

**THE UNIVERSITY OF BRITISH COLUMBIA*****Curriculum Vitae for Faculty Members // Selected Entries for AHVA Website*****Date:** August 30, 2016 **Initials:**

1. **SURNAME:** Zeigler **FIRST NAME:** Barbara  
**MIDDLE NAME(S):** Ann
2. **DEPARTMENT/SCHOOL:** Art History, Visual Art and Theory
3. **FACULTY:** Arts
4. **PRESENT RANK:** Associate Professor **SINCE:** 1986
5. **POST-SECONDARY EDUCATION**

University or Institution	Degree	Subject Area	Dates
University of Illinois Urbana-Champaign	MFA	Printmaking	1975
University of Illinois Urbana-Champaign	BFA	Painting	1973
Akademie der bildenden Künste (Art Academy of Munich; Munich, Germany)	Study Abroad	Mixed Media & Theory	1969-70; 1971-72
Universität München (University of Munich; Munich, Germany)	Study Abroad	Art History & Language	Fall 1972

**6. EMPLOYMENT RECORD****(a) *Prior to coming to U.B.C.***

University, Company or Organization	Rank or Title	Dates
Department of Art, Queen's University	Assistant Professor (Sabbatical Rep.)	1978-79
Nova Scotia College of Art and Design	Instructor, Summer	1978
Department of Art, University of Alberta	Assistant Professor, Spring Session	1977
Department of Art, University of Alberta	Assistant Professor, Summer Session	1976
Department of Art and Design, University of Alberta	Instructor (Full-time Sessional)	1975-78
University of Illinois Urbana-Champaign, Illinois	Graduate Teaching Assistant	1974-75

Rank or Title	Dates
Associate Professor	1986
Assistant Professor	1979

## 8. TEACHING

### (a) *Areas of special interest and accomplishments*

Primary areas of instruction last five years: printmaking (with digital imaging), drawing, open studio.

Additional prior areas of instruction: photography, painting, foundation, studio theory, and digital imaging.

Traditional and non-traditional contexts and approaches to the production of art are explored within the undergraduate studio-based classes I teach. Visual explorations and the reading of critical texts are aimed at broadening the scope of the artmaking process to include current social and political realities. Print Media courses introduce students to multidisciplinary contemporary printmaking practice and theoretical discussion. Drawing courses combine the analysis of current drawing texts, with material practice exploring drawing as a process of visual thinking. Since the early 90s, within an increasingly interdisciplinary and collaborative framework, a range of course projects have linked with other UBC departments and community groups outside the university.

At the graduate level, I regularly supervise MFA students working in a variety of media within our rigorous two-year MFA in Visual Art Program that focuses on practice and theory, within the intellectual environment of the university and local and international art communities.

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

- \* 2014 Visiting Artist Lecture, Metropolitan State University, Denver, Colorado, USA, Feb. 26.
- 2013 Visiting Artist Lecture, Trinity Western University, Langley, B.C., Jan. 30.
- \* 2010 Visiting Artist Lecture, University of Alberta, Edmonton, Alberta, Feb.25.
- \* 2007 Visiting Artist Lecture, Kyungwon University, Seoul, South Korea, Nov. 27
- \* 2001 Visiting Artist Lecture, Florida International University, Miami, Florida, Nov. 1.
- \* 2000 Visiting Artist Lecture, Alberta College of Art, Calgary, Alberta, Apr. 4-5.  
Lecture and student studio critiques.
- 1996 Visiting Artist Lecture, Emily Carr Institute of Art and Design (now ECUAD), Vancouver, B.C., Apr. 2.
- \* 1995 Visiting Artist Lecture, University of Alberta, Edmonton, Alberta, Jan. 26.
- 1991 Visiting Artist Lecture, Cariboo College (now Thompson Rivers University), Kamloops, B.C., Feb. 19.
- 1989 Visiting Artist Lecture, Emily Carr College of Art and Design (now ECUAD), Vancouver, B.C., Feb. 24.
- \* 1986 Visiting Artist Lecture, Dundas Valley School of Art, Dundas, Ontario, Oct. 17.
- \* 1986 Visiting Artist Lecture, McMaster University, Hamilton, Ontario, Oct. 16.
- \* 1986 Visiting Artist Lecture, University of Alberta, Edmonton, Alberta, Feb. 26-28.
- \* 1985 Visiting Artist Lecture, University of Victoria, Victoria, B.C., Mar. 21.

1981 Visiting Artist Lecture, Emily Carr College of Art, Vancouver, B.C., Apr. 24-25.

1980 Visiting Artist Lecture, Emily Carr College of Art, Vancouver, B.C., Apr. 16.

**(f) Other (visiting lectureships/residencies)**

\* 2010 Artist in Residence, University of Alberta, Edmonton, Alberta, Feb. 17-28.

\*\* 1992 Visiting Professor, Intersession, University of Alberta, Edmonton, Alberta, May 4 - June 12, I conducted a special studio course in printmaking with beginner through advanced-level students in which, in conjunction with studio practice, we reviewed texts focused on the relationship between concepts of nature and culture. I also curated an exhibition of prints and print installations produced in this course titled *Repatterning/Replenishing* at the University of Alberta Fine Arts Gallery in June 1992.

**9. SCHOLARLY AND PROFESSIONAL ACTIVITIES**

**(a) Areas of special interest and accomplishments**

My most significant research contributions are my artwork and more recently my writing, through which I have endeavored to (1) expand the boundaries of print practice and critical discourse, my main area of specialization, (2) further the understanding of the ever-shifting relations between ecosystems and human cultural structures, and (3) incorporate community-based and collaborative outreach.

Since the 70s, I have been very actively contributing in the following ways on local, national, and international levels to research in the theory and practice of multi-disciplinary printmaking: producing and exhibiting artwork; writing texts that have appeared in the major international conference proceedings in the field of printmaking; contributing to international invitational portfolio projects; holding membership on advisory boards of organizations with a printmaking mandate; and through my teaching.

**(b) Research, teaching, and learning or equivalent grants (indicate under COMP whether grants were obtained competitively (C) or non-competitively (NC)).**

Granting Agency	Subject	COMP	\$ Total	Year	Principal Investigator	Co-Investigator
UBC Salary Research Grant (non-study leave)	<i>Time and Transformation and The Salmon Project</i>	C	\$8,000	2016-17	X	
ARTS International Travel Grant	<i>IMPACT 9, China Academy of Art in Hangzhou</i>	C	\$2,000	2015-16	X	
UBC Salary Research Grant (non-study leave)	<i>Ritual and Change and Perception and Deception: The Salmon Project</i>	C	\$10,000	2015-16	X	
UBC Study Leave Research Grant	<i>Re/Presenting Salmon and Mindless Rituals</i>	C	\$10,000	2014	X	

Granting Agency	Subject	COMP	\$ Total	Year	Principal Investigator	Co-Investigator
AURA (Arts Undergraduate Research Award)	<i>Ritual and Change</i>	C	\$3,000	2014	X	
ARTS / SSHRC Reapplication Award	Support to revise 4A Research Insight Grant	C	\$2,000	2013	X	
ARTS Workshop & Visiting Speaker Grant	<i>Printmaking: Paradigm Shifts in Contemporary Print Praxis</i> (lecture, seminar and performance work)	C	\$1,000	2013	X	
ARTS International Travel Grant	<i>IMPACT 7</i> , Monash Univ., Australia	C	\$1,500	2011	X	
ARTS International Travel Grant	<i>IMPACT 6</i> , Univ. of the West of England	C	\$1,500	2009	X	
ARTS / SSHRC Research Grant	<i>Past Desire Catches the Cloaked Present</i>	C	\$7,000	2009-11	X	
UBC Humanities and Social Sciences Research Large Grant	<i>Hidden Sites</i>	C	\$6,000	2005-07	X	
UBC Study Leave Research Grant	(in conjunction with <i>Habitat in Crisis</i> , and other research)	C	\$8,000	2005	X	
ARTS International Travel Grant	<i>IMPACT 4 Conference</i> , Berlin, Germany and Poznan, Poland	C	\$1,781	2005	X	
Dean of Arts Academic Equipment Fund	<i>Print equipment (digital upgrading)</i>	C	\$19,700	2004-05	X	
UBC Humanities and Social Sciences Research Large Grant	<i>Habitat in Crisis</i>	C	\$6,800	2004-05	X	

Granting Agency	Subject	COMP	\$ Total	Year	Principal Investigator	Co-Investigator
ARTS / SSHRC Reapplication Award	Support to revise 4A Research/Creation Grant	C	\$4,000	2004	X	
UBC TLEF Grant	<i>Integration of Digital into Print Media: Student Assistants</i>	C	\$5,000	2003-04	X	
Dean of Arts Academic Equipment Fund	<i>Print Equipment and Facility Upgrade</i>	C	\$42,000	2002-03	X	
ARTS International Travel Grant	UAAC Conference Calgary	C	\$663	2002	X	
UBC Humanities and Social Sciences Research Large Grant	<i>Ruptures at Water's Edge</i>	C	\$7,000	2002-03 & 2003-04	X	
UBC Teaching and Learning Enhancement Fund Grant	<i>Integration of Digital Into Print Media: Resolving Output Initiating Web Link</i>	C	\$36,140	2002-03	X	
IT Fund	<i>Integration of Computer Technology into Printmaking Practice</i>	C	\$3,290	2000-01	X	
UBC Study Leave Research Grant	<i>Millennium Mural</i>	C	\$2,600	2000	X	
FWI-4	Computer equipment	C	\$1,000	2000	X	
UBC Humanities and Social Sciences Research Grant	<i>Fragile Ecologies: Vancouver Body Project</i>	C	\$4,931	1999-01	X	
City of Richmond Public Art Grant	<i>Millennium Mural</i>	C	\$4,600.	1999-00	X	
FWI-3	Computer equipment	C	\$500	1999	X	

Granting Agency	Subject	COMP	\$ Total	Year	Principal Investigator	Co-Investigator
ARTS Special Fund Equipment Grant	<i>Integration of Computer Technology into Printmaking Practice</i>	C	\$27,000	1999	X	
ARTS Special Fund Equipment Grant	<i>Integration of Computer Technology into Printmaking Practice</i>	C	\$27,000	1999	X	
UBC Salary Research Grant (non-study leave)	In conjunction with <i>Earthmakers Part III</i>	C	\$5,200	1996-97	X	
Faculty Work-station Initiative #1	Computer equipment	C	\$1,500	1996	X	
UBC Humanities and Social Sciences Research Grant	<i>Earthmakers Part III: Printworks</i>	C	\$4964	1995-96		
UBC Humanities and Social Sciences Research Grant	<i>Earthmakers Part II: A Visual Exploration</i>	C	\$4,674	1993-94	X	
UBC Study Leave Research Grant	<i>In conjunction with Earthmakers: A Visual Exploration</i>	C	13,050.00	1992-93		
UBC Humanities and Social Sciences Research Grant	<i>Earthmakers: A Visual Exploration</i>	C	\$5,000	1991-92	X	
UBC Humanities and Social Sciences Research Grant	<i>Reflecting Cycles: A Visual Exploration</i>	C	\$2,488	1989-90	X	
UBC Humanities and Social Sciences Research Grant	<i>Facing the Present: A Visual Exploration</i>	C	\$920	1987-88	X	

Granting Agency	Subject	COMP	\$ Total	Year	Principal Investigator	Co-Investigator
UBC Humanities and Social Sciences Research Grant	<i>Time Span Part II</i>	C	\$750	1986-87	X	
UBC Humanities and Social Sciences Research Grant	<i>Time Span</i>	C	\$1,700	1985-86	X	
UBC Humanities and Social Sciences Research Grant	<i>A Visual Study: Precarious Balances Part V</i>	C	\$2,148	1984-85	X	
UBC Humanities and Social Sciences Research Grant	<i>A Visual Study: Precarious Balances Part IV</i>	C	\$900	1983-84	X	
UBC Humanities and Social Sciences Research Grant	<i>A Visual Study: Precarious Balances Part III</i>	C	\$800	1982-83	X	
UBC Humanities and Social Sciences Research Grant	<i>A Visual Study: Precarious Balances Part II</i>	C	\$1,084	1981-82	X	
UBC Humanities and Social Sciences Research Grant	<i>A Visual Study: Precarious Balances Part I</i>	C	\$1,700	1980-81	X	

**(d) Invited Presentations** (identify whether International/National/Local)

- 2016 Illustrated Presentation, a follow-up presentation and discussion session to the Sea Change Colloquium noted below, A Rocha, Surrey, B.C., Apr. 22-23.
- \* 2015 Illustrated Presentation, "Perception and Deception: The Salmon Project," Sea Change Colloquium, "Session 3: Changing Biodiversity II," Oct. 3. Colloquium offered in conjunction with the Verge: Arts/Sciences and Environment Conference, Trinity Western University, Langley, B.C., Oct. 1-2.
- 2015 *Earthmakers*. 2015 Pacific Regional Society of Soil Science Spring Workshop and AGM – Mar. 28, H. R. Macmillan Building, UBC. Display of six works from *Earthmakers*, a large-scale print installation undertaken by Barbara Zeigler and Joan Smith in the 90s.

- 2014 Illustrated Presentation, "Contemporary Printmaking," as part of the "Art of Collecting" panel discussion session at the Burnaby Art Gallery, Burnaby, B.C., November 20.
- \* 2009 Artist Lecture, Richmond Art Gallery, Richmond, B.C., June 13.
- 2006 Artist Lecture, "Broughton Archipelago," Capilano College Student Union, North Vancouver, B.C., Feb. 13. Illustrated lecture and discussion concerning my research related to the Broughton Archipelago.
- 1998 Artist Lecture, "The Potential of the Printed Image," at the Colloquium on Print: Present Directions, Havana Gallery, Vancouver, B.C., Nov. 8.
- \* 1998 Artist Lecture, Richmond Art Gallery, Richmond, B.C., Feb. 26.
- \* 1997 Artist Lecture & Workshop, in conjunction with *Earthmakers and Extensions* exhibition, Nanaimo Art Gallery, Nanaimo, B.C., Mar. 1. The workshop involved the making of the large-scale installation, *Extensions: Devine Detritus*, for display at the gallery in conjunction with *Earthmakers and Extensions* exhibition.
- \* 1995 Artist Lecture, "Barbara Zeigler and the *Earthmakers*," Edmonton Art Gallery, Edmonton, Alberta, Jan. 30.
- 1995 Artist Lecture, *Earthmakers*, Annual B.C. Soil Sciences Workshop, UBC, Vancouver, B.C., Mar. 25.
- 1995 Artist Lecture, *Earthmakers*, Earth Day celebrations, Whistler, B.C., Apr. 22.
- 1992 Symposium Presentation, "*Earthmakers* Project," In/Out of Print Symposium," Malaspina Printmaking Society, Vancouver, B.C., Mar.
- \* 1986 Artist Lecture, Art Gallery of Hamilton, Hamilton, Ontario, Oct. 16.
- 1986 Exhibition Tour of My Solo Exhibition, Art Gallery of Hamilton, Hamilton, Ontario, Oct. 19.
- \* 1985 Artist Lecture, Art Gallery of Greater Victoria, Victoria, B.C., May 2.
- \* 1978 Artist Lecture and Demonstration, Edmonton Art Gallery, Edmonton, Alberta.

**(e) Other Presentations**

**(f) Other**

- \* 1979 Commission competition. Selected as one of seven artists from across Canada to compete in a major mural project for one facade of the Gooderham "Flatiron" Building in downtown Toronto, Ontario.
- 1977-8 Intaglio and relief printer for the Commonwealth Print Portfolio, XI Commonwealth Games 1978, organized and produced by the Department of Art and Design at the University of Alberta, Edmonton, Alberta. Assisted in print studio and in printing of the portfolio editions that were given to each of the 43 participating countries attending the Commonwealth Games. The portfolios featured prints by nine artists from throughout the Commonwealth.

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

- \* (R) 2015 Session chair and presentation (conference paper). "Art and Collaboration in the Academic Sphere," presented on the "The Collaborative Sphere" panel, Southern Graphics Council International Conference, Knoxville, Tenn., USA, Mar. 18-21. (Replaced Prof. Liz Ingram, U. of A., as chair early in the year).  
Note: The Southern Graphics Council International conference is held each year in a different location in the U.S.A. and is the largest annual international printmaking conference in the world. Participation in all academic panels, exhibitions, portfolios, and demonstrations are juried. Conference proceedings are not published.

Abstract: This paper focuses on artistic collaborations involving two or more artist-teachers and/or artist-students in the production of artworks within university or college academic environments. Issues of

authorship are considered and reasons investigated as to why collaborative art practices, in which equal credit is attributed to each artist, are not seen more often in visual arts programs within academia. Links are made to the role of the state and the economy, hierarchical styles of social management within education, and feminist critiques of mastery and genius. The role fear plays in impeding change is discussed. Consideration is given to the possible benefits of fostering collaborative art that is jointly authored and equally attributed within print curricula, and student and faculty praxis.

- \* (R) 2013 Presentation (conference paper). "Positioning: Art and the Life Sciences," presented on panel "Science in Print," chaired by Paul Liam Harrison, Lecturer (Teaching and Research) of the University of Dundee, and conference organizer. IMPACT 8 International Multidisciplinary Printmaking Conference, Borders and Crossings: The Artist as Explorer, Duncan of Jordanstone College of Art and Design, University of Dundee, Dundee, Scotland, Aug. 30.

Note: The IMPACT (International Multi-disciplinary Printmaking, Artists, Concepts, and Techniques) Conferences form the largest international biennial conference series specifically related to printmaking, held outside the USA. The thrust of IMPACT has been to create an academic forum while maintaining a showcase for print practitioners. As such, it is the only international printmaking conference for which refereed conference proceedings are published. The Centre for Fine Print Research at the University of the West of England in Bristol began this series in 1999, and continues to assist in the organization of the conferences in cities throughout the world.

- Abstract: This inquiry focuses on multidisciplinary print-based research projects in which the life sciences have played an essential role. Motivations for approaching scientists and establishing various kinds of working relationships are discussed, as are some of the benefits that may be derived from such collaborations. Often located in an intermediary space between art and science, difficulties the artwork produced may confront in the positioning, or lack thereof, within contemporary critical discourses are investigated.

Concerns related to the increasingly popular "art and science" classification are explored that, while attempting to imply that a new synthesis is occurring, may be perpetuating a binary way of viewing knowledge. Selected art/science initiatives by educational and research institutions normally focused on art or on science are noted. The need for open mindedness regarding what constitutes valid, critically informed art/science research, and for an increased understanding of the ways such inquires may benefit both society and the evolving distinct and mutual discourses within art and science are proposed.

At a time of rapid scientific discovery, daily evidence of climate change, habitat destruction, and an unprecedented rapid depletion of natural resources, there is an urgency to many current multidisciplinary explorations, and a necessity for people in all fields to communicate more with one another to try to understand and confront the pressing issues we collectively face.

- \* (R) 2011 Presentation (conference paper). "Marina Roy's *Apartment*," on panel titled "Print, Film and Animation" at the IMPACT 7 International Multi-disciplinary Printmaking Conference, Monash University, Melbourne, Australia, Sept. 30.

- Abstract: *Apartment*, a 58-minute animation by Marina Roy, addresses a timely posthumanist scenario confronting an array of social and political issues related to gender, class, ethnicity, sexuality, and human and non-human life. In her exploration of the intersection of image, ideology, and language, she examines how images and language produce meaning. She brings to light ideologies that continue to perpetuate the existing status quo and texts that may assist in affecting change. Roy's *Apartment* loosely references Georges Perec's 1978 novel *Life: A User's Manual (La Vie mode d'emploi)*. In Perec's novel, he leads the reader through the rooms of a Parisian apartment building, employing the concept of a knight's tour on the grid of a chessboard. Similarly, Roy's animation comprises 100 vignettes that unfold in a labyrinth of interconnecting rooms and stories, but her apartment building is in an indeterminate space. Notions of boundaries, transgression, and contamination are explored, as are concepts of liminality, abjection, trauma, and binary oppositions such as interior/exterior, nature/culture, rational/emotional, mind/body, man/woman, and civilized/savage. The interior and exterior spaces created are fluid. The viewer

experiences laughter and discomfort often simultaneously, as plants and animals slowly engulf the deteriorating apartments and the residents succumb to a mysterious virus. Concepts of numerous theorists are referenced visually and through the animation soundtrack, produced by Graham Meisner.

- \* (R) 2009 Presentation (conference paper). "Printmaking as the Message: Collective Concerns Creating Convergence," on panel titled "Academia and Education," IMPACT 6 International Multi-disciplinary Printmaking Conference, University of the West of England, Centre for Fine Print Research, Bristol, UK, Sept. 17. (1,000-word abstract, pp. 61-62 in the 140-page conference program booklet, quoted p. 9, and bio p. 134).
  - Portion of the abstract: Currently there is a resurgence of interest in printmaking as a viable contemporary art practice. Although this understanding has not yet swept through all quarters of those engaged in visual arts, the tide is turning. With the present rapid evolution of print practice demonstrating that printmaking is a discipline of limitless possibilities, the theme of celebration noted by the organizers of this conference is well timed. Most individuals at this conference have been seminal to the revolution that has been taking place. On the ground, we have been rapidly altering our methods of teaching to fit the current cultural and social moment, leading the development of contemporary print practice through contemporary critical discourses, adapting to new technologies, and boldly entering conversations with others who too often still literally view printmakers as the "other," and printmaking as a historical practice of which the only noteworthy recent resurgence occurred in the 60s with artists such as Warhol, Rauschenberg, and Richard Hamilton. Although in many regards the most dynamic and enriching time in most of our teaching careers, the past ten to fifteen years have been very challenging. It continues to be difficult for many administrators and non-print colleagues to understand and accept that the transformation that has been taking place within the field of printmaking is rapidly positioning printmaking as the most dynamic, forward-thinking area in departments of visual art.

In this paper, I address ways in which the expanding field of printmaking is being approached and received within undergraduate curricula. Further, I note the implications of the shift in print pedagogy, as it relates to the inter and multidisciplinary potential of print within undergraduate curricula as a whole. It is anticipated that insights gained from the pilot survey of selected undergraduate programmes in North America undertaken for this paper may assist other print artists and educators in understanding the impact of current approaches to the teaching of undergraduate printmaking.
- \* (R) 2007 Presentation (conference paper). "Central Issues from the Edge," on panel titled "The Concept of Further," related to the the book *Printmaking at the Edge* by Richard Noyce, (UK), Southern Graphics Council Conference, Kansas City, Missouri, Mar. 18.
- \* (R) 2005 Session chair and presentation (conference paper). "Shifts in Print Practice and Critical Discourse: The Collaborative Potential of Digital Technologies in the Pedagogy of Interdisciplinary-Based Print Media," on panel titled "Command 'P' Digital Session," IMPACT 4 International Multi-disciplinary Printmaking Conference, Berlin, Germany and Poznan, Poland, Sept. 9.
  - Abstract: Assisting in the renewal and contemporizing of the discipline of printmaking, digital technologies are beginning to transform print practice and pedagogy, and afford opportunities to greatly increasing communication, collaboration, and critical discourse among print artists, educators, and students worldwide.

We live in an age increasingly dominated by visual rather than oral or textual media, in which the cultural and social role of images is central. Because of the interdisciplinary nature of work being produced in the discipline of printmaking, printmaking is now positioned to be a major and expanding area of research within the curriculum of art departments, capable of bridging aspects of a large array of historical and contemporary modes of visual expression and theoretical discourse.

As the media-specific boundaries of print, photographic and digital practices are increasingly blurring, a merging of theoretical concerns is beginning to occur. With many visual and conceptual possibilities at hand, as educators we must work to bolster the level of discourse concerning print within the print,

photographic, and digital imaging triad still prevalent within many educational programs. One way to assist in this process is to begin to form new types of teaching collaborations on national and international levels.

Print department websites could begin to be seen as critical to educators in assisting students in better understanding the relevance today of print culture within visual culture. Through actively seeking to bolster the level of critical discussion related to print, as well as general interest in print, such "sites of exchange" could become vitally important resources in fostering links and collaborative undertakings among institutions over wide geographical regions. In the context of opening up new avenues for innovative image production, cultural critique, and pedagogical collaboration on a worldwide level, these and other related topics are to be discussed.

- \* (R) 2002 Presentation (conference paper). "The Integration of Computer Technology with Interdisciplinary Printmaking: A Radical Shift in Print Practice and Critical Discourse," Universities Art Association of Canada Conference, the University of Calgary and Alberta College of Art, Calgary, Alberta, Nov. 1.
- \* (R) 2002 Presentation (conference paper). "Broadening One's Artistic Purview Through Ongoing Consideration of the Ecologic Human," Universities Art Association of Canada, The University of Calgary and Alberta College of Art, Calgary, Alberta, Nov. 1.

## 10. SERVICE TO THE DEPARTMENT, FACULTY AND UNIVERSITY

### (c) *Selected Other service (include dates)*

UBC Faculty Exhibitions. Participated in all Department of Art History, Visual Art and Theory visual art faculty exhibitions (not yearly events and ones prior to 2000 not listed):

- 2015 *Slippery Terms*, Audain Art Centre, Vancouver, B.C., Sept. 17-Nov. 7. New work shown: *Ritual and Change*, video. Production team: Barbara Zeigler (artist); and Andrew Powe (filming and editing production assistant).
- 2014 *Outcomes*, Audain Art Centre, Vancouver, B.C., Sept. 17-Oct. 11. New works shown: 1) *Passage*, 3-channel video. Production team: Barbara Zeigler (artist); Andrew Powe (filming and editing production assistant); Brian Holling (installation assistant), and 2) *Cracking – steadily*, sculpture.
- 2012 *it's fine: UBC Visual Art Faculty Exhibition*, AHVA Library Gallery, UBC, Vancouver, B.C., Sept. 12-29. New work shown: *Frequently Bought Together*, wall installation.
- 2011 *Only When the Shades of Night Begin to Gather*, AHVA Library Gallery, UBC, Vancouver, B.C., Sept. 12-Oct. 1. New work shown: *Telegraph Cove*, digital print.
- 2010 *The T'ing Is*, AHVA Library Gallery, UBC, Vancouver, B.C., Sept. 15-Oct. 9.
- 2003 Faculty and Staff Show, UBC Fine Arts Gallery, Jan. 28 -31.
- 2002 *UBC Faculty and Staff Show*, Design Arts Gallery, UBC, Vancouver, B.C., Oct. 30-Nov. 3.
- 2000 *UBC Faculty and Staff Show*, Design Arts Gallery, UBC, Vancouver, B.C., Oct. 30-Nov. 3.

Major Interdisciplinary and collaborative class projects conducted that linked with other UBC departments and with community groups outside the university:

- \* 2006-7 *ECHO Banners and isoType*. Winter Term 2. The *ECHO Banners*, 23 large-scale 94 x 182.9 cm (36" x 72") banners were produced as part of the UBC Terry project ( <http://www.terry.ubc.ca/about/> ) in conjunction with Dr. David Ng of the Michael Smith Laboratories. This project also connected with a Teaching and Learning Enhancement Fund project of Heather Scholefield in the Campus Sustainability Office.

Employing printmaking, drawing, painting, and digital imaging, third-year visual arts students engaged with issues of biodiversity and sustainability through the exploration and documentation of GVRD flora and fauna. My students and I facilitated the participation of more than 225 UBC students, faculty, and staff in this project, which was exhibited in 2007 on the UBC campus at the AMS Art Gallery and the Boulevard Café. In fall of 2011, twenty of the banners were exhibited as a reconceptualization of this project titled *isoType*, as the first visual art exhibition at the new UBC Beaty Biodiversity Museum. <http://www.bzeigler.com/4-16.html>

- \* 2004 *Hastings Elementary Mural*. As a Faculty Leader for a UBC Learning Exchange Community Service Learning Project, I worked with fourteen third- and fourth-year Visual Arts students over five weeks on the collaborative design and execution of a 396 x 1219 cm (13' x 40') mural for the Hastings Elementary Community School, a Vancouver inner-city school. During Reading Week, an additional six students from various UBC faculties and approximately twenty-five Hastings Elementary students also assisted in painting the mural, which focused thematically on notions of health and wellness. <http://www.bzeigler.com/4-15.html>
- \* 1996-97 *Art\_Rocks*. Assisted by Dr. Kurt Grimm of the UBC Earth and Ocean Sciences Department, *Art\_Rocks* connected third-year UBC students with third and fourth-grade elementary students in an interdisciplinary art/science study. It culminated in two large art exhibitions, one titled *Stepping Stones II* shown at the UBC AMS Art Gallery and one titled *Extensions: Stepping Stones* at the Nanaimo Art Gallery, Vancouver Island University (formerly Malaspina University-College). A smaller exhibition was also mounted at Whiteside Elementary School, Richmond, B.C.
- \* 1994-95 *RiverLink*. Winter Term 1 & 2. This project was a collaborative interdisciplinary exploration of the Fraser Basin, by fourth-year UBC printmaking students. It was the result of a liaison I initiated between my printmaking class and Dr. Michael Healey, at the time Director of the Fraser Basin Ecosystem Study (BEST), and former director of UBC Westwater Research Centre. *RiverLink* extended over two terms and involved field trips, discussions, and the creation of artworks culminating in the exhibition of selected works at the UBC AMS Art Gallery, and the production of a 30-page exhibition catalogue. <http://www.bzeigler.com/4-17.html>

Note: The catalogue included introductory essays by Barbara Zeigler and Michael Healey, statements by each student participant, and images of works in the exhibition, photographed by Rob Bos – photography technician for the Department of Art History, Visual Art and Theory (AHVA). Fourth-year student Victor K. T. Wong designed the catalogue.

**THE UNIVERSITY OF BRITISH COLUMBIA**  
***Publications Record***

**SURNAME:** Zeigler                      **FIRST NAME:** Barbara                      **Initials:**  
**MIDDLE NAME(S):** Ann                      **Date:** August 30, 2016

**Publications or original works (including books, performances, films, exhibitions, etc.). List in proper bibliographical form according to the discipline including title and pagination, and indicate with an asterisk (\*) those you consider of primary importance. Include only those published or in press.**

**1. REFEREED PUBLICATIONS**

**(a) *Journals***

**(b) *Conference Proceedings***

- \* 2015 Zeigler, Barbara, "Positioning: Art and the Life Sciences," *IMPACT 8, Borders and Crossings: The Artist as Explorer*. Ed. Paul Liam Harrison and Arthur Watson. Dundee: Duncan of Jordanstone College of Art & Design, University of Dundee, 2014. 228-233. Print. Double-blind reviewed: 3825 words, 4 illustr.  
<http://www.bzeigler.com/Writing/Impact%208.pdf>
- \* 2013 Zeigler, Barbara. "Marina Roy's *Apartment*." *IMPACT 7: Intersections and Counterpoints*. Ed. Luke Morgan. Melbourne: Monash University Publishing, 2013. 533-539. Print. Double-blind reviewed: 4000 words, 2 illustr.  
[http://www.bzeigler.com/Writing/IMPACT%207\\_Marina%20Roy\\_text.pdf](http://www.bzeigler.com/Writing/IMPACT%207_Marina%20Roy_text.pdf)
- \* 2011 Zeigler, Barbara. "Printmaking as the Message: Collective Concerns Creating Convergence." *IMPACT 6: Multidisciplinary Printmaking Conference Proceedings*. Ed. Stephen Hoskins. Bristol: Impact Press of the University of the West of England, 2011. 98-103. Print. Double-blind reviewed: 3000 words, 4 Illustr.  
[http://www.bzeigler.com/Writing/IMPACT%206.bz\\_text.pdf](http://www.bzeigler.com/Writing/IMPACT%206.bz_text.pdf)

**2. NON-REFEREED PUBLICATIONS IN PRINT**

**(a) *Journals***

**(b) *Conference Proceedings***

**(c) *Other***

- 2017 Zeigler, Barbara. "Walter Jule." *Burnaby Art Gallery 50th Anniversary: Works from the Collection*, exhibition catalogue. Burnaby, B.C.: Burnaby Art Gallery. Text concerning a work of Walter Jule, distinguished print artist and U. of A. Professor Emeritus. (Submitted. Forthcoming 2017, hardcover publication). 432 words.
- \* 2016 Zeigler, Barbara. "BC Salmon Initiatives: Barbara Zeigler and Eddie Gardner," *Verge: Arts/Sciences and Environment Conference and Sea Change Colloquium Proceedings*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing. (Forthcoming late 2016 or 2017). 2984 words.
- \* 2016 Zeigler, Barbara. "Michiko Suzuki's Hope Chests." *Hope Chests*, exhibition catalogue. Burnaby, B.C.: Burnaby Art Gallery, 2016: 44-47. Print. 856 words.  
[http://www.bzeigler.com/Writing/Zeigler\\_Michiko%20Suzuki\\_Hope%20Chests.pdf](http://www.bzeigler.com/Writing/Zeigler_Michiko%20Suzuki_Hope%20Chests.pdf)
- 2013 Zeigler, Barbara. *Malaspina Scholars: Justin Camilli, Todd Evanger, Valerie Loewen and Andrew Powe*, exhibition brochure. Good Luck Gallery. Vancouver, B.C: Malaspina Printmakers' Society, 2013. Print. (1250 word exhibition statement).

- 1998 Zeigler, Barbara and Joan Smith. "Artists' Statement." *Earthmakers*, exhibition brochure. Richmond, B.C.: Richmond Art Gallery, 1998: 1-3. Print.
- \* 1997 Zeigler, Barbara and Joan Smith. "Earthmakers and Extensions: Collaborative Works by B. Zeigler and Joan Smith." *Earthmakers and Extensions*, exhibition catalogue. Nanaimo, B.C.: Nanaimo Art Gallery, 1997: 6-9. Print.
- \* 1997 Zeigler, Barbara and Lisa MacLean. "Jurors' statement: Canada." *22nd International Biennial of Graphic Art*. Trans. Ljubljana, Slovenia: International Centre for Graphic Art, 1997. Print.
- \* 1997 Podedworny, C., Barbara Zeigler, and Patrick Mahon. "Patrick Mahon's house of flowers." *Contemporary Impressions: The Journal of the American Print Alliance*. Peachtree City, Georgia: American Print Alliance, 1997: 11-13. Print.
- \* 1996 Zeigler, Barbara and Joan Smith. "Earthmakers: Photographs." *The Capilano Review* 2 & 19. Vancouver: Capilano Press Society, 1996: cover & 33-58. Print.  
<http://www.bzeigler.com/Writing/Capilano.Review.EM.sm.pdf>
- 20 photographs and a two-page statement. Chief investigator of this collaborative project.
- \* 1995 Zeigler, Barbara. "Introductory Essay." *RiverLink: An interdisciplinary exploration, by the fourth-year University of British Columbia printmaking students, of the Fraser River basin*. Ed. Barbara Zeigler and Michael Healey. Vancouver: Westwater Research Centre, 1995: 6-7. Print.
- \* 1995 Zeigler, Barbara. "Barbara Zeigler." *The Society of Northern Alberta Print-Artists Newsletter*. Edmonton: The Society of Northern Alberta Print-Artists, 1995: 1-5. Print. Wrote text in newsletter and produced a relief print in an edition of 75 with 10 artist's proofs, which were distributed to a portion of the newsletter subscribers.
- 1994 Zeigler, Barbara. "Ben Wong: Frottages." *Malaspina Printmakers* exhibition catalogue. Vancouver: Malaspina Printmakers Society, 1994: 24-25. Print.
- 1993 Zeigler, Barbara. "Profile: Ben Wong – visiting artist." *Chop*. Vancouver: Malaspina Printmakers Society, 1993: 8-11. Print.
- \* 1991 Zeigler, Barbara. "Patrick Mahon: Confronting the Complex Simultaneity of Time and Influence." *19th International Biennial of Graphic Art*. Trans. Tanja Mastnak. Ljubljana, Slovenia: International Centre of Graphic Art, 1991: 216-217. Print.

## 5. ARTISTIC WORKS, PERFORMANCES, DESIGNS

### REFEREED EXHIBITIONS

#### (a) *Solo Exhibitions*

- \* 2015 Solo Exhibition, Juried (International Jury). *Ritual and Change*, Renke Art Gallery, Hangzhou, China, Sept. 21-Oct. 3. New print works and one video shown in conjunction with the IMPACT 9 International Printmaking Conference at the China Academy of Art Hangzhou, the foremost art academy in China. This exhibition was made up of a selection of works from the *Ritual and Change* series, <http://www.bzeigler.com/4-24.html>.

Note: This exhibition looks closely at small daily rituals we institute: their formation, the purposes they serve as they evolve over time, and the ways they may both comfort and signal the need for change. Exploring the evolution I have noted over a 25-year period in my daily routine of carefully washing eggshells of eggs I and my family consume, the works contrasts printed images of sequential washing gestures with the moving video images of similar gestures. In a time of rapid change coupled with an increasingly precarious environmental situation, this work serves as a reflection on time, transformation, and the role of ritual in our lives, linking aspects of daily ritual to personal and societal change.

- 2010-11 Public Art Commission, Juried. *Metro Dykes, City of Richmond Public Art Program*, Art Columns Project, Aberdeen Centre Canada Line Station, Richmond, B.C., Nov. 2010–Apr. 2011. Separate artworks produced for

4-backlit panels, each 185.4 x 195.6 cm (73" x 77"). <http://www.bzeigler.com/4-21.html>

Note: Four different central enlarged images of water are surrounded on their top and bottom borders in total by 56 small images, which were selected from the hundreds of images of the dykes totally surrounding Richmond, B.C. that I took by boat on the North, Middle, and South Arms of the Fraser River.

This work explores the power and sense of entitlement the dykes afford the residents of a community over the ecology of a region. It serves as a meditation on the borders that cultures set, a reflection on the benefits and harm borders cause in interfacing with natural systems.

- \* 2009 Solo Exhibition, Juried (International Jury). *Past Desire Catches the Cloaked Present*, Centre for Fine Print Research (Bower Ashton Campus), University of the West of England, Bristol, Sept. 2009. The Centre for Fine Print Research is one of the a largest print research centres in the world. Exhibition in conjunction with the IMPACT 6 International Multi-disciplinary Printmaking Conference. Window installation, 2 large-scale dye-sublimation prints, 161.5 x 282 cm (63.5" x 111") and 206.5 x 283 cm (81.3" x 111.5"), and 4 large-scale archival pigment prints. <http://www.bzeigler.com/4-22.html>

Note: This exhibition explores a breach between the picturesque and the grotesque. Three medium-format photographic prints feature a long-abandoned sawmill, situated in a typically-romanticized coastal landscape, along the remote coast of British Columbia: an old dilapidated dock, cabin, and a boat visibly reference the working past of this regenerating land. One large-format print on the wall depicts a beehive burner, which had fueled the operations of this small mill. Two large-format dye sublimation prints on translucent taffeta hang in nearby windows: one figuring a hummingbird, and the other a circular graphic with radiating spokes – the shape visible when looking up from inside the beehive burner. The grotesque is what we do not see: caught by the flickering light, incapable of escaping once inside the burner – a trap for hundreds of hummingbirds for a brief period each summer. A voracious, industrial past, now cloaked in the grotesque.

- \* 2009 Solo Exhibition, *Hidden Sites: Linking BC Sites of Ecological Degradation*, Richmond Art Gallery, Richmond B.C., May 28 - July 9. This exhibition is comprised of works completed between 2003 and 2009: a video installation titled *Hidden Sites*; *The infants* comprised of eight 122 x 244 cm (44" x 80") digital archival pigment prints - total dimension 90 x 112 cm (44" x 35.5"); *Critical Mass*, 44.45 x 203 cm (17.5" x 80"); twelve medium-sized digital prints; and several binders of research material. (*Hidden Sites: Cache Creek*, <http://www.bzeigler.com/4-13.html> and selected works from *Adams River Series* through *Broughton Archipelago IV*, <http://www.bzeigler.com/1-3.html>, made up this exhibition).

Note: *Hidden Sites* links two sites that are significant yet "hidden" to the vast majority of British Columbians. A video installation condenses the six-hour journey a garbage truck makes from Vancouver to the Cache Creek Landfill. The truck travels the same route of the major Fraser River salmon migrations, north to the Thompson River and beyond to smaller rivers such as the Bonaparte River in the area of Cache Creek. Through the flow of water and the migration of salmon this video and selected digital archival pigment prints that subtly confound the boundaries between print and photographic discourses, link the migration of salmon to another "hidden" site, the Broughton Archipelago, an area of intense aquaculture up the B.C. mainland coast.

- \* 1998 *Earthmakers*\*, collaborative installation with Joan Smith, Richmond Art Gallery, Richmond, B.C., Feb. 19-Mar. 23. Comprised of prints, a collage wall work, a floor installation, audio installation, and an index. Note: This exhibition, and those of the same title listed here below that preceded it, were each installed in very different configurations to work specifically with each exhibition space and explore different aspects of this large-scale installation work. <http://www.bzeigler.com/1-2.html> and <http://www.bzeigler.com/4-2.html>

\* I applied for and received all funding for the *Earthmakers* project and had "primary responsibility for the design, conduct and supervision" of this research project. As the Principal Investigator, I also had research spending responsibility over the research funds spent on this project. (Terminology from UBC "Research Policy No: 86," April 2016).

Note: *Earthmakers* is comprised of more than 200 prints printed on translucent sheets of Japanese Kozo paper from the twenty-five photo-etched matrices that combine aspects of drawing, photography, digital imaging, relief

and collagraph printing. Paying homage to the approximately 3,500,000 million organisms (soil fauna) that inhabit one square meter of British Columbia forest soil, the installation depicts over 5,000 soil organisms specific to a site on Northern Vancouver Island near Port McNeill.

A modular-collage work, made of recycled forest products, which models the litter layer of the forest floor – from and beneath which the soil organisms depicted originate – forms an integral part of installation. Comprised of twenty-five 31” x 31” units, this modular collage is installed in different configurations on the wall or floor, as may be required in different installation sites.

An area of decomposing cedar in the centre of the floor references a square meter of soil. An audio installation matching the rhythm of raindrops with the pounding of footsteps, recorded in Grand Central Station, New York fills the exhibition space. An index is available to viewers detailing the scientific classification of each of the organisms – Order, Family, Genus and Species – and noting the source of the image matrices and whether drawn, photographed, printed, or computer generated.

- \* 1997 *Earthmakers and Extensions*, collaborative installation with Joan Smith, Nanaimo Art Gallery, Malaspina University College, Nanaimo, B.C., Mar. 1 - Apr. 6. *Extensions* included *Devine Detritus*, comprised of text and images in black and white on seven 122 x 244 cm (48” x 96”) sheets of “rice” paper, and *Stepping Stones*.

Note: Devine Detritus. In addition to the exhibition of *Earthmakers* at the the Nanaimo Art Gallery, a thematically-related collaborative work with 30 Interdisciplinary Studies students and faculty of Malaspina University-College during a day-long workshop was initiated. The resulting work, *Devine Detritus*, To broaden as well as connect conversations related to soil fauna, these sheets were suspended within the gallery with images (slides the artists and participants provided) projected onto their surfaces.

- 1995 *Earthmakers*, small installation collaboration with Joan Smith, Capilano College Studio Art Gallery, North Vancouver, B.C.
- \* 1995 *Earthmakers*, large-scale collaborative installation with Joan Smith, on the main floor of the Edmonton Art Gallery (currently the Art Gallery of Alberta), Edmonton, Alberta, Jan. 28 to mid-Apr.
- 1988 Solo Exhibition, Malaspina Printmakers Society Gallery, Vancouver, B.C.
- \* 1986 Solo Exhibition, Art Gallery of Hamilton, Hamilton, Ontario. A large-exhibition on the entire second floor of the Hamilton Art Gallery that included works from the *Precarious Balances Series of Prints and Drawings* noted in detail below here, and many additional drawings and prints completed since the exhibition at the Victoria Art Gallery in 1985. <http://www.bzeigler.com/4-1.html>, <http://www.bzeigler.com/4-6.html>, and <http://www.bzeigler.com/4-5.html>
- \* 1986 Solo Exhibition, Simon Fraser University Art Gallery, Vancouver, B.C.  
This exhibition featured a smaller selection of works from the *Precarious Balances Series of Prints and Drawing*.
- \* 1985 Solo Exhibition, Barbara Zeigler Sungur: Precarious Balances Series, Art Gallery of Greater Victoria, Victoria, B.C., Apr. 4 - June 2. Exhibition comprised of 14 medium and large-scale drawings, 13 prints (etching, lithographs and screenprints), and 1 large-modular work combining zerox and photographic prints, executed over a five-year period. The AGGV produced a 30-page exhibition catalogue with eleven colour images, and texts by the Director, Patrician Bovey, and the Curator, Nicholas Tuele. I also produced a video related to this series of works that was narrated by Nicholas Tuele.

Note: The *Precarious Balances* series probed the construction of Nature and Culture as distinct, dichotomous spheres; seeking to emphasize the vital importance of understanding the complex and subtle interrelationships among social, political and natural phenomena and the destructive aspect of the impact of humans on the delicate ecosystem of our planet. Photo collage and drawing were used to develop images for large-scale drawings on paper and Mylar and to develop into etchings, and screen and lithographic prints. 3D sculptural panoramas comprised of glass, sand, and linear drawn shapes, were also constructed as source material.

- \* 1984 Solo Exhibition, McIntosh Gallery, University of Western Ontario, London, Ontario.  
This large exhibition included a large selection of works from the *Precarious Balances Series of Prints and a Drawings* that in subsequent exhibitions was added to and modified with additional new works.
- 1976 Solo Exhibition, Edmonton Public Library Gallery, Edmonton, Alberta. This exhibition was comprised of print works completed over a three-year period (1973-76).
- 1975 MFA Solo Thesis Exhibition, Levis Faculty Centre, University of Illinois, Urbana, Illinois, U.S.A.

**(b) Two-Person Exhibitions**

- \* 1987 Two-Person Exhibition, with Richard Prince, Art Gallery of the South Okanagan (now Penticton Art Gallery), Penticton, B.C.
- \* 1980 Two-Person Exhibition, with Wendy Dobereiner, Fine Arts Gallery of the University of British Columbia, Vancouver, B.C.
- \* 1977 Two-Person Exhibition, with Liz Ingram Gagnon, Gallery Pascal, Toronto, Ontario.

**(c) Public Art Projects With Community Involvement**

- \* 2000- South Arm Millennium Mural: Tribute to the Ecosphere, South Arm Community Centre, Richmond, B.C.  
I initiated and secured primary funding for this project through a City of Richmond Public Art Grant, and brought the mural that is still on display to completion over a two-year period. *Tribute to the Ecosphere*, a 244 x 549 cm (8' x 18') ceramic-tile mural comprised of over four hundred hand-painted tiles, was produced as a community-based collaborative art project. <http://www.bzeigler.com/4-18.html>

Note: The mural focuses on the biodiversity of Richmond, with particular emphasis on the importance of people of all cultural backgrounds working together to preserve existing species and ecological systems. In total over 225 Richmond residents contributed to this project in numerous sessions that I held in schools and at the South Arm Community Centre in Richmond, B.C. The project was carried out in collaboration with James Whiteside Elementary School teachers M. N. Ardanaz, Peter Guzzo, and Mark Klein, and Choice Learning Centre teacher Christine Giesbrecht, their students, and members of the public.

**(d) International Juried and Invitational Published Print Portfolios:**

- \* 2013-14 Critical Mass, Invitational Exchange Portfolio. Organized by Professor Nathaniel Stern, University of Wisconsin, Milwaukee, Wisc., U.S.A. Critical Mass is a portfolio with 43 international artists (incl. 5 Canadians). Each of the artists is featured in *Printmaking at the Edge*, and *Critical Mass: Printmaking Beyond The Edge* by Richard Noyce.
  - My print, *Critical Mass, State II*. 33 x 44.3 (13 x 19"), digital archival pigment print, edition of 45.

Portfolio exhibition venues:

  - (1) Gallery Grafički Kolektiv, Belgrado, Serbia, August 4-19, 2014.
  - (2) Fundación CIEC (Centro Internacional de la Estampa Contemporánea), Betanzos, A Coruña, Spain. May 9 - June 9, 2014.
  - (3) Galerica, Makarska, Croatia. April 30-May 30, 2014.
  - (4) Little Art Parlour Gallery, Cultural Center of Novi Sad, Serbia, Feb. 2-14, 2014.
  - (5) Fundación 'ace (Proyecto ACE), Buenos Aires, Argentina, Dec. 2013-Jan. 2014.
  - (6) EstampaArt Multiple, Madrid, Spain, Oct. 2013.
  - (7) *Critical Mass* Online, July 2013 - present, <<http://criticalmass.nathanielstern.com/>> .
  - (8) Little Gallery, Department of Art, University of Calgary, Calgary, Canada, June 3-14, 2013.
  - (9) Exhibition Center of the University of Applied Arts Vienna Heiligenkreuzerhof, May 4-May 31, 2013.
  - (10) ArtLab contemporary print, Uclan, UK, Apr. 6, 2013.
  - (11) Milwaukee Institute of Art & Design and University of Wisconsin – Milwaukee Galleries, U.S.A, Mar. 20 – 23, 2013.

- \* 2010 *Snakes and Ladders, Invitational Exchange Portfolio.*  
Organized by Kavita Shah, artist, writer, educator, and co-founder and Managing Trustee, Chhaap Foundation for Printmaking Trust, Gujarat-India. 35 international artists from the U.S.A, UK, Finland, India, United Arab Emirates, Pakistan, and Sweden. I was the only participant from Canada.
  - My print, *Snake knows...*, combination etching, embossing and digital printing, edition of 38.

Note: This portfolio is the second in a series of portfolios organized by Shah in which the artworks reflect on the origins, implications, etc., of a particular board game. In this instance, Snakes and Ladders is a game that originated in India, later made its way to England, and then the U.S.A.

- \* 2008 *Are We there Yet?, Invitational Portfolio.*  
Organized by Professor Kevin Haas of Washington State University, Pullman, Wash. 16 artists from U.S.A. & Canada. The portfolio was first exhibited at the Southern Graphics Council Conference, Virginia Commonwealth University, Richmond, Pa., U.S.A. Mar. 26–29. List of Participants: Scott Kolbo, Erik Waterkotte, Randy Bolton, Kim Beck, Heidi Neilson, Gretchen Bennett, Arturo Rodriguez, Barbara Ziegler, Nancy Jo Haselbacher, Kristin Ramirez, Nick Conbere, Amze Emmons, Barbara Foster, Nadine Bariteau, David Jones, Kevin Haas.
  - My print, *Security*, archival pigment print, 15" x 20," edition of 18.

Note: *Are We There Yet?* explores the proliferation of highways, strip-malls, mega-malls, parking lots, corporate office parks, hotels, conference centers, airports, and the like, which have created what are known as 'non-places': spaces in which people seem almost incidental. Often banal, generic, and inhuman, these spaces are designed for mobility and consumption where public space and human communication are diminished or made irrelevant. Their ubiquity and sameness create repetitive dislocating environments unable to produce sites that might be seen as places of meaningful human agency and interaction. Printmaking flirts with the potential for mass production and can attempt to maneuver against privatized and controlled space. The prints included in this portfolio are a response to these non-places that seem to fill a greater and greater part of our lives. They explore the effects on psyche, community and the environment and address our complicity with, reaction against or how we embrace, these non-places. The portfolio *Are We There Yet?* will be an opportunity for individual voices to take command of the built environment through prints and multiples." (Text from 2008 SGC website <http://www.sgc.vcu.edu/portfolios.html>).

- \* 2006-2008 *Further, Invitational Portfolio.*  
Organized by Professor Scott Betz, Winston-Salem State University, N.C. The portfolio included prints by 36 international artists featured in the 2006 book titled *Printmaking at the Edge* by Richard Noyce, writer, critic, and artist from Wales, UK. The book focused on the work of 45 international artists from 16 countries.
  - My print, *Protection*, 33 x 48.3 cm (13" x 19"), digital archival pigment print, edition of 36, 2006.Portfolio exhibition venues:
  - (1) The Museum of Photography, Seoul, Korea, Sept.- Nov., 2007.
  - (2) Troy University, Troy, Alabama, U.S.A, Oct. 6-13, 2008.
  - (3) Silicon Gallery Fine Art Prints, Philadelphia, Penn., U.S.A., Nov. 2007.
  - (4) Kunstraum Wohlleb, Vienna, Austria, Aug 23-Sept. 15, 2007.
  - (5) Southern Graphic Council Conference, Kansas City, Mo., U.S.A., Mar. 21-25, 2007.
  - (6) Print Gallery (Grafikos Galerija) Zamenhofa/Kurpiu, Lithuania, Feb. 2007.
  - (7) Galleria Harmonia, Jyvaskyla, Finland, Nov. 1, 2006-Jan. 29, 2007.
  - (8) Hawthorne Gallery, Salem Fine Arts Center, Winston-Salem N.C., U.S.A., Nov. 6, 2006 - Jan. 29, 2007.
  - (9) Gallerie Wallab, Vienna, Austria, Aug. 23-Sept. 15, 2006.
  - (10) Graficki Kolektiv Gallery, Belgrade, Serbia, May-Aug. 2006).
  - (11) Galerie Hörnan in Falun, Sweden, Aug.-Nov. 2006.
  - (12) Frans Masereel Centre, Kasterlee, Belgium, May 4-31, 2006.

- \* 2005-2006 *Emission, Juried Portfolio.*  
Organized by Professor Mary Robinson of the University of South Carolina. 20 artists from various countries (i.e., UK, Malaysia, Korea, Netherlands, Australia, & U.S.A). I was the only Canadian.
  - My print, *Emission = Perdition*, 27.9 x 38.1 cm (11 x 15"), combination woodblock and digital print, 2005, edition of 22.

Portfolio exhibition venues:

- (1) McMaster Gallery, University of South Carolina, Columbia, S.C., U.S.A.
- (2) Purdue University, West LaFayette, Indiana, U.S.A.
- (3) University of the Arts, Philadelphia, Pa., U.S.A.
- (4) Galleria il Sotoportego, Scuola Internazionale di Grafica, Venice, Italy.
- (5) Universität der Künste Gallery, Berlin, Germany.

**(e) International, National and Local Group Exhibitions (Juried and Invitational):**

- \*\* 2016 *International Print Exhibition: Canada and Japan, 2016. Invitational Exhibition.*  
Organized by Liz Ingram, Distinguished University Professor, University of Alberta, in conjunction with April Dean, and Executive Director Society of Northern Alberta Print-Artists, Edmonton, Alberta.
- My work: *Change, 27" x 39,"* photo-etching on copper, 2016.
- Exhibition venues:
- (1) Kyoto Municipal Museum of Art, Kyoto, Japan, Oct. 4-16.
  - (2) Tokushima Museum of Modern Art, Tokushima, Japan, Oct. 22-30.
- Note: 45 Canadian print artists exhibiting among whom are Barbara Balfour, York University; Mark Bovey, NASCAD; Yael Brotman, U. of T.; Tracey Temple, Indiana University; Patrick Mahon, University of Western Ontario; Andrea Pinheiro, Algoma University; Walter Jule, U of A.; Robert Truszkowski, University of Regina; Sean Caulfield, U of A.; Marlene MacCallum, Memorial University; and others.
- 2015 *1st CAA Printmaking Biennial: Print in the Post-Print, Main Gallery, China Academy of Art, Hangzhou, China, "Games People Play,"* A selection of prints from international portfolio projects organized by Kavita Shah, co-founder and Managing Trustee, Chhaap Foundation for Printmaking Trust, Gujarat-India, Sept.22 - Oct.3.
- My print, *Snake knows...*, was among the prints displayed.
- \* 2015 *Circumference and Radius:  $C=2\pi R=$  Economies of Distance. Invitational Exhibition.*  
Organized and curated by Deborah Cornell, Head of Printmaking, Boston University. 20 international artists (1 Canadian). First exhibited at the Southern Graphics International Conference, Knoxville, Tenn., USA, March 18-21. Three portfolios were produced for this exhibition, one for exhibition, one for the University of Tennessee Permanent Collection, and one for the Southern Graphics Council International Permanent Collection.
- My work, *Axial Links: Vancouver / Abu Dhabi*, digital archival pigment print, 15" x 18."
- Note: This exhibition includes the work of ten pairs of printmakers from around the world, from opposing quadrants - countries that (loosely) reflect diverging points on the earth. The project theme deals with interpretations of the web of connections around our sphere, the realities of technological development and instant communication, and the actual geographic distance between communities that create a divergence. This divergence, conceived of as tension between the tangible expanses of real space and real time and the much more instantaneous route of electronic connection or of imagination, forms a compelling representation of the economies of contemporary distance.
- \*\* 2013 *in.print.out: Grafik in/auswendig (MTG – Vienna 2013), Juried Exhibition, 93 artists selected from 2900 entries, (4 Canadians), Künstlerhaus, Vienna, Austria, April 18 - June 9. Organized in conjunction with International Print Triennial Society (SMTG), Cracow. Jurors: Georg Lebzelter and Wojciech Krzywobłocki.*
- My work, *Journeys Junction II*. Part 1 of this work, a digital archival pigment print 111.67 x 138.4cm (40" x 50.5") was suspended in the gallery, and Part 2, a 182.8cm (72") cm diameter circular floor graphic, was displayed on the floor beneath.
- Note: The Krakow International Print Triennial Society (Stowarzyszenie Międzynarodowe Triennale Grafiki), Poland just celebrated its 50th anniversary. MTG – Krakow now also partners with institutions in Vienna and Istanbul in the organization of triennial exhibitions to form a preeminent world print event every three years.
- \*\* 2013 *Interfaces-Istanbul, International Print Triennial Krakow-Istanbul 2013, Juried Exhibition, Tophane-i Amire Culture & Art Center, Istanbul, Turkey, Oct. 2–Nov. 7. Work exhibited selected by curator/jurors for this venue*

only, 129 artists exhibited, 7 Canadians selected.

- My work, *Journey's Junction I*, comprised of 4 digital archival pigment prints on the wall, each 101.6 x 128.3 cm (40 x 50.5"), in front of which a circular floor piece 182.8cm (72") in diameter was displayed; and *Journeys Junction II* noted directly above.

\* 2012 *Japanese & Canadian Contemporary Art Exhibition 2012, Invitational Exhibition*, B-gallery, Tokyo, Japan, May 29-June 17. 16 Canadian and 17 Japanese artists.

\*\* 2011 *World Plate and Print Art Exhibition – Millennial Wind, Invitational Exhibition*, World Exchange Hall of the Tripitaka Koreana, Hapcheon-gun, Gyeongsangnam-do, Korea., Sept. 23 – Nov. 6.

- My work: *Touched by Fire*, digital archival pigment print, 68.16 x 116.8 cm (26 ¾" x 50"), produced specifically for this exhibition.

Note: Liz Ingram, Walter Jule, and I represented Canada, in this major international print exhibition commemorating the 1000-year anniversary of the first Tripitaka Koreana's completion. The Tripitaka Koreana (*Palman Daejanggyeong*) are more than 80,000 wood blocks used for printing the complete collection of Buddhist scriptures, laws, and treatises.

\*\* 2011 *Intersections and Counterpoints, Juried Exhibition*, Faculty of Art and Design Gallery, Monash University, Melbourne, Australia, Sept. 19-Oct. 29. This exhibition was also on display in conjunction with IMPACT 7 International Printmaking Conference.

- My work, *Journey's Junction*, comprised of three circular vinyl laminate prints ( 36", 48" & 72" in diameter).

- Note: These circular prints were mounted across the enclosed gallery window display area of the exterior of the Art, Design & Architecture Building as part of the exhibition featuring the prominent Australian printmakers, Brook Andrew, Angela Cavalieri, Jan Hogan, Rebecca Mayo, and Jude Walton.

2007 *RICHmond Arts, Juried Exhibition*, Richmond Art Gallery, Richmond, B.C., June 8-July 6.

2007 *Mirror Mirror: Little Landscapes and Miniature Worlds*, Juried Fundraiser, Richmond Art Gallery, Richmond, B.C., Nov. 10–24.

- My work: *The Big Picture*, digital archival pigment print.

\* 2007 *Wrexham Print International, Juried Exhibition*, Memorial Gallery, Yale College, and the Wrexham Arts Centre, Wrexham, Wales, UK. Apr. 28- June 9.

- My work: *A Sunday Afternoon on the Island of Vancouver*, 73.7 x 106.7 cm (29 x 42"), digital archival pigment print, 2005-07.

\*\* 2007 The Falun Triennial 2007 – *Contemporary Print Art, Invitational Exhibition*, Falun, Sweden.

(1) Dalarnas Museum, Aug. 24 - Nov.4.

- Three print works exhibited:
  - a) *Under Siege*, 109 x 111 cm (43" x 44"), archival digital pigment prints, 2004.
  - b) *Parking Lot, Greater Vancouver, BC*, 106 x 116 cm (42" x 46"), archival digital pigment print, 2003.
  - c) *The Scavengers*, 89 x 106 cm (33" x 42"), archival digital pigment print, 2005-07.

(2) *Duplicate 07*, Magasinet, Aug.24 –Sept.29. One of seven print installations.

- My installation: comprised of eight prints each 111.8 x 203.2 cm (44 x 80"), total dimension approx. 111.8 x 1082 cm (44" x 35.5').

(3) Galleri Hörnan, Town Library, Aug. 24-Nov. 4. *Further*, an invitational portfolio project.

\* 2007 II International Print Biennial – *Ceará, Invitational Exhibition*, Galeria Antonio Bandeira, Brazil, Oct. 26, 2006-Jan.7, 2007. Two works shown. This large biennial featured work in 4 different locations.

- I was the only Canadian artist, of 19 international artists from 16 countries.

- \* 2005 *Wrexham Print International, Juried Exhibition*. One of sixty-one artists selected to exhibit, of more than eight hundred works submitted from thirteen countries. On tour until June 2006.  
Exhibition Venues:  
(1) The Memorial Gallery, Yale College, and Wrexham Arts Centre, Wales, UK, Jan. 22 - Mar. 5.  
(2) The Haven Gallery, Boston, Lincolnshire, UK.  
(3) Sidney Cooper Gallery, Canterbury Christ Church University, Canterbury, UK. Feb. - Mar. 2006.
- 2005 Eco-Arts Fest Exhibition, UBC School of Community and Regional Planning, March.  
In conjunction with Eco-Arts Fest UBC.
- \* 2004 *Out of the Wildfire, Juried Exhibition*, Whyte Museum of the Canadian Rockies, Banff, Alberta., Apr.10 - Oct. 11.
- 2004 *SNAP Artists: Virtual Members Show, Invitational Online Exhibition*, curated by internationally acclaimed print artist, Karen Dugas, Society of Northern Alberta Print Artists, Edmonon, Alberta, 2004 – .
- \*\* 2004 *First International Environment Art Expo KOREA, Invitational Exhibition*. Convention Hall, COEX Center, Seoul, Korea, Sept.
  - One of 5 Canadians invited to represent Canada.
- 2003 *Celebrating Twenty Years of Printmaking: Capilano College Printmaking Art Institute, Juried Exhibition*. Burnaby Art Gallery, Burnaby, B.C., March 22-April 20.
  - Exhibited, two-person collaborative work, with work reproduced on pg. 25 in 30 page catalogue accompanying exhibition.
- \*\* 2002 *Earthmakers e altri lavori, Invitational Online Exhibition*, Oct. 2002 – ongoing. Nine images and text concerning the *Earthmakers* series. An Italian web site devoted to print works, compiled by Chiara Giorgetti, a researcher and Professor of Printmaking at the Academy of Fine Art in Milan, Italy.  
<http://www.printshow.it/art/301002b.asp>
- 2001 *Printmaking Possibilities: Photo/Digital, Invitational Exhibition*, Capilano College Studio Art Gallery, North Vancouver, B.C., Mar. 1-15. The work of national and international print artists were featured including Ryoji Ikeda, John Rauschenberg, Jesus Romano Galdamez, Michiko Suzuki, etc.
- \*\* 2001 *Prints from Canada's Pacific Province: Curated Survey of Contemporary Printmaking, Invitational Exhibition*, Graphic Studio Gallery, Dublin, Ireland.
- \*\* 2000 *Macau International Exhibition of Prints, Invitational Exhibition*, Macau Museum of Art, Sé, Macau, China.
  - One of five Canadians invited, and 123 artists from twenty-eight countries exhibited.
- \* 1999 *23<sup>rd</sup> International Biennial of Graphic Arts, Juried Exhibition*, International Center of Graphic Arts, Ljubljana, Slovenia, June-Sept.
  - One of ten artists selected to represent Canada in an exhibition curated by Walter Jule, of the University of Alberta, for the Canadian Exhibition Gallery.
- \*\* 1997 *Canadian Contemporary Exhibition, Juried Exhibition*. University of Alberta, Edmonton, Alberta, Oct. Held in conjunction with *Sightlines: International Symposium on Printmaking and Image Culture*.
  - One of thirty-two artists selected.
- 1997 *Browser: Artopolis 97, Juried Exhibition*, Roundhouse Community Centre, Vancouver, B.C., Oct. 25-Nov. 23.
- \* 1997 *Fourth Bharat Bhavan International Biennial of Prints, Juried Exhibition*, Bhopal, India, Feb.

- \* 1997 The Krakow International Print Triennial, Main Exhibition, Juried Exhibition, Contemporary Art Gallery Bunkier Sztuki and Historical Museum, Krakow, Poland, June 20 - Aug. 30.
- \* 1997 *2nd International Graphic Triennial-Bitola '97*, Juried Exhibition, Bitola, Republic of Macedonia, May 30-Aug. 30.
- \* 1996 *Edges and Interfaces*, Juried Exhibition, Curator, Carol Pulin, Director of the American Print Alliance.
  - Exhibition travelled from 1996-1998 by the American Print Alliance to: Morgantown, Virginia; Montreal, Quebec; Toronto, Ontario; Amherst, Mass.; Honolulu, Hawaii.
- \*\* 1996 *Graphica Creativa 96*, Juried Exhibition, Alvar Aalto Museum, Museum of Central Finland, Jyväskylä, Finland.
  - Jurors: Outi Heiskanen, a renowned Finnish artist; Karen Kunc, acclaimed print artist and Professor of Art at the University of Nebraska, Lincoln, Nebraska, U.S.A ; Jukka Partanen, Head Curator, Jyväskylä Centre for Printmaking, Finland.
  - 1 of 2 Canadian artists selected.
  - 1 of 55 artists chosen from 426 entries from 49 countries.
- \* 1995 *The Boston Printmakers 45th North American Print Exhibition*, Juried Exhibition, Duxbury Art Complex Museum, Mass., U.S.A.. Juror: David W. Kiehl, Adjunct Curator of Prints, Whitney Museum of American Art.
  - Recipient of the Daniel Smith Inks Award.
- 1994 *Malaspina Printmakers*, Juried Exhibition, Richmond Art Gallery, Richmond, B.C.
- 1993 *First Okanagan Print Invitational*, Invitational Exhibition, Okanagan University College Art Gallery, Kelowna, B.C. Nineteen artists from across Canada.
- 1991 *Northwest Print Council 10th Anniversary Exhibition*, Juried Exhibition, Portland Art Museum, Portland, Oregon, U.S.A. Toured to Honolulu, Hawaii; Anchorage, Alaska; and Boise, and Idaho.
- \* 1989 *4th International Biennial Print Exhibit*, Juried Exhibition, Taipei Fine Arts Museum, Taipei, Taiwan.
- 1989 *Northwest Print Council Exhibition*, Juried Exhibition, Willamette University, Salem, Oregon, U.S.A.
- \* 1989 *18th International Biennial of Graphic Art, Modern Galerija*, Invitational Exhibition, Ljubljana, Yugoslavia.
- 1989 *The Fax*, Juried Exhibition, Burnaby Art Gallery, Burnaby, B.C.
  - Exhibited *Exploration Passage*, sixteen 21.6 x 28 cm (8 ½" x 11") and one (21.6 x 35.5 cm (8 ½" x 14") sheets sent via fax , total dimension 86 x 111.7 cm (34" x 44").
- 1989 *Malaspina Printmakers' 14th Annual Exhibition*, Juried Exhibition, Charles H. Scott Gallery, Vancouver, B.C.
  - Toured to National Exhibition Centre, Fort Langley, B.C.
  - Recipient of a Purchase Award.
- 1988 *Medicine Hat Print Show*, Juried Exhibition, Medicine Hat, Alberta.
  - Toured to 9 locations in Alberta, Saskatchewan and Manitoba.
- \* 1987 *3rd International Biennial Print Exhibition*, Juried Exhibition, Taipei Fine Arts Museum, Taipei, Taiwan.
- \*\* 1986 *Eighth Dalhousie Drawing Exhibition*, Invitational Exhibition, Curator, Sheila Butler, Dalhousie Art Gallery, Halifax, Nova Scotia, 10 Apr. – 18 May. Exhibition toured across Canada.
  - One of ten Canadian artists selected: Alex Bruning, Alan Dunning, Richard Gorenko, Ann Kipling, Wanda Koop, Ron Moppett, Bev Pike, Leslie Poole, Jack Severson, Barbara Ziegler Sungur.
- 1986 *Northwest Print Council Exhibition*, New Zone Gallery, Eugene, Oregon, U.S.A.

- 1985 *Malaspina Printmakers' Society 10th Anniversary Contemporary Show*, Juried Exhibition, Charles H. Scott Gallery, Vancouver, B.C.
- \* 1985 *Hanga Annual '85*, Invitational Exhibition, Tokyo Metropolitan Museum of Fine Arts.
- Members exhibition first open to foreign artists in 1985.
  - 531 works submitted by foreign artists by invitation.
  - 106 selected for exhibition.
- \* 1985 *Contemporary Canadian Printmakers*, Invitational Exhibition, Queensland College Art Gallery, Brisbane, Australia, June. 31 artists, 10 location tour in Australia.
- 1985 *Fourth Rockford International Print and Drawing Biennale*, Juried Exhibition, Clark Art Centre Gallery, Rockford, Illinois, U.S.A. Juror: Andrew Stasik, Director of the Pratt Graphics Centre, New York, N.Y.
- 2104 works submitted by 1076 artists from 30 countries.
  - 109 works selected for exhibition.
  - Winner of the Purchase Award. Awards granted by the Juror: 2 juror's awards, 5 juror's mention awards, and 5 purchase awards recommended by the juror. These awards were received by: 6 Japanese artists, 1 West German artist, 1 Polish artist, 2 American artists, 1 Finnish artist, and 1 Canadian artist.
- 1984 *The Warehouse Show*, Juried Exhibition, Vancouver, B.C.
- \* 1984 *Graphex 9*, Juried Exhibition, Brantford, Ontario. 9th Canadian Prints and Drawings Exhibition. Jurors: Rene Boulin, Curator of Contemporary Art, Performance and Video, Musee d'Art Contemporain, Montreal, PQ; J.C. Heywood, Artist and Professor of Art at Queen's University, Kingston, ON; Charlotta Kotik, Curator, Dept. of Prints and Drawings, Brooklyn Museum, Brooklyn, N.Y.
- 53 works selected from over 1100 prints and drawings submitted by 600 artists.
  - 14 city tour across Canada over 2 years.
- \* 1984 *B.C. Women Artists: 1885-1985*, Invitational Exhibition, Art Gallery of Greater Victoria, Victoria, B.C.
- \* 1984 *10th International Independents Exhibition of Prints*, Juried Exhibition, Kanagawa Perfectual Gallery, Kanagawa, Japan.
- \* 1984 *Boston Printmakers 36th National Exhibition*, Juried Exhibition. Brockton Art Museum, Brockton, Mass., U.S.A. Juror: Clifford S. Ackley, Associate Curator of Prints, Drawings and Photographs, Museum of Fine Arts, Boston, Mass.
- 1984 *New Impressions*, Invitational Exhibition.  
A touring exhibition in Oregon and Washington, organized by the Northwest Print Council (NWPC), Portland, Ore., and the University of Oregon, Eugene, Ore.
- \*\* 1984 *Canadian Impressions*, Juried-Invitational Exhibition, Osaka Centre for Contemporary Art, Osaka, Japan.
- A print exhibition featuring 51 works by 15 Canadian artists. Toured 1984-85.
- 1983 *Malaspina Printmakers' Annual* Juried Exhibition, Simon Fraser University Art Gallery, Burnaby, B.C.
- \* 1983 *100 Years of Printmaking in British Columbia (1889-1983)*, Invitational Exhibition, Art Gallery of Greater Victoria, Victoria, B.C.
- 1983 *Northwest Print Council Exhibition of Selected Prints*, Fine Arts Centre of Tempe, Tempe, Arizona, U.S.A.
- \* 1983 *International Print Exhibit: 1983 ROC*, Juried Exhibition, Taipei City Museum Of Fine Arts, Taipei, Taiwan. Jurors: seven print experts from ROC, U.S.A, Uruguay, Japan and Korea.

- \* 1983 *7th International Exhibition of Graphic Art, Juried Exhibition*, Kunstverein zu Frechen e V., Frechen, West Germany. Jurors: seven print experts from Belgium, Norway, East and West Germany, Austria and Switzerland.
  - 821 artists from 45 countries submitted 2500 slides of work.
  - 461 artists chosen to submit work / 453 submitted 1310 prints.
  - 533 works chosen by 243 artists, 7 of those Canadian
  
- \* 1983 *Wesleyan Second International Exhibition of Prints and Drawings, Juried Exhibition*, Museum of Arts and Sciences, Macon, Georgia, U.S.A. Jurors: Carol Autry, Artist, and Sidney Chafetz (Emeritus Professor of Art at Ohio State University).
  - One of my prints was selected for the travelling portion of this exhibition and exhibited in 6 additional locations across the U.S.A.
  
- \* 1983 *Premio Internazionale Biella per l'incisione 1983 (International Biella Prize for prints 1983), Invitational Exhibition*, Biella, Italy. 276 artists from 46 countries participated, 5 Canadian artists invited.
  
- 1983 *Boston Printmakers Travelling Exhibition*, Endicott College, Beverly, Mass., U.S.A.
  
- \* 1982 The Boston Printmakers 1982-83 Members' Exhibition, Duxbury, Mass., U.S.A.  
Recipient of an Award of Merit.
  
- 1982 *Malaspina Printmakers' Annual Juried Exhibition, Juried Exhibition*, Robson Square Media Centre, Vancouver, B.C. Recipient of a Purchase Award.
  
- \* 1981 Graphex 8: 8th Annual Exhibition of Canadian Prints and Drawings, Juried Exhibition, Brantford, Ontario. Tour of this exhibition across Canada during 1981-82.
  
- \* 1981 *Boston Printmakers 33rd National Exhibition, Juried Exhibition*, Boston Centre for the Arts, Boston, Mass. and Fitchburg Museum, Fitchburg, Mass., U.S.A. Juror, Jane Farmer, Contemporary Art Historian and Curator for the Smithsonian Institution. Recipient of a Purchase Award.
  
- \* 1981 *International Biennial of Graphic Art, Juried Exhibition*, Modern Galleria, Ljubljana, Yugoslavia.
  
- \* 1981 *Canadian Printmakers*, a show organized by Gallery Pascal in Toronto for the University of Maine, Orono, Maine, U.S.A.
  
- 1981 *The Boston Printmakers 1981 Members' Exhibition*, Duxbury, Mass., U.S.A.
  
- 1980 *Malaspina Printmakers' 6th Annual Juried Exhibition, Juried Exhibition*, North Vancouver, B.C..
- 1980 *Boston Printmakers Travelling Exhibition*, Newport Art Association, Newport, Rhode Island, U.S.A.
  
- \* 1980 *Miami International Print Biennial, Juried Exhibition*, Metropolitan Museum and Art Centre, Miami, Florida, U.S.A. Juror: Kneeland McNulty, Curator of Prints and Drawings of the Philadelphia Museum of Fine Art, and Board of Governors of the Print Council of America and The Print Club of Philadelphia.
  
- \* 1980 *VIPS/Fresno 80, International Juried Competition*, Art Space Gallery, Fresno, Calif., U.S.A.
  
- \* 1980 *Gravures de l'ouest, Juried Exhibition*, an exhibition staged by the Conseil de la Gravure du Quebec and sponsored by the Print and Drawing Council of Canada.
  
- 1980 *An Exhibition of Works in the Permanent Collection*, Museum Gallery, Red Deer, Alberta.
  
- 1980 *11 Vancouver Artists*, Move Gallery, Vancouver, B.C.

- 1979 *The Boston Printmakers 1979 Members' Exhibition*, Art Complex Museum, Duxbury, Mass., U.S.A.
- \* 1979 *Graphex 7: 7th Annual Exhibition of Canadian Prints and Drawings*, Juried Exhibition, Brantford, Ontario. Toured across Canada, 1979-80.
- 1979 *Malaspina Printmakers' 5th Annual Exhibition*, Juried Exhibition, North Vancouver, B.C.
- 1978 *The Boston Printmakers 1978 Members' Exhibition*, Art Complex Museum, Duxbury, Mass., U.S.A.
- 1978 *Fall Show*, Another Space Gallery, Kingston, Ontario.
- \* 1978 *Alberta Graphics: A Touring Exhibit of Works of Alberta Artists*, organized by the Edmonton Art Gallery, Alberta.
- 1978 Invitational Print/Multiples Exhibition, St. Lawrence College Art Gallery, Kingston, Ontario.
- \*\* 1978 *Young Contemporaries '78*, London Regional Art Gallery, London, Ontario, Sept. 8–Oct. 1. Invitational Exhibition. 38 artists—all media—from across Canada. Jurors: Paddy O'Brien, Assistant Director, Fleur Tipton, and Lynn Barbeau.
- My work, *Perspectives*, Intaglio on copper, 60.9 x 76.2 cm, 1976, and *Perspectives #2*, lithograph and screen print, 45,7 x 49 cm, 1977.
- Exhibition venues:
- (1) Art Gallery of Brant, Brantford, Ontario, Oct. 5 - Nov. 5.
  - (2) Peter Whyte Gallery, Banff Alberta, Feb.15 - Mar.15, 1979.
  - (3) Surrey Art Gallery, Surrey, BC, Apr.1 - 30, 1979.
  - (4) National Educational Centre, Fredericton, New Brunswick, Aug.1 - Sept.1.
  - (5) Centennial Art Gallery, Halifax, Nova Scotia, Oct.1 - 31, 1979.
  - (6) Memorial University Art Galery, St. John's, Newfoundland, Nov. 15 - Dec. 15, 1979.
- \* 1978 *Graphex 6: 6th Annual Juried and Invitational Exhibition of Canadian Prints & Drawings*, Exhibition organized by the Art Gallery of Brant and circulated by the Art Gallery of Ontario. Exhibition venues from Apr. 6, 1978 – Aug. 22, 1979: Brantford, Ontario; Halifax, Nova Scotia; Burlington, Ontario; Calgary, Alberta; Saskatoon, Saskatchewan; Sudbury, Ontario; Kitchener, Ontario; Sarnia, Ontario; Banff, Alberta; & St. John's, Newfoundland.
- 1978 *Image 78: 106th Open Annual Exhibition of the Ontario Society of Artists*, Juried Exhibition, Royal Bank Plaza, Toronto, Ontario.
- \* 1977 *The Boston Printmakers 29th National Exhibition*, Juried Exhibition, De Cordova Museum, Lincoln, Mass., U.S.A. Juror: Frederick Walkey, Director of the Decordova Museum.
- Exhibition open to US and Canadian artists.
  - approx. 1800 entries.
  - 91 artists selected by the juror plus 9 Boston Printmakers Executive Board Members, 106 works exhibited by 100 artists.
- 1977 *The Boston Printmakers 1977 Members' Show*, Duxbury Art Complex, Duxbury, Mass., U.S.A.
- \* 1977 *International Biennial of Graphic Art*, Juried Exhibition, Museum of Modern Art, Ljubljana, Yugoslavia.
- 1977 *The University of Alberta Faculty Show*, University of Alberta, Edmonton, Alberta.
- 1977 *Alberta Society of Artists Exhibition*, Glenbow-Alberta Institute, Glenbow Centre, Calgary, Alberta.
- \* 1977 *Albertawork*, Juried Exhibition, Alberta College of Art Gallery and the Art Gallery of the University of Calgary, Calgary, Alberta.
- \* 1977 *Graphex 5*, Juried Exhibition, 5th Annual Exhibition of Canadian Graphics, Brantford, Ontario.

Recipient of a Purchase Award. Jurors: Rosmari Tovell (Asst. Curator, Canadian Prints and Drawings, National Gallery of Canada; John Esler (Artist and Professor, University of Calgary); & Edythe Goodridge (Curator, Memorial University Art Gallery, St. John's, Newfoundland).

- 570 artists submitted one print or drawing each.
- 70 works chosen.

- \* 1977 *Alberta Society of Artist Juried Exhibition, Juried Exhibition*, Canadiana Galleries, Edmonton, Alberta.  
Recipient of a Purchase Award.
- \* 1977 *9th Burnaby Biennial Print Show, Juried Exhibition*, Burnaby Art Gallery, Burnaby, B.C.
- \*\* 1976 *Young American Printmakers 1976, Juried Exhibition*, Baldwin-Wallace Galleries, Baldwin-Wallace College, Berea, Ohio, U.S.A. Juror and Curator: T.P. Speer, Asst. Prof. of Art and Conservator of Baldwin-Wallace College.
  - 11 artists invited to participate, and the artists selected were or had been attending universities and colleges in Indiana, Illinois, Wisconsin, Ohio and Michigan.
- \* 1976 *Lima Art Association Invitational Exhibition*, Allen County Museum Gallery, Lima, Ohio, U.S.A.
- \* 1976 *Boston Printmakers 28th Annual Exhibition, Juried Exhibition*, Boston Centre for the Arts, Boston, Mass., U.S.A.
- 1976 *Alberta Printmakers*, Latitude 53 Art Gallery, Edmonton, Alberta.
- \*\* 1976 *Imprint '76, Juried Invitational Exhibition*, organized by the Print and Drawing Council of Canada, opened at the Saidye Bronfman Centre, Montreal, Quebec, during the Summer Olympics.
  - One of 76 artists. Exhibition travelled to 10 other major galleries across Canada during 1976-77.
- 1976 *Graphex 4, Juried Exhibition*, The Art Gallery of Brant, Brant, Ontario. Jurors: J.L. Esler (Artist and Professor of Art, University of Calgary); Louise Letocha of the Musee d'Art Contemporain in Montreal; & Peeter Sepp (Visual Arts Officer, Ontario Arts Council).
  - 900 entries from 450 artists from across Canada
  - 74 works were selected
- 1975 *Members of the Independent Artists Association of Central Illinois, Juried Exhibition*, John Michael Kohler Centre, Sheboygan, Wisconsin, U.S.A.
- 1975 *Boston Printmakers 27th Annual Exhibition, Juried Exhibition*, Museum of Fine Arts, Boston, Mass., U.S.A.  
Recipient of the Ainsworth Gallery Purchase Prize.
- \*\* 1975 *24th National Exhibition of Prints, Juried Exhibition*, Smithsonian Institution, Washington, DC., U.S.A. Sponsored by the Library of Congress and the National Collection of Fine Arts. On tour during 1975-76 in the U.S.A., Canada and abroad. Jurors: Clare Romano (Artist and co-author of the *The Complete Printmaker*, N.Y., 1972); Nathan Oliveira (Artist); & Clifford Ackley (Associate Curator of Prints, Drawings and Photography, Museum of Fine Arts, Boston, Mass.).
  - 900 entries from across the US
  - 57 prints selected for exhibition and 2 prints of jurors / total 59
- \* 1975 *2nd Street Gallery Print and Drawing Annual Competition, Juried Exhibition*, Charlottesville, Virginia, U.S.A.  
Recipient of the Salem M. Eways Inc. Purchase Prize.
- \* 1975 *North Dakota Print and Drawing Annual, Juried Exhibition*, University of North Dakota, Grand Forks, N.D., U.S.A.

- \* 1975 *Colorado Second Annual Print and Drawing Competition, Juried Exhibition*, University of Colorado, Hall of Art and the Fine Art Gallery, Boulder, Colorado, U.S.A.
- \* 1975 *Ninth Dulin National Print and Drawing Competition, Juried Exhibition*, The Dulin Gallery of Art, Knoxville, Tenn., U.S.A.
- 1975 *Photography Competition, Juried Exhibition*, Illinois Union, University of Illinois, Urbana, Illinois, U.S.A.
- 1975 *Women's Week Art Show, Juried Exhibition*, University YMCA, University of Illinois, Urbana, Illinois, U.S.A.
- \* 1975 *2nd Miami International Graphics Biennial, Juried Exhibition*, Metropolitan Museum and Art Centre, Miami, Florida, U.S.A.
- \* 1975 *The Art Association of Newport Sixty-Fourth Annual American Exhibition, Juried Exhibition*, Newport, R.I., U.S.A. Recipient of the People's Prize.
- \* 1975 *Third National Print Exhibition, Juried Exhibition*, University Gallery, University of Southern California, Los Angeles, Calif., U.S.A.
- \* 1974 *The Art Association of Newport Sixty-Third Annual Exhibition, Juried Exhibition*, Newport, R.I., U.S.A.
- \* 1975 *Frank Gallo and other Illinois Artists*, Joy Horwich Gallery, Chicago, Illinois, U.S.A.
- \* 1974 *Exposure '74, Northern Illinois University, Juried Exhibition*, Dekalb, Illinois, U.S.A. Juror: Daniel Zeimbo (artist and university professor). Award Recipient.
  - an exhibition of prints and drawings by graduate students in the 28 state region of the Mid-America College of Art Association, and Canada.
  - students from 34 colleges in 18 states and Canada submitted prints and drawings.
  - the work of 70 graduate students from 24 universities in 15 states and Canada were selected for exhibition.
- \*\* 1974 *Editions I, Juried Exhibition*, Ontario Art Council, Toronto, Ontario. Jurors: Alvin Balkind (Art critic and former curator of the UBC Art Gallery and Vancouver Art Gallery); Pat Martin Bates (Artist and Professor at the University of Victoria); and Roy Kiyooka (artist and Professor at UBC). This exhibition traveled to approximately twelve major public and university galleries in Ontario throughout 1974-75. Recipient of an Edition Award and an Honourable Mention Award.
  - 1200 entries.
  - 30 selected for Edition Awards (\$1000).

**(f) Video Productions**

- \* 2014 *Passage*, 3-Channel HD video. Production Team: Barbara Zeigler (artist); Andrew Powe (filming and editing production); Brian Holling (installation assistant). 6 minute loop. <http://www.bzeigler.com/4-26.html>  
 This work is comprised of three video screens on which different images appear of a seemingly senseless activity, the repetitive washing of eggshells, and the removal of their inner membranes. Accompanied by the quiet sound of running water, the timing of the three-looped videos on the three screens constantly changes, placing the relationship among the video images in a constant state of flux.

Both meditative and disquieting, the title, *Passage*, references a process of transition from one state of consciousness, or one way of being in the world, to another. Living in a time of rapid transformation, this work serves as a type of meditation on the present, on processes of change on a personal as well as cultural level, and on one's role in relation to change.

- \* 2014 *Daily Rituals*, HD video. Production Team: Barbara Zeigler (artist); & Andrew Powe (filming and editing production). 9 minute loop. <http://www.bzeigler.com/4-26.html>  
 The video begins with a slow upward movement over a field of white eggshells, as it transitions into a single quiet stream of running water on a black ground. Two hands enter the frame and the daily cycle of the removing of the inner membrane of the eggshells begins. Multiple hands appear and disappear in three vertical frames doing a similar activity, at times reflective and at others times increasingly agitated. By the end of the video the viewer senses the effects of time passing and that a significant shift has occurred.  
 Employing a narrative structure, this work condenses a process I have gone through for more than 25 years, in the daily washing and removal of the shell membrane of eggshells my family and I consume. Began in the first instance out of necessity, as many rituals are, I found I had to remove the shell membranes to prevent my collection from becoming invested with small insects. The cleaning process, at first done slowly and deliberately, overtime began to become automatic, done more quickly, and even at times in a totally detached and frenetic manner. Issues related to the type of eggs we consume and water consumption during this time became of increasing concern.  
  
 In a time of rapid change coupled with an increasingly precarious environmental situation, it is hoped that this work will serve as a reflection on time, transformation, and the role of ritual in our lives, and serve to link aspects of daily ritual to personal and societal change.
- \* 2009 *Hidden Sites*, HD video, 6 minute loop. Production team: artist and camera operator, Barbara Zeigler; film editor, Sherry Sakamoto of Pacific Spirit Productions; and production assistant, Brian Holling. <http://www.bzeigler.com/4-26.html>  
 The video begins minutes after a transfer truck has left the Abbotsford-Matsqui Transfer Station currently serving the Metro-Vancouver area, located approximately one-hour and ten minutes east of Vancouver. Trucks leave and return to this station 24 hours a day, seven days a week. Traveling back and forth to the Cache Creek Landfill located approximately three and a-half hours north, the trucks follow the same route of the major salmon migrations from the Fraser River to the Thompson River and beyond to smaller rivers, such as the Bonaparte River in the area of Cache Creek. The flow of water links these migrations to another "hidden" BC site, the Broughton Archipelago, an area of intense aquaculture up the BC mainland coast.
- \* 2000 *South Arm Millennium Mural: Tribute to the Ecosphere*, produced by Terry Martynuik, Rogers Cable Production, Richmond, B.C., 10 minutes.
  - Featured several times during the summer of 2000 on the Rogers' Cable TV Program *Plug In*.
- \* 1998 *Earthmakers*, produced by Terry Martynuik and Sherry Sakamoto of Pacific Spirit Studios, and Barbara Zeigler, colour, 7 minutes.
- \* 1985 *Precarious Balance Series*, produced by Barbara Zeigler Sungur, narration by Nicholas Tuele, Curator, Art Gallery of Greater Victoria, B.C., colour, 15 minutes.

**(g) Sound Productions**

- 1998 *Earthmakers*, produced by B. Zeigler and J. Smith, Grantham Sound Studios, Burnaby, B.C., 12 minutes.

**(h) Website Construction**

- 2008- <http://www.bzeigler.com/index.html>, details selected individual and collaborative works and projects from the 70s to the present. Launched summer 2008 with yearly updates. Original site structure by Ivan Zhao.

**(i) Permanent Collections**

- 2015 Southern Graphics Council International Print Collection and Archives, University of Mississippi, University, Miss., U.S.A.
- 2015 University of Tennessee Art Collection, Knoxville, Tenn., U.S.A.
- 2012 International Print Triennial Society (Stowarzyszenie Międzynarodowe Triennale Grafiki), Krakow, Poland.
- 2008 Virginia Commonwealth University Permanent Collection, Richmond, Virginia, U.S.A.

- 2008 Southern Graphics Council International Print Collection and Archives, University of Mississippi, University, Miss., U.S.A.
- 2010 Washington Art Consortium, Seattle, Wash., U.S.A.
- 2007 Dalarnas Museum, Falun, Sweden.
- 1997 University of Alberta Art and Artifact Collection, Edmonton, Alberta.
- 1995 Edmonton Art Gallery, Edmonton, Alberta.
- 1988 Art Bank, Ottawa, Ontario.
- 1988 Pan Pacific Development Co., Richmond, BC.
- 1987 Art Bank, Ottawa, Ontario.
- 1987 Guaranty Trust, Toronto, Ontario.
- 1986 University of Alberta, University Collections, Edmonton, Alberta.
- 1985 Rockford College, Rockford, IL.
- 1983 Art Gallery of Greater Victoria, Victoria, B.C.
- 1983 Guaranty Trust, Toronto, Ontario.
- 1983 Toronto Dominion Bank, Toronto, Ontario.
- 1983 University of Alberta, University Collections, Edmonton, Alberta.
- 1983 Museum of Contemporary Art Skopje, Yugoslavia.
- 1982 Art Bank, Ottawa, Ontario.
- 1981 Gulf Canada, Toronto, Ontario.
- 1981 Department of External Affairs, Ottawa, Ontario.
- 1980 Toronto Dominion Bank, Toronto, Ontario.
- 1980 Red Deer College, Red Deer, Alberta.
- 1979 Burnaby Art Gallery, Burnaby, B.C.
- 1979 Bumper Development Corporation, Calgary, Alberta.
- 1978 Art Bank, Ottawa, Ontario.
- 1978 Canada Permanent Trust Company, Toronto, Ontario.
- 1978 Alberta Culture, Visual Arts Branch, Edmonton, Alberta.
- 1977 Government House Art Collection, Edmonton, Alberta.
- 1977 Art Gallery of Brant, Brantford, Ontario.
- 1976 Shell Oil Company, Calgary, Alberta.
- 1974 Ontario Art Council, Toronto, Ontario.
- 1974 University of Guelph, Guelph, Ontario.
- 1974 Laurentian University, Sudbury, Ontario.
- 1974 Agnes Etherington Gallery, Kingston, Ontario.
- 1974 Robert McLaughlin Gallery, Oshawa, Ontario.
- 1974 Art Gallery of Ontario, Toronto, Ontario.

**(j) Publication of artistic work including reviews, evaluations, etc.**

- \* 2015 *IMPACT 9 International Printmaking Conference: Exhibitions / Open Portfolios / Workshop Demonstrations* (Hangzhou, China), China Academy of Art Press, 268-70. Selected images of work from my exhibition reproduced, with a text in English and Chinese. Print.
- 2014 *Critical Mass Portfolio* (Belgrado, Serbia), Gallery Grafički Kolektiv, Aug. 4-19, exhibition catalogue for an exhibition of *Critical Mass*, a portfolio of prints by 45 international artists. My print featured on the cover. Print.
- \* 2011 *IMPACT 7: Intersections and Counterpoints* (Melbourne, Australia), Monash University Faculty Gallery, listing online with exhibition statements by 6 participating artists.
- \* 2009 *The Journal of Canadian Studies* (Liverpool University Press), 22.1, May, "Tradition and Technology in Contemporary Canadian Printmaking," Christopher Rolfe, 1-14. Print.

Note: Christopher Rolfe is a University Fellow at the University of Leicester. He is a previous President of both the British Association for Canadian Studies and the International Council for Canadian Studies.

This article discusses in some depth, my work and the work of two other Canadian print artists.

"This article will seek to introduce readers to an aspect of Canadian cultural life that is perhaps little known –

- printmaking – and, in particular, to three major figures.” Source: *Abstract* on Liverpool Press website.
- 2009 Georgia Straight (Vancouver, B.C.), June 11, “Works by Diyan Achjadi and Barbara Zeigler turn the dire riveting,” Robin Laurence, exhibition review. Print & <<http://www.straight.com/article-229505/works-turn-dire-riveting>>
- 2009 Richmond Review (Richmond, B.C.), June 13, p.3, “Artist wades into fishing crisis,” Mathew Hoekstra. Print.
- \* 2009 Richmond Art Gallery (Richmond, B.C.), *Barbara Zeigler: Building Consciousness through Hidden Sites*, Christine Unger, 4-page exhibition brochure with text and 3 illustrations (ISBN 978-926594-07-1). Print.
- \* 2007 The Museum of Photography (Seoul, Korea), Sept.-Nov., 2007, exhibition catalogue for an exhibition of *Further*, portfolio of prints by 35 international artists. My work reproduced with biographic information. Print.
- 2007 Dala-Demokraten (Falun, Sweden), Aug. 29, “Större grafisk rymd,” Ulf Lundén. Print.  
My print installation was one of 4 works featured in an article about the *Duplicate 07* exhibition at Magasinet, part of the Dalarnas Museum Falun Triennial of Contemporary Print Art.
- 2007 Dalarnas Tidningar, Falu Kuriren (Falun, Sweden), July 23, “Bort från traditionens mittfåra,” Marianne Törner. One of my works shown in the Dalarnas Museum reproduced in the article. Print.
- \* 2007 Falun Triennalen 2007: Samtida Grafiki (Falun, Sweden), exhibition catalogue for the Falun Triennial of Contemporary Print Art at the Dalarnas Museum, 3 images, bio, and citation, pp. 188-193. Print.
- \*\*\* 2006 Printmaking at the Edge (London, England), Richard Noyce, A & C Black, Macmillan Distribution, 2006, reprinted 2008, 2010, 2013. This book featured 45 artists from 16 countries. Three-page write-up on my work with illustrations, pp. 71-73. Print.
- Note: “This book is about the condition and direction of printmaking in the early years of the 21st century. It features the work of 45 artists from 16 countries around the world who challenge many of the conventional notions of printmaking.” (Text from: Richard Noyce, <http://www.artwriter.co.uk/printmaking-at-the-edge.html>).
- Richard Noyce has written several focus primarily on contemporary printmaking and the graphic arts. He is an experienced international competition juror, having served on many juries including as President of the Awards Jury at the Kraków International Print Triennial, 2003-2009. Some other books he has authored are Contemporary Graphic Art in Poland, Craftsman House (Sydney), 1997; Critical Mass – Printmaking Beyond the Edge, A & C Black (London), 2010; & Printmaking off the Beaten Track, Bloomsbury (London), Nov. 2013.
- \* 2005 Wrexham Print International (Wales, UK), 82-page exhibition catalogue, work reproduced p.76 with listing p.81. Print.
- 2003 Celebrating Twenty Years of Printmaking: Capilano College Printmaking Art Institute (Burnaby, B.C.), Burnaby Art Gallery, two-person collaborative work reproduced on p. 25 in 30-page catalogue accompanying exhibition. Print.
- \*\* 2000 Macau International Exhibition of Prints, (Sé, Macau, China), Macau Museum of Art, listing and works reproduced in 275 page hardcover catalogue. Print.
- 1998 Richmond Art Gallery News (Richmond, B.C.), Spring 1998, “Earthmakers: Contemporary Reflections// Barbara Zeigler and Joan Smith,” Peter Harris, p. 1, statement about the exhibition with two photographs. Print.
- 1998 Asian Art News, May/June, “Earthmakers at Richmond Art Gallery,” Paula Gustafson, p. 79, with colour photograph. Print.
- \* 1997 Profiled in a presentation by Lynne Allen (Whitney Museum of Modern Art, New York City, NY), June 3,

"The Power of Prints," delivered in conjunction with a New York Print Club Panel. Moderator, David Kiehl, Curator of Prints at the Whitney, with panel members: Allen Stone, of the Allen Stone Gallery; Mr. Goddeau of Hirschl & Adler Galleries; and Lynne Allen, then Director of the Rutgers Center for Innovative Print and Paper, Rutgers University.

- \* 1997 Sightlines and Image Culture, (Edmonton, Alberta), Walter Jule, ed., University of Alberta Press, p. 134 (work reproduced) and p. 326 (bibliographical index). Book published in conjunction with *Sightlines: International Symposium on Printmaking and Image Culture*, Edmonton, Alberta, Oct. Print.
  - \*\*\* 1997 The Best of Printmaking: An International Collection (Quarry Books, Mass., U.S.A.), by Lynn Allen, Dean ad interim (since 2015), College of Fine Arts and Professor of Art, (Painting and Printmaking) Boston University, and Phyllis McGibbon, Professor, Wellesley College. Introduction by Ruth Wiesberg, Professor and former Dean at the USC Roski School of Art and Design. Photograph of work p. 126, index listing p. 160. Print.
- Note: Publication included 250 juried images selected from over 2700 submissions.
- \* 1997 Earthmakers and Extensions (Nanaimo, B.C.), Nanaimo Art Gallery at Malaspina University College (now Vancouver Island University). Print. Exhibition catalogue for a collaborative show (B. Zeigler and J. Smith, with statement and articles by Dr. Valin Marshall, Forestry Canada, Pacific Forestry Centre, Victoria, B.C.; Professor Pamela Speight, Vancouver Island University; Dr. Lisa MacLean, Vancouver Island University; Professor Patrick Mahon, University of Western Ontario; & Associate Professor B. Zeigler and Joan Smith, 12 pages, 6 black and white photographs).
  - 1997 Pier Magazine (Nanaimo, B.C.), Feb. 27 - Mar.13, "The Nanaimo Art Gallery Bug Invasion: 4 Million Strong," Mike Thibodeau, page 6. Print.
  - \*\* 1996 Contemporary Impressions (Peachtree City, Georgia, U.S.A.), 4, 2, "Earthmakers," Patrick Mahon, pp. 2-5 article with four photographs. Print.
  - 1995 Arts Alive (North Vancouver, B.C.), Nov./Dec., 1, IV, "Visual Arts," S. Kean, p.18. Print.
  - \*\* 1995 Printmaking Today (London, England), Winter 1995, 4, 4, "Earthmakers: An Installation by Barbara Zeigler and Joan Smith", Vetzke Sybesma, p.13, article with two photographs. Print.
  - \* 1995 Edmonton Art Gallery (Edmonton, Alberta), "Earthmakers: The Art of Barbara Zeigler and Joan Smith," Marie Lopes, exhibition statement in exhibition pamphlet. Print.
  - 1995 Edmonton Journal (Edmonton, Alberta), March 10, "At earthy EAG, this bug's for you," Charles Mandel, p. C7, with photographs. Print.
  - 1995 Rough Cutz (Edmonton, Alberta), CBC Alberta News Production, Feb. 7, *Earthmakers'* exhibition at the Edmonton Art Gallery shown with interview.
  - 1995 Artichoke (Calgary, Alberta), Summer, 7, 2, "Earthmakers: Barbara Zeigler and Joan Smith," Patrick Mahon, pp. 40-43. Print.
  - 1994 CHOP: Quarterly Newsletter of the Malaspina Printmakers Society (Vancouver, B.C), Sept. 1994, "Earthmakers: Collaborative Installation by Barbara Zeigler and Joan Smith," Carol Nymark, pp. 8-9, article with two photographs. Print.
  - 1993 First Okanagan Print Invitational (Kelowna, B.C.), Okanagan University College Art Gallery, exhibition catalogue, work listed and reproduced, p. 10.
  - \*\*\* 1990 Print Voice II: Precarious Balance (Edmonton, Alberta), Walter Jule, ed., "Barbara Z. Sungur's Precarious Balance," Jane Young, University of Alberta Press, incl. article about my work with eight reproductions pp. 1-5.
    - Other artists featured in this publication were Arnulf Rainer, Paul Béliveau, Donald Wilkinson, Derek Besant, and Karen Dugas, with additional articles on contemporary print in Japan, Iceland and Poland.

Note: "Precarious Balance reports on the best new work in printmaking by artists from Canada and abroad. This collection includes articles on printmaking by printmakers and art historians from Poland, Iceland, Austria, the United States, Canada, Japan, Yugoslavia, and Great Britain. Precarious Balance is the second in Walter Jule's PRINT VOICE series." Text from: <http://www.uap.ualberta.ca/titles/685-9780888641472-precarius-balance>.

- \* 1990 The Newsletter of Print and Drawing Council of Canada (Toronto, Ontario), Nov.- Dec., vol. 3, no. 6, "Learning: A Personal View," Grace Murao, pp. 18-19. (The article by a former UBC student discusses my teaching and the effect it had on her development as a print artist). Print.
- 1990 A/P Newsletter, Northwest Print Council (Portland, Oregon, U.S.A.), fall, "Getting to know Barbara Zeigler Sungur", Valerie Metz, photograph of B. Z. Sungur and a few descriptive paragraphs about my work. Print.
- \* 1989 Printmaking in Alberta 1945-1985 (Edmonton, Alberta), Bente Roed Cochran, The University of Alberta Press, cited and work reproduced, p. 43. Print.
- 1989 Malaspina Printmakers' 14th Annual Exhibition (Vancouver, B.C.), Charles H. Scott Gallery, exhibition catalogue, p. 7 with work reproduced. Print.
- 1987 The Penticton Herald (Penticton, B.C.), May 28, "Two U.B.C. profs share exhibit at gallery," article and drawing reproduced. Print.
- 1987 The Penticton Herald (Penticton, B.C.), June 10, "Art challenges viewer to think," P.M. Ritchie, exhibition review and drawing reproduced. Print.
- 1986 The Hamilton Spectator (Hamilton, Ontario), Oct. 25, "Barbara Z. Sungur never loses her balance," Grace Inglis, exhibition review and drawing reproduced. Print.
- \*\*\* 1985 Art Gallery of Greater Victoria (Victoria, B.C.), Barbara Z. Sungur: Precarious Balances Series, Apr. 4 to June 2, 1985. (Exhibition catalogue with essay by Nicholas Tuele, Curator, and 4 colour and 6 black and white reproductions, 28 pages). Print.
- \* 1985 Interaction: An Exhibition of Contemporary Canadian Prints (Morningside, Australia), Queensland College, exhibition catalogue, listing, p. 14. Print.
- 1985 The Province (Vancouver, B.C.), May 21, "Balance is a Fragile Thing," Art Perry, review and photo, p. 35. Print.
- 1985 The Art Post (Toronto, Ontario), Oct/Nov, "Prints by Barbara Zeigler Sungur," Madeline Lennon, exhibition review and drawing reproduced, p. 20. (Dr. Lennon, is currently (2016) a University of Western Ontario Professor Emerita). Print.
- \*\* 1985 The Eighth Dalhousie Drawing Exhibition (Halifax, Nova Scotia), Dalhousie University Art Gallery, Apr. 10-May 18, curatorial statement by Sheila Butler and work reproduced, pp. 26-27. Print.
- 1984 London Free Press (London, Ontario), Nov. 3, "Man and Nature Theme of Disquieting Solo Exhibition," exhibition review and print reproduced, p. E6. Print.
- 1984 Vanguard (Vancouver, B.C.), Sept., "Canadian Impressions," Liz Wylie, cited p. 41. Print.
- 1984 The 10th International Independents Exhibition of Prints in Kanagawa '84 (Kanagawa, Japan), exhibition catalogue. Print.
- 1984 Fourth Rockford International Print and Drawing Biennial (Rockford, Illinois, U.S.A.), exhibition catalogue, listing and work reproduced, pp. 21 & 22. Print.
- 1984 Thirty-sixth Boston Printmakers National Exhibition (Brockton, Mass., U.S.A.), exhibition catalogue, listing p. 18. Print.
- 1984 Graphex 9 (Brantford, Ontario), exhibition catalogue, listing and work reproduced, p. 59. Print.
- \* 1983 Artmagazine (Toronto, Ontario), Dec. 1982 – Jan./ Feb. 1983, vol. 14, no. 61, "Printnews," Charlotte Baxter, cited and print reproduced, p. 57. Print.
- \* 1983 100 Years of Printmaking in British Columbia 1889-1983 (Victoria, B.C.), Art Gallery of Greater Victoria, 55-page exhibition catalogue, work listed and reproduced, pp. 49-50. Print.
- 1983 7th International Exhibition of Graphic Art (Frechen, West Germany), listing and work reproduced, p. 119. Print.
- 1983 Premio Internazionale Biella per l'Incisione (Biella, Italy), listing and work reproduced, p. 17. Print.
- 1983 International Print Exhibit: 1983 R.O.C. (Taipei, Taiwan), listing and work reproduced, p. 300. Print.

- 1983 Malaspina Prints on Video (Vancouver, B.C.), produced and directed by Paula Temprich and the Malaspina Printmaking Society in cooperation with Cable 10 Television.
- 1982 Artwest (Calgary, Alberta), vol. 8, no. 1, Dec. 1982-Jan. 1983, "Vancouver Printmakers," Bente Roed Cochran, cited p. 25-26, print reproduced (colour) p. 26.
- 1982 Printworld Directory: 1st edition (Bala-Cynwyd, Penn., U.S.A.), Printworld Inc., Selma Smith, ed., pp. 338-339, work reproduced.
- 1981 14 Biennial of Graphic Art Yugoslavia (Ljubljana, Yugoslavia), exhibition catalogue, listing p. 93, reproduction p. 269. Print.
- 1981 Boston Printmakers 33rd National Exhibition (Boston, Mass., U.S.A.), listing and work reproduced, p. 11. Print.
- 1981 Graphex 8 (Brantford, Ontario), exhibition catalogue, listing p. 55. Print.
- \* 1980 Artists of Alberta (Edmonton, Alberta), University of Alberta Press, Susan Devonshire Baker, exhibition catalogue, text and work reproduced, p. 14. Print.
- \*\* 1978 Young Contemporaries (London, Ontario), London Regional Art Gallery (now Museum London), exhibition catalogue, listing and work reproduced, p. 67-68. Print.
- 1978 Graphex 6: 6th Annual Juried and Invitational Exhibition of Canadian Prints & Drawings (Brantford, Ontario), The Art Gallery of Brant, exhibition catalogue, listing p. 65, work reproduced plate #58. Texts by Val Greenfield, Ed Bartram, Derek Michael Besant, and Edythe Goodridge. Print.
- \* 1977 Artmagazine (Toronto, Ontario), vol. 31/32, Mar./Apr., "Printmaking in Alberta," J. Brooks Joyner, cited p. 12, plate #10, p. 13. Print.
- 1977 Boston Printmakers 29th Annual (Boston, Mass., U.S.A.), exhibition catalogue, listing p. 17. Print.
- 1977 Albertawork (Calgary, Alberta), exhibition catalogue, listing. Print.
- 1977 Graphex 5 (Brantford, Ontario), exhibition catalogue, listing and work reproduced, p. 77. Print.
- 1976 Young American Printmakers (Berea, Ohio, U.S.A.), exhibition catalogue, listing and work reproduced, p.13. Print.
- 1976 Imprint '76 (Montreal, Quebec), exhibition catalogue, listing and work reproduced, p. 76. Print.
- 1976 Graphex 4 (Brantford, Ontario), exhibition catalogue, listing and work reproduced, p. 46. Print.
- \*\* 1975 ARTnews (NY) September, "A Printmaker's Print Show," Benjamin Forgey, (Washington, D.C. art and architecture critic at the Washington Star and later the Washington Post, 1964 – 2006). Print.
- 1975 Graduate Art and Design Exhibition Krannert Museum (Urbana, Illinois, U.S.A.), exhibition catalogue, work reproduced, p.32. Print.
- 1974 Exposure '74 (DeKalb, Illinois, U.S.A.), exhibition catalogue, listing and work reproduced, p. 14 Print.
- 1974 Editions I (Toronto, Ontario), Ontario Arts Council, work reproduced in promotional material.