding or Mastery.”</i>	Artists: Gordon Matta Clark, Robert Smithson, Michael Heiser, James Turrell, Richard Long, Andy Goldsworthy. Artwork: <i>Have Lawn, Will Travel.</i>
3	Jan 26 Jan 28	Lecture: <i>“STEP TWO: Work, Work, Work; How to Actually Begin.”</i> Lecture: <i>“Develop Forms of Practice & Redefine Skill.”</i>	Artists: Sister Corita Kent, Yayoi Kusama. Artists: Picasso, Matisse, Van Gogh, Creative Growth Art Centre (Dan Miller, Judith Scott, William Scott, Monica Valentine).

4	Feb 2 Feb 4	<p>Lecture: <i>“Embed Thought in Material.”</i></p> <p>Lecture: <i>“Find Your Own Voice.”</i></p>	<p>Artists: Marcel Duchamp, Walter de Maria, Damien Hirst, Tracey Emin, Edward & Nancy Kienholz, Jennifer Allora & Guillermo Calzadilla.</p> <p>Artists: Antoine Pevsner, Naum Gabo, Henry Moore, Barbara Hepworth, Constantine Brancusi, Hans Arp, Richard Serra.</p> <p>Artworks: Reynoldson’s reductive and additive sculptures.</p>
5	Feb 9 Feb 11	<p>Lecture: <i>“STEP THREE: Learn to Think Like an Artist.”</i></p> <p>Lecture: <i>“Know What You Hate & Scavenge.”</i></p> <p>Critique of Project 1 (Statement One due)</p>	<p>Artists: David Hockney, Thomas Kinkade, Piero Manzoni, Andres Serrano, Fred Wilson, Jeff Koons, Kara Walker, El An`atsui.</p>
6	Feb 16 Feb 18	<i>Term Break, no classes</i>	
7	Feb 23 Feb 25	<p>Lecture: <i>“Learn How to Think Like an Artist; the Difference Between Subject Matter and Content.”</i></p> <p>Lecture: <i>“STEP FOUR: Enter the Art World; See as Much as You Can; All Art Is Identity Art; All Art Was Once Contemporary Art.”</i></p>	<p>Artists: Ai Weiwei, Banksy.</p> <p>Artists: Kansas Joe and Memphis Minnie vs Led Zeppelin (<i>When the Levee Breaks</i>); Walton Ford, Cao Fei, Do Ho Suh.</p> <p>Artworks: cave paintings, ancient art, Audubon prints, “China Tracey” (from <i>Second Life</i>).</p>
8	Mar 2 Mar 4	<p>Lecture: <i>“Accept That You Will Likely Be Poor (myths about poverty, creativity and mental illness).”</i></p> <p>Lecture: <i>“Define Success; It Takes Only a Few People to Make a Career.”</i></p>	<p>Advice from 9 Artists & 1 Gallery Owner (videos): Artist advice I wish I'd never taken; 8 Artists: Advice to the Young; SO, YOU WANT TO BE AN ARTIST? The Business of Being a Professional Artist</p>
9	Mar 9 Mar 11	<p>Lecture: <i>“STEP FIVE: Survive the Art World; Artists Must Be Vampires.”</i></p> <p>Critique of Project 2 (Statement Two due)</p>	<p>Historic Art Movements & Collectives: Dada, Surrealism, Fluxus, Guerilla Girls, The Cacophony Society, General Idea, Ant Farm (Cadillac Ranch), Archigram.</p> <p>Local Art Movements & Collectives: Alberta Society of Artists, Calgary Artists' Society, Calgary Community Painters Society, Art Point, The Bows, Burns Visual Arts Society, Calgary Stuckists (Stuckism).</p>

10	Mar 16	Lecture: “ <i>STEP SIX: Attain Galactic Brain; Having a Family is Fine; Make an Enemy of Envy; Learn to Deal with Rejection.</i> ”	Artists & Collectives (contemporary & historic): Sally Mann (and her family); Warhol (MOMA rejection); Salon de Refusé (Whistler, Manet, Courbet, Pissarro); Stephen King (rejected author); The Beatles (rejected musicians).
	Mar 18	Research Presentations (x2)	Research Presentations
11	Mar 23 Mar 25	Research Presentations (x2) Research Presentations (x2)	
	Mar 30 Apr 1	Research Presentations (x2) Research Presentations (x2)	
13	Apr 6 Apr 8	Research Presentations (x2) Research Presentations (x2)	
14	Apr 13	Research Presentations (x1)	
	Apr 15	Critique of Project 3 (Statement Three due)	

_____ *Sample Course Outline ends here* _____
departmental info has been omitted



SAMPLE
UNIVERSITY OF CALGARY
FACULTY OF ARTS
DEPARTMENT OF ART

ART 243.01
Drawing II
Winter 2021

LECTURE: M, W 11:00 - 12:15; AB 710

LAB: M, W 12:15 - 13:30; AB 710

Course delivery format will be blended with in-person and augmented with asynchronous online resources. If a student prefers to limit their exposure due to Covid-19, we can arrange an online method of delivery. (e.g., lecture via Zoom on one day, lab on campus on the other day).

Instructor: Terry Reynoldson
Phone: TBA
Email: tdreynol@ucalgary.ca
Website: www.functionalstone.com
Office Hours: By Appointment

Course Description

Developing observational and representational skills through figure drawing and exploration of the contemporary field. Approaches will include a more developed understanding of colour, research, problem solving, visual fluency and conceptual development.

Prerequisites and/or Co-requisites

Art 241

Objectives of the Course

This course will explore the theory and practice of drawing still-life compositions and human figures, using monochromatic and colour drawing materials.

Students will learn about significant historic and contemporary artists who use drawing as their primary means of creation as well as critical theory that informs many artists in this medium.

Topics to be covered will include drawing as social critique; drawing as process; drawing as meaning making; drawing as disruptive force; drawing as observation; drawing as “truth” seeking and drawing as persuasion.

Textbooks and Readings

You are not required to purchase a textbook. Selected videos, podcasts and readings will be assigned throughout the term. You can find links to them on D2L and at <http://www.functionalstone.com/241/index.htm>

Assignments and Evaluation

6 projects (each at 15%) will be assigned, totalling **90% of the final grade**.

At the conclusion of each project, the class will conduct an online critique of the finished projects.

10% of the final grade will be based on participation in critiques, as well as engaging with the course by asking questions and making comments (during the critiques). Please refer to the table below for details.

Projects may be reworked and then re-submitted for a better mark, provided the work is handed in before April 14, 2021. Final grades should be tabulated and posted by April 23, 2021

Please note the following due dates:

1. Colour Project 1, **January 25**
2. Texture Project 2, **February 8**
3. Shape Project 3, **February 22**
4. Line Project 4, **March 10**
5. Mass/Space Project 5, **March 29**
6. Value Project 6, **April 14**

Additional Information

The drawing supplies listed below are available from the U of C Bookstore, Michael's (craft store), Kensington Art Supply, Mona Lisa Artist's Supplies and other reprographic stores around Calgary:

- a set of graphite pencils of various hardness (e.g., 8B, 4B, HB, 3H, 7H)
- 2 sheets of Canson Mi-Teintes "Black" paper
- 2 sheets of Canson Mi-Teintes "Steel Grey" paper
- 6 full sheets of Fabriano Accademia paper
- newsprint pad
- large tortillion (solid stomp, not hollow)
- vine charcoal
- compressed charcoal
- nib holder
- large, pointed bowl nib
- India ink
- clean rags
- additional materials may be required
- Conte sticks (white, black, brown, sepia, iron oxide, other colours to your liking)
- drawing board (1/8" thick hardboard, approx. 20" x 30")
- several nylon paint brushes, filbert shaped with long handles (sizes #1, #5, #10)
- empty plastic containers (like margarine or yogurt containers)
- retractable knife with snap off blades
- set of colour pencils
- kneadable gum eraser
- pencil sharpener
- 2 large binder clips
- spray can of workable fixative
- straight edge or ruler
- sketchbook, any size
- 1 roll of green painter's tape (1" wide)

COURSE ACTIVITIES

Week	Date	Activity	Focus
1	Jan 11	Orientation, Safety Protocols Begin Colour Project 1	<p>Lesson: subtractive colour mixing; the psychological power of colour; choosing a palette.</p> <p>Artists: the "Old Masters".</p> <p>Demonstration: using coloured Conte on coloured paper to draw a still-life composition.</p>

	Jan 13	Continue Colour Project 1	Lesson: drawing is a verb; making strong marks & fluid gestures. Artists: Matisse, Van Gogh, John Singer Sargent, Franz Marc. Demonstration: layering coloured pencil crayons; blending with a stomp.
2	Jan 18	Continue Colour Project 1	Lesson: developing a composition; when less is more (how NOT to use colour). Artists: Walton Ford ; Assume Vivid Astro Focus . Demonstration: adding details for emphasis and to create movement; distributing masses to create balance.
	Jan 20	Continue Colour Project 1	Lesson: space, shallow vs deep Artists: Marela Zacarias ; Mary Heilmann . Demonstration: applying fixative to your drawing; taking good photos when documenting your work.
3	Jan 25	Critique Colour Project 1	
	Jan 27	Begin Texture Project 2	Lesson: texture, actual vs implied; experimenting with drawing materials. Artists: Yayoi Kusama , Mark Bradford . Demonstration: creating implied textures with non-traditional tools (a power drill).
4	Feb 1	Continue Texture Project 2	Lesson: unity vs variety. Artists: David Altmejd ; Ursula von Rydingsvard . Demonstration: creating actual textures with a hot glue gun, sand & non-traditional materials.
	Feb 3	Continue Texture Project 2	Lesson: imagery that reflects what we value as artists and as human beings. Artists: Trenton Doyle Hancock ; Lari Pittman ; Michael Ray Charles . Demonstration: creating actual textures with gel medium, spackle & shaping tools.
5	Feb 8	Critique Texture Project 2	
	Feb 10	Begin Shape Project 3	Lesson: we live in a universe of infinite shapes; how to describe shapes. Artists: Louise Despont ; Ann Hamilton . Demonstration: automatic processes to invent shapes.
6	Feb 15 Feb 17	<i>Term Break</i>	<i>No Classes</i>

7	Feb 22	Critique Shape Project 3	
	Feb 24	Begin Line Project 4	Lesson: intuitive / aesthetic mark-making. Artists: Marcel Dzama ; Raymond Pettibon ; Laylah Ali . Demonstration: exploring line with ink, graphite, and acrylic paints.
8	Mar 1	Continue Line Project 4	Lesson: mark-making and rhythm. Artists: Cai Guo-Qiang ; Reynoldson's robot-assisted, partially-automated drawings . Demonstration: generating self-imposed rules to automate drawing activities.
	Mar 3	Continue Line Project 4	Lesson: making marks that support story-telling. Artists: Maryam Hoseini ; Joan Jonas ; Laleh Khorramian . Demonstration: inventing & responding to narrative imagery.
9	Mar 8	Continue Line Project 4	Lesson: anchoring an artwork to a narrative. Artists: Tracy Chevalier: Finding the Story Inside the Painting . Demonstration: developing narrative imagery into a body of works.
	Mar 10	Critique Line Project 4	
10	Mar 15	Begin Mass/Space Project 5	Lesson: Structure Basics, Making Things Look 3D; How to Shade a Drawing . Artists: Tabaimo ; Phyllida Barlow ; Demonstration: using black and white Conté on middle grey paper to depict mass and space in a still-life composition.
	Mar 17	Continue Mass/Space Project 5	Lesson: making art about social issues & personal concerns. Artists: Kerry James Marshall at Prospect.3 in New Orleans ; Zarouhie Abdalian , William Cordova , Lonnie Holley , Yun-Fei Ji , Christopher Myers , and The Propeller Group . Demonstration: using vine charcoal, graphite pencils and charcoal powder to depict a sense of mass and space.
11	Mar 22	Continue Mass/Space Project 5	Lesson: proportion vs scale. Artists: Matthew Ritchie ; Bruce Nauman . Demonstration: creating mass and space with an eraser by working a surface prepared with charcoal.

	Mar 24	Continue Mass/Space Project 5	Lesson: the persistence of an idea and how it affects the evolution of an artist's work throughout their career. Artist: Gerhard Richter in the Studio . Demonstration: ripping sensual imagery into wet paper covered with ink & graphite.
12	Mar 29	Critique Mass/Space Project 5	
	Mar 31	Begin Value Project 6	Lesson: images that reveal their meaning quickly (popular culture, Bill Waterson's, <i>Calvin & Hobbs</i> and Gary Larson's, <i>The Far Side</i>) vs fine art images that reveal themselves very slowly (sometimes not at all). Artist: Tanya Aquiniga in Borderlands . Demonstration: depicting illusory space and mass with hatching & cross-contours.
13	Apr 5	Continue Value Project 6	Lesson: proper use of the term "representation" in art; using value to create images. Artists: Firelei Báe (glazing translucent values over imagery added to maps); Jordan Casteel (naturalistic depictions of ordinary people); Demonstration: drawing a still-life with charcoal on newsprint (simplification, outlines vs shading).
	Apr 7	Continue Value Project 6	Lesson: Outlines & Tones (simplification). Artist: William Kentridge (animated imagery in monochromatic and achromatic mediums; non-objective imagery resolves into naturalistic imagery at specific angles). Demonstration: how to recycle your drawings into NEW works of art.
14	Apr 12	Continue Value Project 6	Lesson: Top 5 Shading Mistakes ; Simultaneous Value Contrast. Artists: 8 Artists on Painting, 2017 (featuring Michael Simpson, Kerry James Marshall, Cecily Brown, Ian McKeever, David Hockney, Anna Bjerger). Demonstration: transforming a drawing into a painting.
	Apr 14	Critique Value Project 6	

_____ *Sample Course Outline ends here* _____
departmental info has been omitted

PORTFOLIO: Students' Drawings (beginner to advanced)



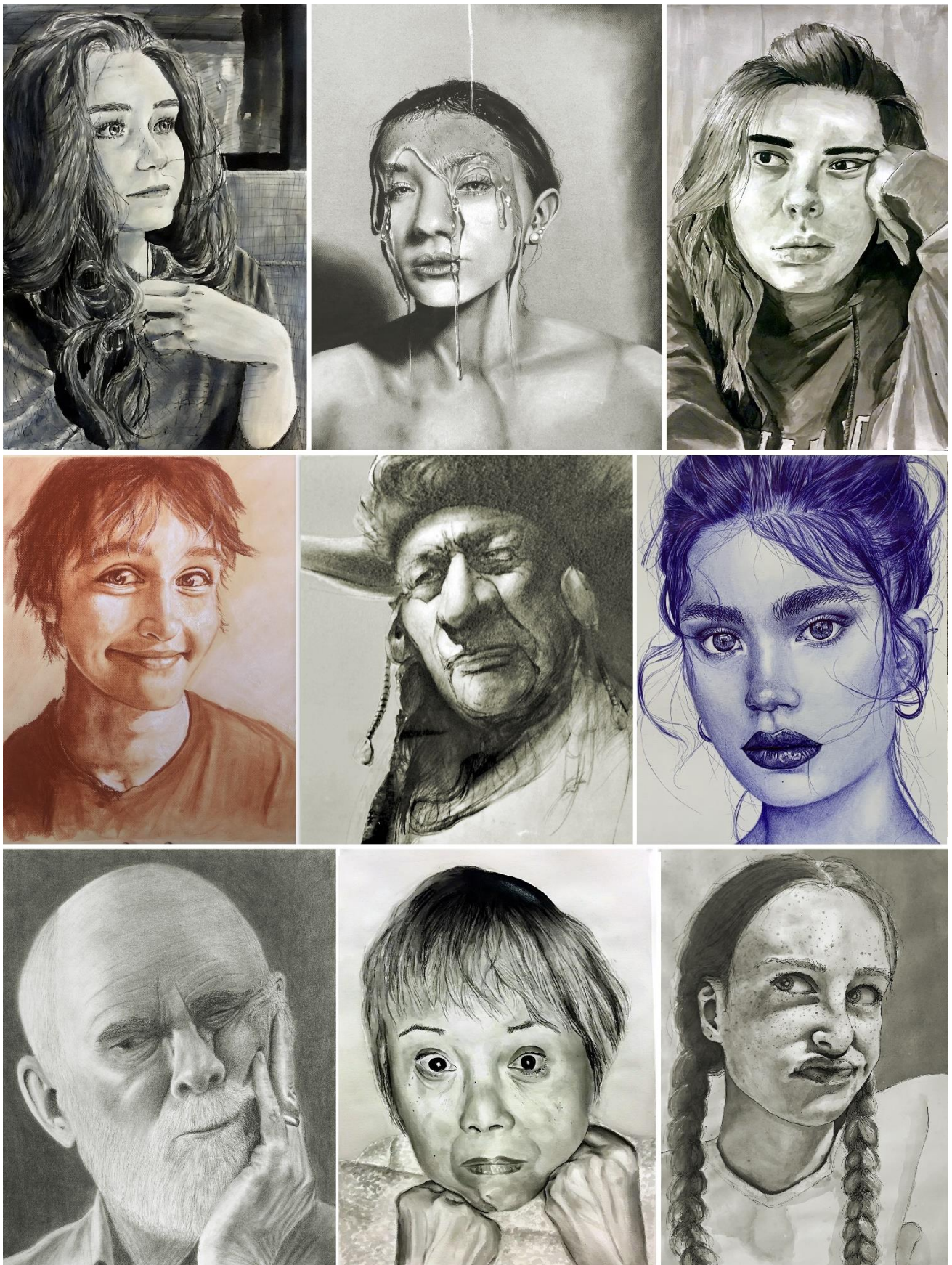
DRAWING 1: **Mid-Tone Value Studies**, 2010 to 2021. Black & white Conté on middle-grey paper, approximately 19 x 25 inches each.



DRAWING 1: **Banksy-Inspired Social-Comentary**, 2014 to 2018. Spray paint (through stencils), markers, pen & ink wash, on cellulose paper, 22 x 30 inches each.



DRAWING 1: **Automated Drawings** (an exploration of materials and process, inspired by Jean Arp, Jackson Pollock and Cai Guo-Qiang), 2010 to 2018. Graphite, charcoal, ink, watercolour, oil pastel, soft pastel, Conté, pencil crayon, markers, acrylic paint on cellulose paper, 22 x 30 inches each.



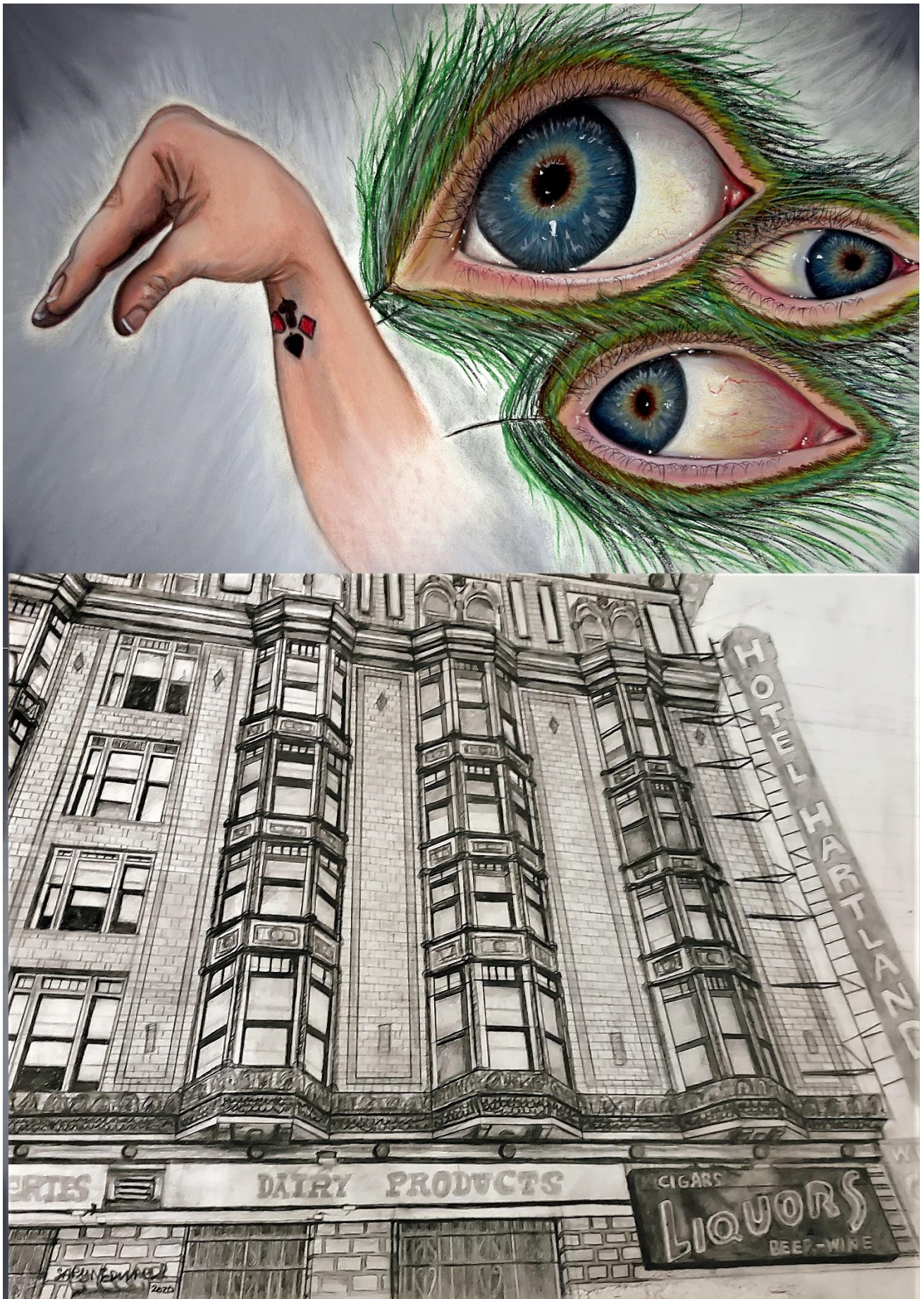
DRAWING 1 & 2: **Expressive Self Portraits**, 2018 to 2021. Pen & ink wash, graphite, sanguine, charcoal, ballpoint pen, on cold-pressed rag paper, approximately 19 x 29 inches each.



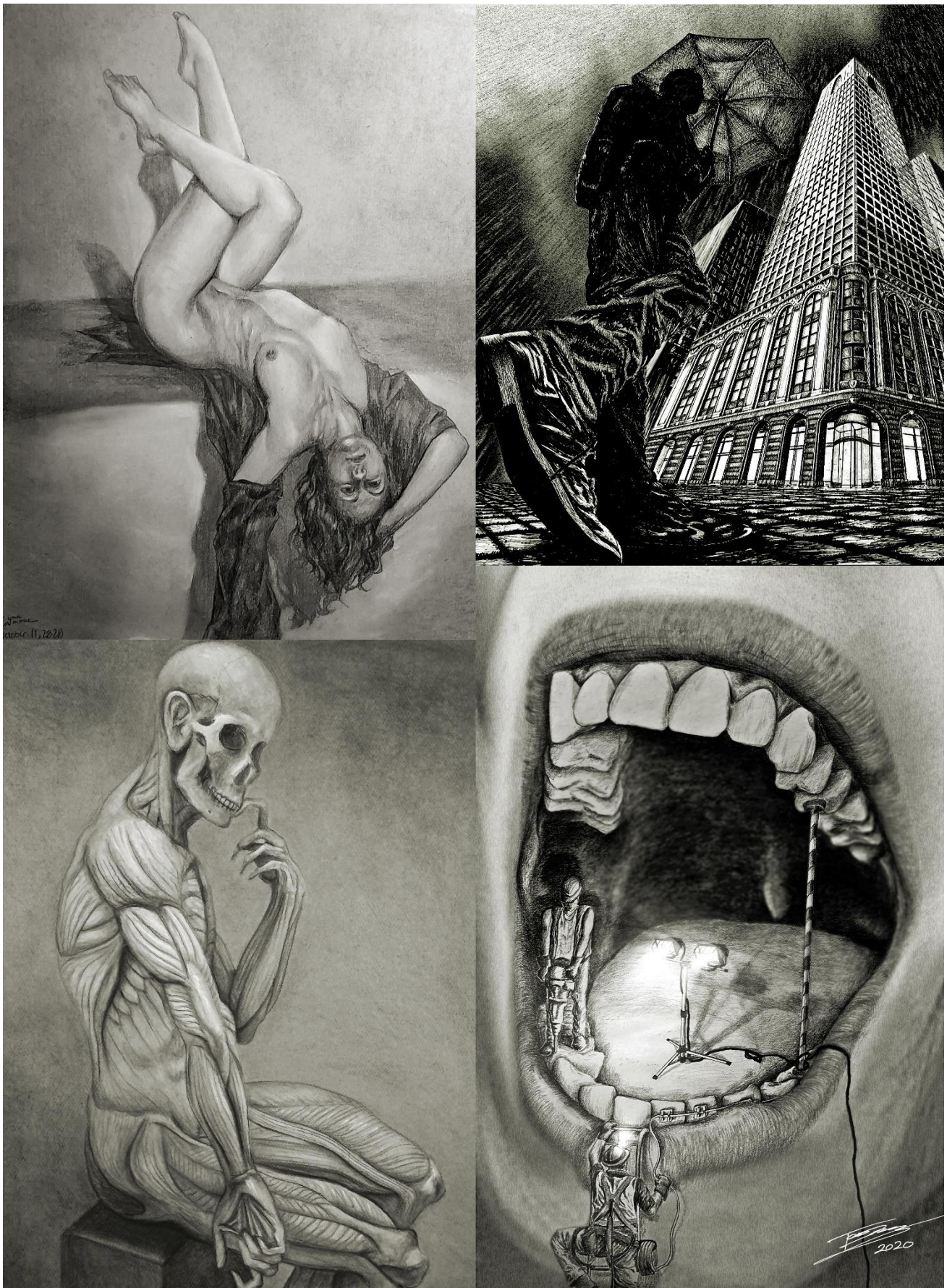
DRAWING 1 & 2: **Exquisite Corpse** (inspired by the Surrealist game), 2016 to 2020. Graphite, pen & ink wash, charcoal, on hot-pressed and cold-pressed rag paper, approximately 19 x 29 inches each.



DRAWING 2 & 3: **Surrealism-Inspired Dreamscapes**, 2020. Watercolour, pen & ink wash, graphite, charcoal on hot-pressed rag paper, 22 x 30 inches each.



DRAWING 2 & 3: ***Invention & Transformation*** (top); ***3-Point Linear Perspective*** (bottom), 2020. Oil pastels, graphite, pen & ink wash, on hot-pressed rag paper, approximately 19 x 29 inches each.



DRAWING 3 & 4 (clockwise from top left): **Reclining Figure; Foreshortened Figure with 3-Point Perspective; Scale Project, Anatomy Study** (instructor demo), 2020. Graphite, pen & ink wash, and Conté on hot-pressed and cold-pressed rag paper, approximately 19 x 29 inches each.

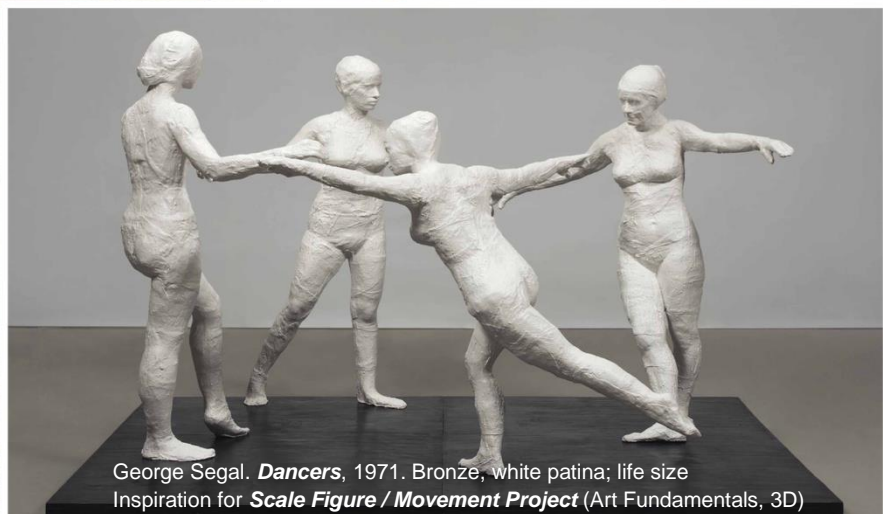
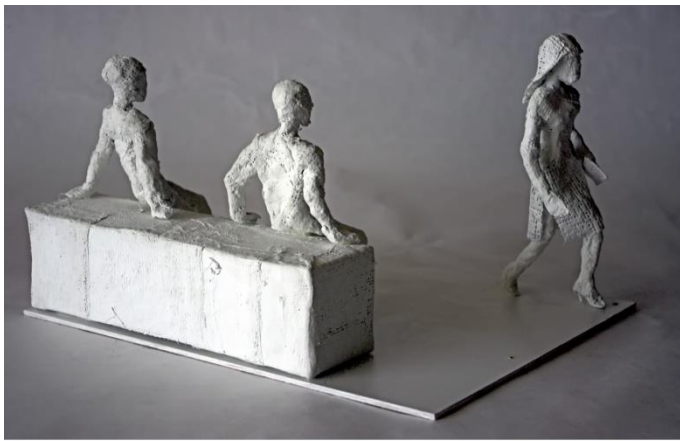
Students' Sculptures & Performance Art (beginner to advanced)



ART FUNDAMENTALS, 3D: **Low-Relief Clay Portraits** (modelling faces, realistic or “alter-ego”), 2021. Oil-based clay on hardboard, 16 x 20 x 4 inches deep each (first eight images), and 12 x 16 x 6 inches deep (bottom right, free-standing).



ART FUNDAMENTALS, 3D: **Automated Sculptures** (distort plaster-filled balloons to explore material and process), 2010 to 2017. Plaster, acrylic, wood, hardware, 8 x 8 x 8 inches each.



George Segal. *Dancers*, 1971. Bronze, white patina; life size
Inspiration for *Scale Figure / Movement Project* (Art Fundamentals, 3D)

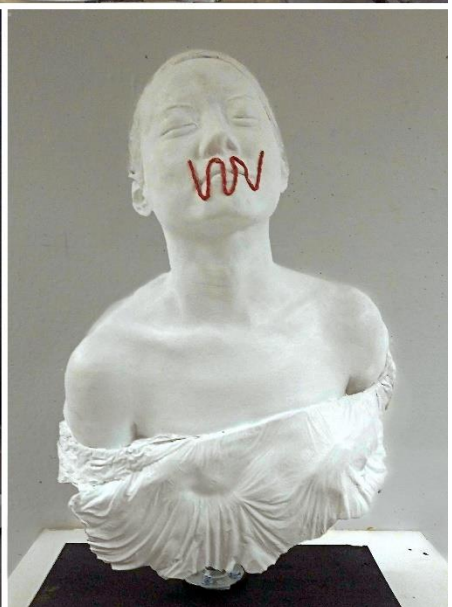
ART FUNDAMENTALS, 3D: **Scale Figure & Movement Project** inspired by George Segal's *Dancers* (bottom right), 2010 to 2017. Plaster-impregnated gauze over aluminium foil armatures attached to hardboard supports, enhanced with other materials and objects, 10 x 10 x 6 inches each.



ART FUNDAMENTALS, 3D: **Life-Cast Combines** (inspired by Robert Rauschenberg's sculpture-painting "combines"), 2010 to 2018. Plaster life-cast components, acrylic, found objects, found materials, hardware, hardboard, various dimensions.



SCULPTURE 1 & 2 (clockwise from top left): ***I am a Vessel*** (installed view and detail); ***Hermetic Ecosystem in a Lightbulb***; ***Imprisoned by Fear*** (installed view and details); ***Abstract Man***; ***Abstract Tree***, 2018 to 2020. Plaster, steel, found objects, acrylic, plastics, plant, water, various dimensions.



SCULPTURE 1 & 2: **Life-Casts**, 2016 to 2019. Plaster, acrylic, chocolate (centre left), found objects, wood, steel, various dimensions, life size.



SCULPTURE 1 & 2 (clockwise from top left): ***Make-Up Hell***; ***Homage to Picasso***; ***Chewing Gum Bust, Interactive*** (viewers chew gum and then stick it on a portrait bust); ***Wearable Jacket made from Recycled Plastics***; ***“Worried About My Weight”*** (detail and installed views), 2016 to 2021. Found objects, found materials, life-cast components, various dimensions, life size.



Blind Connection (above), 2018. Day-long performance at McKewan Student Centre, meeting strangers while blindfolded as an exercise of trust in the face of vulnerability.

PERFORMANCE ART (an optional part of my sculpture courses, depending on student's interest):
Ashes to Ashes, Dust to Dust (above left), 2018. An hour-long performance during the opening of our end-of-semester group show for Art 381, in which my student carved into a prepared block of plaster, which contained a copy of her self-portrait bust. Revealing her likeness (also in plaster), she then continued to carve until it was destroyed, thereby symbolizing the "fleeting nature of life and the contingency of Being".

Artist's Statement & Biography

For thirty years I have made [sculptures](#), [drawings](#), [paintings](#), [performance-artworks](#) and [site-specific installations](#). I have also experimented with emerging mediums such as [email art](#) and [digital drawing](#). Born of curiosity and compelled by a sense of adventure, I enjoy exploring various mediums until I discover something new: sculptures that move when the viewer interacts with them; drawings that are made by robots; drawings that only exist as digital information in virtual space; paintings that resemble fancy windows; art performances that engage an entire community.

Introspection Machine is a recent work of mine. This interactive sculpture requires the viewer to pull a lever, which sets in motion three cylinders with 50 sentence fragments on each. When the cylinders come to rest, one of 125,000 possible sentences is generated. Theoretically, if it were activated once per day, it would take 342 years to produce every potential phrase such as, "When you are anxious, you lust like a hammer"; "When you are lonely, you rest like a wasp"; "When you are desperate, you love like the sun".

To see a video of this artwork in action, visit <http://www.functionalstone.com/interactive/index.html>

When the viewer generates a sentence and interprets the text, she stirs unanticipated thoughts that colour one another by association. Conceptual boundaries dissolve, allowing unrelated ideas and memories to mingle. The result is a mental construction of something utterly new, but also "known" in a vague and mysterious way; similar perhaps, to the way we construct meaning from metaphors and similes.

If metaphors and similes lead to introspection and "meaning making" (which so often happens in a poem), then perhaps **Introspection Machine** is like a simile generator or a poetry engine: a device to help the viewer construct new insights and understanding about herself and the world in which she lives.¹

At the very heart of things, this work (as with many others that I have made) is my attempt to understand and communicate something familiar about being embodied in this fragile, sensing vessel of flesh and bone; it is a longing to understand the joy and the heartache and the "thousand natural shocks" that come with being alive.

I received a Bachelor of Fine Arts degree in 1990 and a Master of Fine Arts degree in 1995. I have received project grants from the Canada Council for the Arts, the Alberta Foundation for the Arts and the Saskatchewan Arts Board. I have participated in group and solo art exhibitions in Canada and the United States. My artworks are housed in public and private collections. Some of my sculptures are on permanent display in parks in Saskatchewan and Alberta. Currently, I operate a sculpture studio in Calgary, near the Rocky Mountains in Alberta, where I also teach aspiring young artists at the University of Calgary.

¹ A study at Exeter University (conducted by Professor Adam Zeman) compared fMRI scans of volunteers who read passages of prose and poetry. Zeman found that poetry, unlike prose, activated regions of the right hemisphere of the brain (the posterior cingulate cortex and the medial temporal lobes). These regions are also activated by "emotional" music and appear to be involved with introspection. (*By Heart: An fMRI Study of Brain Activation by Poetry and Prose*. Journal of Conscious Studies. Vol. 20, No. 9-10, 2013, pp. 132-58)

PORTFOLIO of Original Artworks



Introspection Machine, 2018 (installed view, details, and participants' writing). Wood, metal, plastic, 42 x 60 x 24 inches high. See a live-action video at <https://vimeo.com/297223739>



I Loved Her Because She Loved Me Because I Loved Her..., 2016 (details and installed view). Wood, metal, plastic, glass, acrylic, ink-jet printed images, 10 x 28 x 72 inches high. See a live-action video at <https://vimeo.com/299293799>



Time is a River: St. Albert's Community Recognition Project, 2010 - 2011 (site view, details, installation, carving process, studio). Basalt columns, approximately 6,000 to 8,000 lbs. each, approximately 96 x 32 x 40 inches high each, installed area approximately 30 feet diameter x 40 inches high, total mass approximately 20 tons. See more images at <http://www.functionalstone.com/sculpt/index.html>



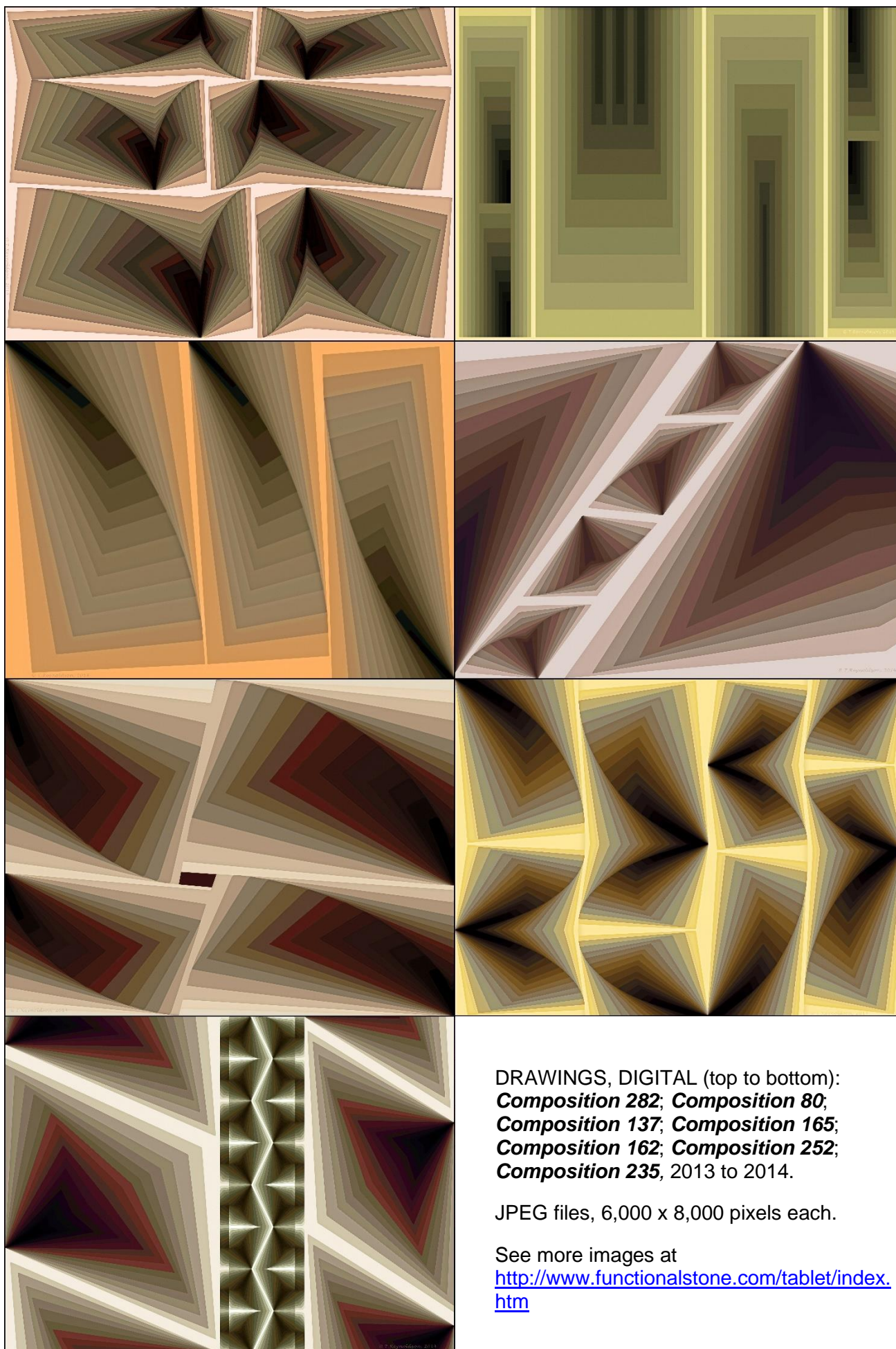
Turned by a Pebble's Edge: Athabasca's Centennial Commemorative Project, 2012 (site view, details, carving process, studio). Basalt columns, approximately 3,000 to 4,000 lbs. each, approximately 40 x 40 x 40 inches high, each, installed area of 40 feet diameter; total mass approximately 7 tons. See more images at <http://www.functionalstone.com/sculpt/index.html#turned>



INSTALLATION, LIFE-CAST SCULPTURES: ***Rush Hour***, 2011 (installation view & details; installed at *Open Spaces: Windows to a View*, Calgary). Plaster, wax, fabric, metal, life-size figures, installed area 10 x 20 x 8 feet high. See more images at <http://www.functionalstone.com/studies/index.html>

PERFORMANCE ART (next page): ***HAVE LAWN, WILL TRAVEL: Great Expectations; Keeping Up Appearances; Parking It; Working for the Weekend; Love is All You Need?!***; ***Potluck; Games of Chance and Strategy; Home is Where Your Lawn Is*** (stills from 8 of 14 performances in Calgary), May to September 1996. Sod, wood, found objects, variable dimensions depending on spatial requirements. See more images at <http://www.functionalstone.com/perform/index.htm>

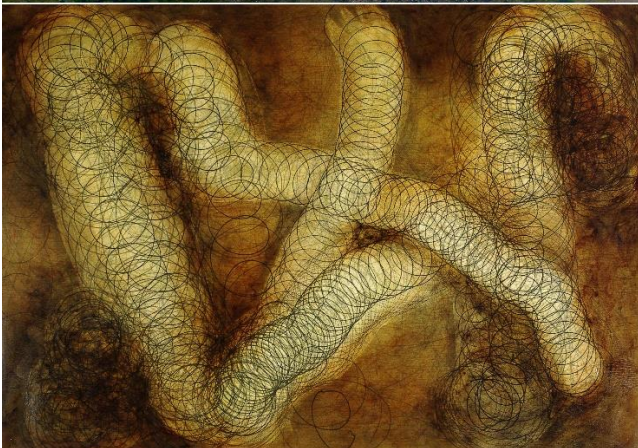
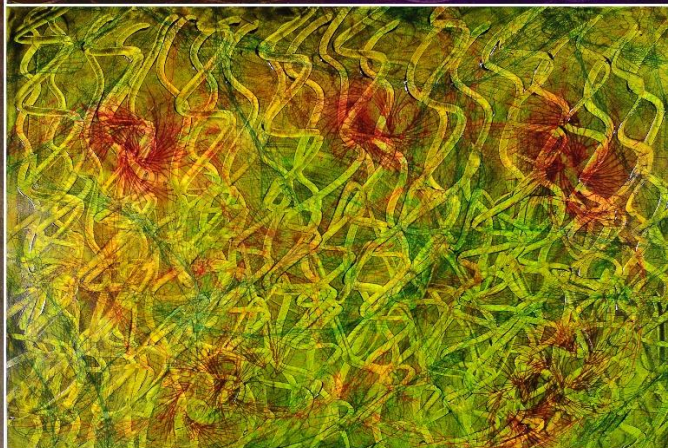
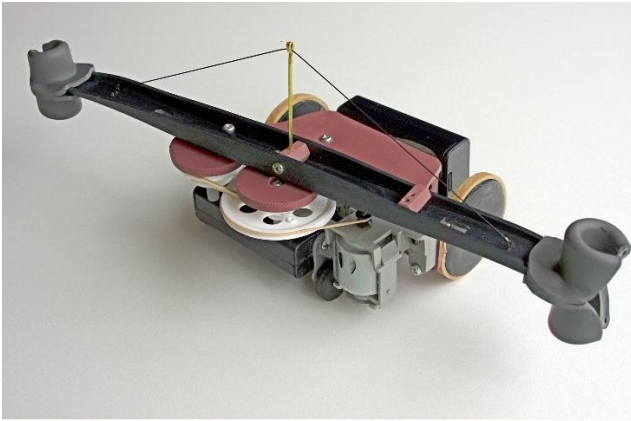




DRAWINGS, DIGITAL (top to bottom):
Composition 282; Composition 80;
Composition 137; Composition 165;
Composition 162; Composition 252;
Composition 235, 2013 to 2014.

JPEG files, 6,000 x 8,000 pixels each.

See more images at
<http://www.functionalstone.com/tablet/index.htm>



DRAWINGS, ROBOT-ASSISTED (clockwise from top left): ***Drawing Robot 7; Approach; Green Flow; Surfacing*** (Spruce Grove Art Gallery, installed view 2013); ***Amber Entwine; Storm Front***, 2012 - 2013. **Robot:** thermosetting plastic, metal, motors, batteries, 12 x 6 x 6 inches high, 2012. **Drawings:** markers, acrylic paint, shoe polish, ink on cold-pressed rag paper, 28 x 40 inches each. See more images and videos of the process at <http://www.functionalstone.com/drawing/index.html>



PAINTING: **Eve** (installed and details), 2007. Oils on shaped canvases, 4 panels, 74 inches diameter, overall. See more images at <http://www.functionalstone.com/paint/index.html>

NOTE: **Eve** is currently viewable in the Dean's Office, Faculty of Arts, University of Calgary.



ABOVE (top to bottom): **Adam** (installed and detail), 2007. Oils on shaped canvases, 6 panels, overall dimensions 92 x 74 inches; **Job** (detail and installed), 2007. Oils on shaped canvases, 6 panels, 76 x 76 inches overall.

NOTE: **Job** is currently viewable in the Dean's office, Faculty of Arts, University of Calgary.

NEXT PAGE (top to bottom): **Cain** (installed and detail), 2007. Oils on shaped canvas, 54 x 36 inches; **Jacob** (detail and installed), 2007. Oils on shaped canvas, 54 x 36 inches. See more images at <http://www.functionalstone.com/paint/index.html>

