

Royden Mills: Towards an Artist Statement in Words

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Canadian

One thing above all others may be true about what humans enjoy most. I believe that we all feel most satisfied when we have arrived at doing something that we had not thought possible of ourselves before. Like all artists, I do my studio work on behalf of so many other humans who are busy serving the world in other ways. I do this with humility because I believe artists can attend to their work and actually save lives by providing inspiration. It is my aspiration to describe something that another soul might also value about being alive. Eugene Delacroix Said to artists “ You who know that there is always something new, reveal that to others in that which they may have been overlooking.” I like this challenge very much. It is infinite and timeless. It leaves room for the most contemporary and the most traditional to be pertinent in so much as we strive to give people what I consider to be the single most satisfying experience in life. I believe that without exception each one of us is most satisfied when we arrive at doing or feeling something that we previously had not imagined ourselves quite capable of. To give this I think I have to do it, daily.

I believe that people always have the need for more contemplative experiences, even if they don't realize it. Perhaps it is within slower contemplative moments that people are able to come to know that they are not so alone in their feelings about the world. In recent years my studio work has dealt with a sense of the paradox between hope and anxiety that we all feel about having a physical bodily existence. “To be or not to be” in this era may mean we are very conscious of both a microscopic level and what goes on outside of us on an extremely macroscopic level as well. The internal microscopic landscape, and the actual external landscape are well mapped by the ever expanding scope of logical and methodical science. I feel more certain than ever that Fine Arts are as important to an individual human's health and existence as the search for truth that leading science delivers. I would like to think that I am advancing methods of using visual and physical metaphors for the relationship between physical certainty and those things that are very much less certain. The work I make hopefully places a person in a position to sort those things out intuitively using their personal intimate connotations delivered by the most humble elements of existence. Those tools may pry open meaning for material, time, and space at an intimate moment where human vulnerability and physical presence seem to be one thing.

My training, and life experiences, have taught me values relating to very refined aesthetics. I enjoyed the years of mentoring Anthony Caro chose to give me. I ran a Sculpture Studio in Japan for two years rather than accept an invitation to do post graduate work at the Royal College in London, and that time in Japan caused a very welcome philosophic change in me. I choose to animate elemental physical metaphors through my studio practice. What inspires a state of psychological charge? What seems Elemental to being present and how is the ethereal an exponent?

A lot can be said in a short poem. I strive each day to gain a degree of further empathy for material so I may allow a kind of physical poetry to have meaning for others. I learn about life through the daily process of my studio and I seek to serve others as I imagine that many people are too busy serving the world in other ways. And so if I am useful, I serve up experiences that are somehow transformative and intimately rewarding.

Mostly, I am simply grateful to be alive and grateful to have been part of a vibrant and internationally connected community of inspiring soles. That I might be considered in any way pertinent to any of them is a miracle far beyond anything that I ever imagined of myself.

Reflections on Studio Service:

Royden Mills

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I make Sculpture. It is my first language as an artist. I have made Art making the center of my life, the center of my contributions to my community, and my University, for a very long time. I have taught at the University of Alberta since I was a young artist who was seen as a rising star of the formalist school of abstraction. This early encouragement gave me access to meeting the notorious New York Critic Clement Greenberg, and it allowed me the distinct honour of working with legendary British sculptor Sir Anthony Caro who challenged me to do more than merely seek to fit into abstraction. Studio dedication allowed me to serve on the Board of Directors for our Public Gallery and to serve on the Public Art Committee, and it allowed me to get teaching at an early age. I am a privileged white man in every way. I hope that I have used this privilege to serve a broad cross section of diverse people in very proactive ways.

My Grandfather walked across Canada to take a Homestead parcel of land in Saskatchewan. He used a knife to cut strips of grass that he picked up and used like bricks to stack walls and a roof of sod as well. In some kind of miracle a young woman agreed to join him in that shack and raise four children in the middle of the most severe of weather and economic conditions. They farmed through two wars and hardships I will never know. Human vulnerability speaks to me from every photo that I have ever seen of their lives. I was given my Grandfather's first name and when he died I was eleven years old and he left me one thousand dollars. I paid my way through University while working with people who faced severe mental challenges and by the time I graduated from university that original one thousand dollar inheritance had become five thousand dollars and I found three acres of land for that exact amount of money. Almost thirty years later my partner in life, my wife Linda, and I built a home studio on that land so that we might dare to complete the three huge component installation that I made for Terwillegar Park in Edmonton Canada. We installed those to some claim and much joy in 2017. We seem to be people who are bound to measure our resources, however humble and make the most of what we have. I try to teach that attitude to students.

It seems that I am respected by my University even if I am merely a Contract Academic. I have won two major teaching awards: one from my faculty and the other from the greater University. Perhaps most impressive to some, is that I have funded my life and support for my family not so much from Contract Academic Teaching, but through studio based self-initiative. The professional studio has allowed us to do some remarkable things and not the least of these is to survive. We are vulnerable and that is fair and I recognize that my students feel vulnerable as well. I hope to teach a way of being accountable to our families and to the community while enjoying a process of discovery that takes risks and causes the work to be iterative and self-sustaining in a way that serves to draw art making along while importantly carrying our personal growth along as well.

One does what they can with what they have, and I have done a lot. I have helped Edmonton to have a strong Public Art Policy and strategy, and have served on many committees and juries as a matter of giving back. My energy and respect for business leaders along with my pure passion for engaging when needed, has helped me serve with an open mind and an open heart. I am prepared to see Alberta get a major International Sculpture Park and I am ready to see the students in this region learn to always accept and enjoy whatever circumstances they find themselves in.

It is a simple matter of measuring our daily resources and then with natural good humour, humbly making the very most of being alive each day. Early childhood health issues caused prolonged hospital stays where television was a rare thing and so drawing and being able to see potential in small moments affected the way I perceive things. Mostly those difficult years made me very grateful to be alive and free.

I believe that I bring intensity to the students and I believe that I bring them the notion that the best kind of intensity is not one built of trying to beat others, or win a position, but built of simply trying to make any circumstances more fulfilling. A sustainable long career in this business is not without pains and a lot of hard work, but it is hard work that can be done with joy and a sense of self respect. I believe this means being useful to the community around you and being inspiring to those who come to our art work.

My former students are found everywhere in Edmonton and others hold powerful positions teaching and working all over the world. I am certain that very many of my former students will be in competition with me for art world opportunities; I hope I taught them well. I offer my energy and honesty, I never give up, and I promote my colleagues and my students to the betterment of the world that I hope to enjoy. My record is strong and my prospects are improving, and as a professional artist, I am more involved internationally than ever.

Roy Mills, RCA, MVA, BFA, Dip. Art and Design, Dip Arch.Tech

Studio Work: 2012, Dance, mixed media

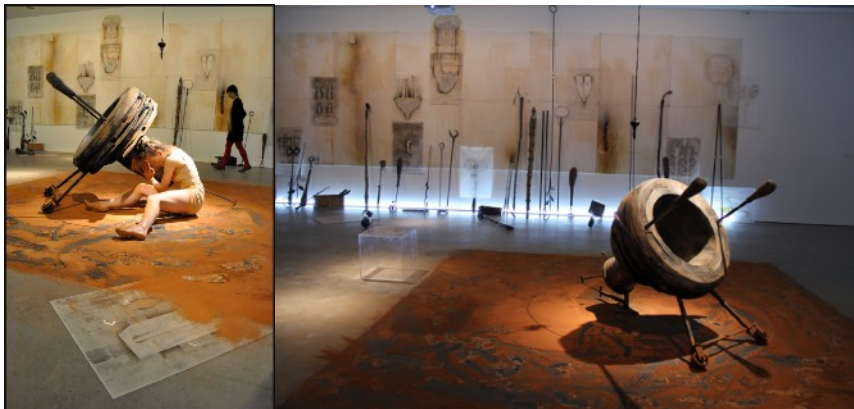
“Of the Known Substances”: “Focal Cone” for “The Body in Question”

<http://www.youtube.com/watch?v=VebZhmQ6yIQ>

http://www.youtube.com/watch?v=ZJj0YdBx13Y&feature=youtube_gdata

The Body in Question was an Exhibition conceived of by Isabelle Van Grimde and put as a challenge to Sean Caulfield, Blair Brennan and myself to collaborate with each other and with dancers to arrive at a gallery experience that was beyond anything that we could have done alone. The video link above allows a small glimpse of what was the very best gallery opening reception that I have ever attended. Brain Webb, and Robin Poitras are featured in this clip as they engage with the rotation available in the major sculptural component that I built. The installation included many hand made tools, wonderful drawings, and 3 hours worth of terrific performance. The cone is steel and wood, and glass lens with drawing tools attached that can be seen magnified through the lens as one looks through. The tools scribe a path that infinitely redraws itself in red clay dust.

This clip is from Montreal's UQAM Gallery where it was first presented.



Montreal UQAM Gallery

The Body in Question(s) Isabelle Van Grimde

Of The Named Substances

Blair Brennan, Sean Caulfield, Royden Mills

Studio Work: Public venues 2001-2007

Selection of Larger Public Pieces 2001-2007



ROYDEN MILLS



https://www.citywindsor.ca/residents/Culture/Windsor-Sculpture-Park/Sculptures_Sculptors/Pages/Ground-to-Ask-the-Sky---Royden-Mills.aspx

<https://www.reddeeradvocate.com/entertainment/an-acquired-taste/>

http://en.wikipedia.org/wiki/Royden_Mills

<http://www.dc3artprojects.com/royden-mills-no-job-more-dangerous/>
www.roydenmills.com

Studio Work: 2002-2005 Work in series

Royden Mills:

www.roydenmills.com



Royden Mills: Bassinette

<http://alberta.emuseum.com/search/Royden%20Mills>

Bassinette: Transfigure Exhibition The Edmonton Art Gallery 2001
Stained, Varnished, Welded Steel 9' x 10' x 5' 2200 lbs Collection of the Alberta Foundation for The Arts



Inside Out
Permanent Collection of the Art Gallery of Alberta

9'x8'x 5' Cast concrete interior with stained
welded steel

Centennial Public Art Commission: Red Deer Line



I have spent much of my life trying to make work that could win attention in the major international centres and have had more than my share of success at doing so. New York, Montreal, San Francisco, Santiago Chile, and Hokkaido Japan. These were all exciting places to see work go however I think in recent years it has meant the very most to me to win commissions in Red Deer, Camrose, and Edmonton. I was born in Camrose and grew up in Red Deer, and came to maturity in Edmonton. I take it seriously to make every effort to deliver a satisfying experience to the kinds of people that I call neighbours family and friends.

I have many stories about growing up in these places long before I considered fine art to be of any use or value to such hard working blue collar places. It is my pleasure to take time to speak with ease to the kinds of people that coached me for years in competitive hockey or worked to build the foundations of the community hospital or the city hall.

Edmonton has long been my home and the work I do here teaching and serving means a great deal to me.

Red Deer Line features a 28' long hand made sculpture. I made it by hand in a modest home based studio. It features a nod to the theme of Alexander who was with the railroad and stopped in Red deer to make a life there. Old machinery and lost purposes interest me. The machinery in my homesteader grandfather's fields sometimes had trees growing through it. I wondered if I could encourage the trees growing inside of this sculpture to grow because of the south facing large plane of steel.

I consider it quite an honour to have work in the cities that have given me the most in life so far.



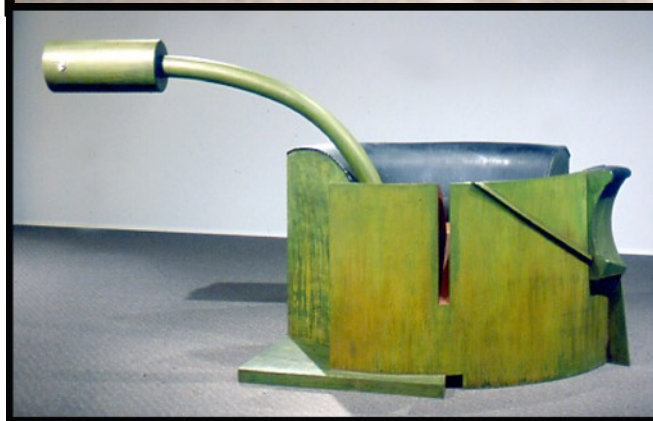
Studio Work: Sound Emitting Figurative 2002

Inside Collective Consciousness: Alberta Biennial 2002



6' x 12' x 6' stained welded steel with interior sound resonating chamber

Silver trumpet mouthpieces allow the audience to be unwitting participants in celebrating the end of a serious period of personal lament. They blow with lips pressed against a very odd form facing another audience member. The breath within them mixes within the sculpture to arrive born as a collective release of sound energy. Part of The Alberta Biennial 2002



Inside Collective Consciousness

Royden Mills

Studio work: Public Art 2012

“Augustana: Beyond a Certain Phrase”

Augustana Campus of the University of Alberta in Camrose

<http://www.youtube.com/watch?v=RReWdB-7QqQ>



The Centennial Commission at Augustana was built of hard labor to celebrate 100 years of campus life. The visual “phrase” was intended to cause an uncertainty about the certainty we feel about knowledge. The bell can be rung for university ceremonies, the etched stainless surfaces, can have paper placed over them and via rubbing, a drawing can be taken away. The implications of weight and entropy may be obvious.

(12' x 55' x 25', stone, steel, bell, stainless)



Studio Work: “Perceptions of Promise”

End Point: Perceptions of Promise Exhibition

<http://www.youtube.com/watch?v=Cu3T5uEzFAw>



“End Point” Sean Caulfield and Royden Mills



Glenbow Museum

Calgary Alberta Canada

Perceptions of Promise

Chelsea Art Museum

New York, New York USA

McMaster Museum of Art

Hamilton Ontario Canada

The “Perceptions of Promise” exhibition and conferences proved to be major life experiences; I was able to collaborate with renowned print artist Sean Caulfield again, and also meet extensively with leading scientists, geneticists, doctors, health care ethicists and come to know what weight they feel in the face of the anxieties and hopes they have for what may come of scientific research. Eric Meslin, (health care policy advisor to Bill Clinton’s administration) Jim Evans (Advisor to the Supreme Court of the U.S.A.) were extremely important to the way I tried to amplify the feelings I sensed from them about working in this field.

Studio Work: “Through Destination” 2009

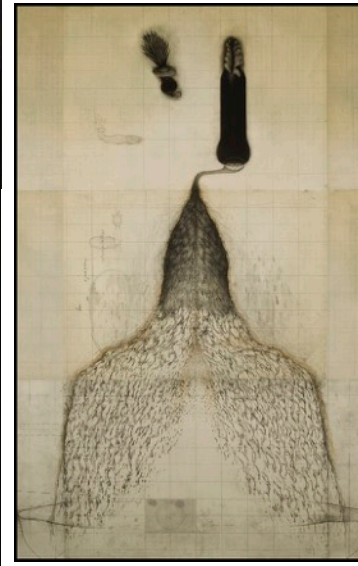
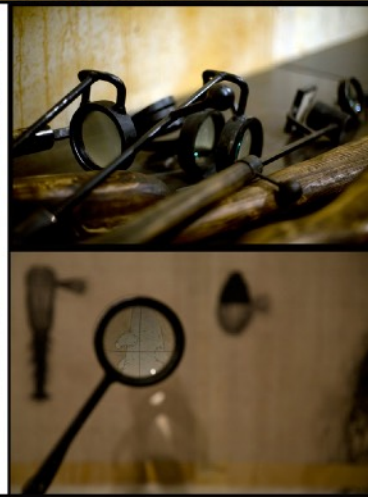
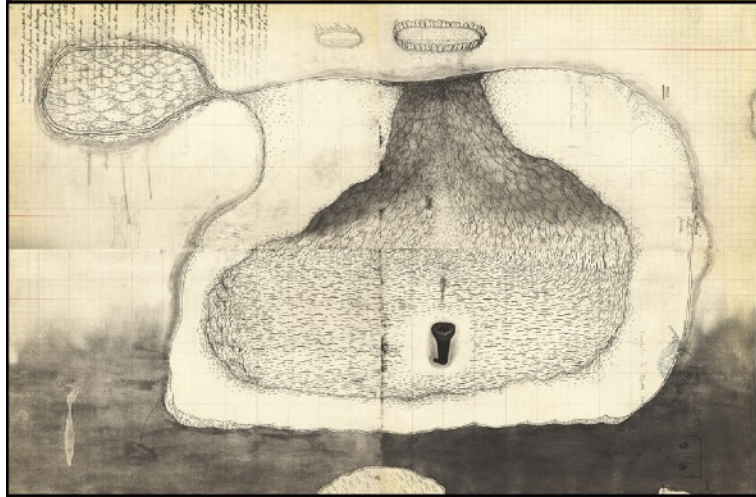
Through Destination: for “Imagining Science” at the Art Gallery of Alberta

a Collaboration by Royden Mills and Sean Caulfield

www.roydenmills.com



Through Destination 2009
Partial Installation View at the Art Gallery of Alberta's "Imagining Science"
Sean Caulfield / Royden Mills



Through Destination
Partial View of Installation
for "Imagining Science".
Sean Caulfield
Royden Mills

12'x 25'x 25', this installation used hand cranked generators, many glass lenses, LED lights, welded and bolt-able steel, hand made tools, projection, drawings, prints and a year long collaboration between Royden Mills and Sean Caulfield. The work is featured in a book that was published after the exhibition at the Art Gallery of Alberta

Studio Work: “Surface Tension” 2013

These images show a set of sculptural components Mills created for a two person exhibition with print artist, Sean Caulfield, called Surface Tension at Gallery 501 in Sherwood Park Canada in 2013. The images here show the smaller hand made wooden parachutes or umbrellas that are lifted with significant investment into a hand made machine on the part of the audience. Also seen here is a very large steel piece (8' x 8' x 14') called “Want”. The two pieces were not near each other in the exhibition, trying to allow the audience to discover the relationship between the large and the small, the weightless and the weighty, and then bridge the connection using self made connotations of their own perceptions.



http://www.youtube.com/watch?v=e_i3NKLXX2M

Please View video of
“Beyond a Certain Exertion”



“Beyond a Certain Exertion”, and “Want”
for the Exhibition “Surface Tension” at Gallery 501

www.roydenmills.com

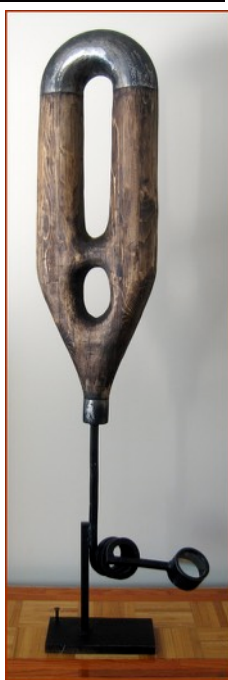
Studio Work: “Surface Tension” 2013

Beyond Certain Control: 10' x 2.5' x 2.5' Carved Wood, welded steel



Studio Work: "Surface Tension" Exhibition

Selected Smaller works with interior revelations



Tricycle Artist Collaboration:

Catherine Burgess, Walter Jule and Royden Mills



MOMENTUM

— A four-part stainless steel sculpture installation by Tricycle

Catherine Burgess
Walter Jule
Royden Mills



Created in 2011 for Centre in the Park, Sherwood Park, Alberta, Canada, in collaboration with ISL Engineering and Land Services Ltd.



ISL Landscape Engineering invited a collaboration between Catherine Burgess, Walter Jule and Royden Mills and the first project is “Prairie Walk” in the County of Strathcona where recordings of nature sounds were morphed into ambient sounds and transitory seasonal sounds to be played year round along a 1/4 mile long walkway with 14 large cut and specially altered and more carefully placed and planted installation and a 17 ft. tall “Cross Section” still to be completed. The team also did a set of four large stainless steel screens at the county offices at Center in the Park called “Momentum”.

<http://www.catherineburgess.ca>

www.roydenmills.com

Tricycle

Studio Work: 2013

Transcription: a collaboration between Sean Caulfield and Royden Mills



Sean Caulfield and Royden Mills

Surface Tension

Gallery @ 501 Sherwood Park, Alberta, Canada

June 21 - August 11 2013

The Exhibition broke attendance records for the gallery.
Wood, Paper (Drawing by Caulfield), welded steel, glass lenses.
size variable, but approximately 8' x 10' x 15'



Digital Studio Work: Digital Stone Project, Italy 2018 <https://www.digitalstoneproject.com/>

2017-18 Using an Alberta Art Foundation Project Grant to go to Italy and work with Jon Isherwood at The Digital Stone Project in the Facilities at Garfagnana Innovazione . Digital work scanning components and employing the cutting edge technology of large scale seven axis marble milling machines . Many thanks to Professor Jon Isherwood of Bennington College, USA.



Using Italian Marble and advanced milling technology from Garfagnana Innovazione and technology in Alberta we basically teleported a ver precise scan of a bolder from the head waters of the life giving North Saskatchewan River in Canada to Italy. The precarious position of the natural stone and the linkage stretching down stream to more human made components of this chain of visual events was the poetic physical reference that was made in Italy. Using Rhino to build the form in a virtual environment and then see it realized in marble on the other side of the earth might lead us to think about our potential as humans with all of our technology and industriousness. How fragile and tenuous that linkage really might be. <https://www.youtube.com/watch?v=Ojj8lplISgs&t=256s> www.roydenmills.com

Studio Work: International Public Art Symposium , India 2018



Bhubaneswar India 2018, 48'x 25'x 5" Indian Stones Specific to the site and reclaimed used steel welded on site. One of 16 international artists invited to work.



Notching stone, welding scrap steel, among many of India's most famous artists along with 16 international Artists in Odisha, India
A Sculpture Park was created along with the entire sculpture park within 21 days in November, subsequent invitations to do the same in
China are bridges that I hope to share with artists in Alberta. <http://anpic.org.in/> www.roydenmills.com

Terwillegar Park: 2017

Resonant Progression:

Three sites spread over 1/4 mile, Analogue Sound collection and contemplation of nature

<https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network/public-art-year-in-review-database/resonant-progression>



Franconia Sculpture Park

These Sculptures were made to mark places where the audience may come to be focussed not merely on the art work but on the phenomenological experiences delivered in the nuances of nature around and between the sites. Analogue sound collecting devices amplify ambient sounds, and the very idea that human made constructs support the natural stones were intended to subtly remind us that over time we have to attend to a kind of self-checking in order to maintain the relationship or the gravity of nature. Do we overcome our desired relationship to the danger of relenting support? The Park is named after a 19th Century doctor. Dr. Terwillegar was responsible for encouraging many people from Europe to feel safe and cared for in what then was a very challenging type of life here. The visual association to the tools of a 19th century doctor were used to collect the sounds around the art works and rather than just the heart beats of individual patients, the heart beat of the wind, or birds or even children playing can be heard over quite a distance. The Focus on the timeless nature and the support of nature by human made form was an important aspect of this commission for me.

In 2018 This Sculpture was voted Exemplary Public Art Installation by the Organization

Americans for the Arts :

<https://www.americansforthearts.org/2018/08/14/reflections-on-a-quarter-mile-long-public-artwork-in-edmonton-canada>
www.roydenmills.com



Teaching Philosophy: Royden Mills, January 2019

I feel strongly that the Art school should be a tremendous life force within a community. The students and instructors all should feel enthusiasm to expand and explore alternatives for the sake of others in the community who may be too busy doing other things for society. The critical thinking and exchange of opinions in our art department should inspire assessment of what we value about being alive, and what humans have ever valued about being alive. I know how simplistic that sounds, but it is a kind of oath that allows us to believe that our work serves others no matter how personal our own studio motives become.

The best of my students will gain their earned knowledge and they will not have a dependency or overly grateful demeanour towards me after a term. I believe that I must introduce ways to expand both their skills and their tastes. Just like a taste for food they must come to know a lot about what went into preparing great meals of the past. I feel that if they grow the food, wash the food, cut it, smell it and care for the order of the delivery, then they may learn to own variables within an equation that gives them empowerment to truly affect others in a very nutritious way.

I have a desire to see them succeed, but my goal is to initiate a sense that a student is in a safe enough learning environment to take risks enough to go beyond what is already familiar to them. I think they discover new information and new methods of assessing in a meaningful way when they feel like they found it all for themselves. I strive to see them feel committed to make discoveries independently. They become so engaged that they see possibilities for research that they cannot possibly stand to leave un-developed. I expect them to work for themselves; and for their community.

Although I work hard for my students, I try to have them become sure that they themselves own a process of goal setting, self-assessment, lateral thinking, and engagement with fellow colleagues that might set them up to stand alone in a professional studio years from now. I hope my students feel that I was useful, but that really, it was them who did the work to own a professional process. A student who leaves in amazement and awe of the instructor can come to feel quite crippled once they are very far from that instructor. I want them to own their various processes independently.

I will always encourage students to eclipse what I myself have ever done with studio work and studio life. I believe that many of my former students have begun networks and built themselves into organizations and self-sustaining collaborations because they have seen that it is simply a better way to be of use to the world. They have felt what it is like to be a part of something for the good of humanity at even the first year level, and they have seen that this is real and valuable to the lives of all around them and not only for themselves. I believe that teaching is about asking a person to assume that they are responsible for the way the world could be, and then asking them to do the work needed to teach themselves how to advance towards an ideal infinitely well beyond just logic and knowledge. We all must enjoy this life long process, students and teachers both.

I am responsible for inviting others to imagine and to find their taste. Maybe I set a table where morsels of other great human advances can be sampled, but not so that they learn to follow a recipe, but rather that they innovate towards providing their own nutrition. In the arts, I believe that we are compelled to serve things that are nutritious and substantial. When it comes to food, Children often like sweets, however taste develops as one comes to consider alternatives. I think that the tastes of these students broaden and become self-motivated as we encourage them to explore. As one is more aware of good things, critical choices can be better made about what they feel the world around them needs, and that is exactly what we wish every human may feel liberated by. It is a freedom for one that may come to serve many. I introduce this idea to the first year students and then they consider joining a tradition of true artists who, for the rest of their lives, continue to describe important things about being alive. I believe that the enthusiasm that builds from an informed and responsible Fine Art studio is the life force of a generation. Our work in our own studios and the collective work we do as a teaching team really is the life force of a liberated community.

Selection of Image Based work

Ania Miklas: Drawing and Intermedia



<https://www.youtube.com/watch?v=SIhBTU9zsi0>



<https://www.youtube.com/watch?v=sTmS-2GakWU>

<https://www.youtube.com/watch?v=BS9V-gIQI4I>



Ania Miklas has prepared a senior Drawing and Intermedia piece using Loï Fuller's historic dance as recreated by Ania to make a video that is under construction right now. Above are still photographs taken without any Photoshop work.

Students in Senior Drawing and Intermedia are taught to use Photoshop, Video techniques, still photography and then processes to fold one into the other.

To the left is the beginning Fundamentals project merging hand drawing and layered Images that sees first year students to discover cross connotational relationships.

2D Work of Fundamentals Students

The Fundamentals: Drawing, Linear Perspective, Tone, and Self-initiative



Fundamentals needs to be quite fun, but Perhaps one of the most fun things is to realize just how potent we can be at observing and recording observations. These are three works done in my Fundamentals courses. One is a three class drawing on single weight velum the other is a jacket done by a tremendous first nations student on newsprint and then a tint and shade with imagined light source over a linear perspective drawing in acrylic on double weight using the color harmonies of an old master.

I have so many great images of student Fundamentals work. It is a true joy to see somebody open up and see the world as they never have before. I have been so fortunate to witness this human event many times.

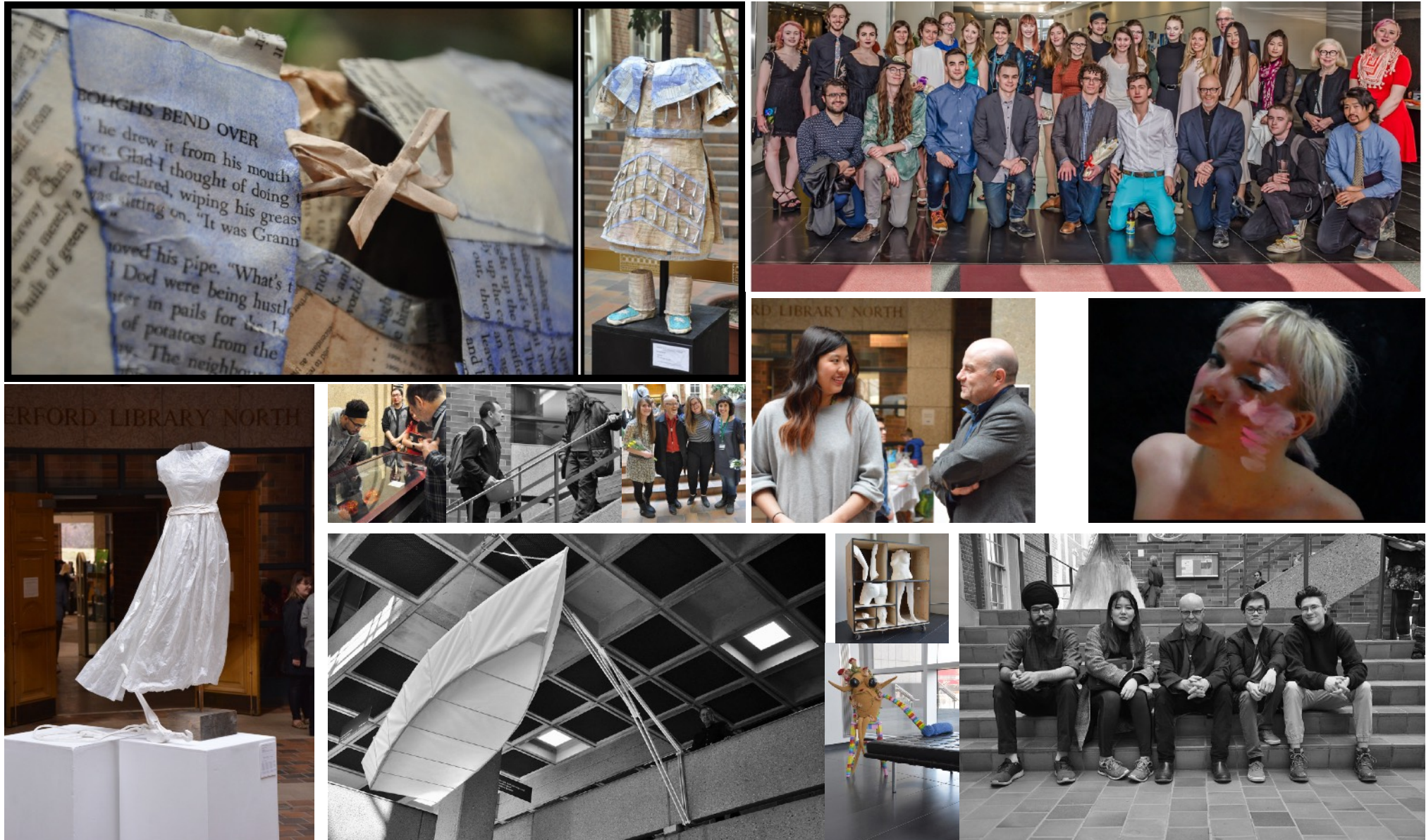
Obviously I come from a position privilege intros society, but the degree of success working with First Nations students and students from diverse cultural backgrounds are a source of great satisfaction and pride for me . Portage College In Lac La Biche have worked with my efforts at Rutherford Library to mount very successful exhibitions . It is a joy to say that.

www.roydenmills@gmail.com

Curating Exhibitions:

Epcor Tower, Rutherford Library, Banff Centre, Augustana Campus

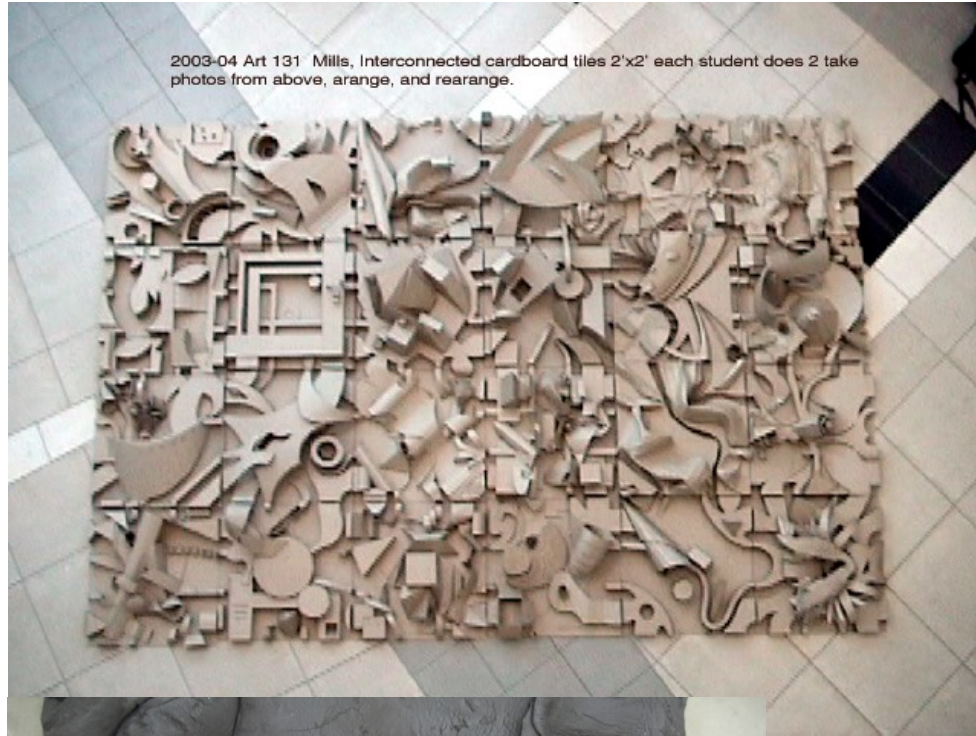
Commitment to Cultural and Human Diversity
of all kinds over many years.



I am proud to have collaborated with Portage College in Lac La Biche and Otani Sapporo University in Japan and would dearly like to help facilitate even more opportunity for all cultures to come to see the remarkable potential of our First Nations Culture of Canada

Student Group Work:

1st year Fundamentals: Sample of 2 Group interconnection Projects



Fundamental Foundation courses sometimes become alive when students are asked to collaborate. Here are two examples where each student was to make two or more components that could be fit together in a way that would create a compelling larger entity. They both use material easily found anywhere in the world; one in cardboard, and one in clay. The cardboard one is addressing connection points within the structure of a city property and the clay ones were based on micro-macro body-scape zooms. The facility that the students gain by moving forward from a 2D flat plane in a drawing towards empathy for the 3D seems logical. The students seem to enjoy considering how the energy of their “property” affects their neighbors, and the implications of this are huge in terms of both Art and Design.

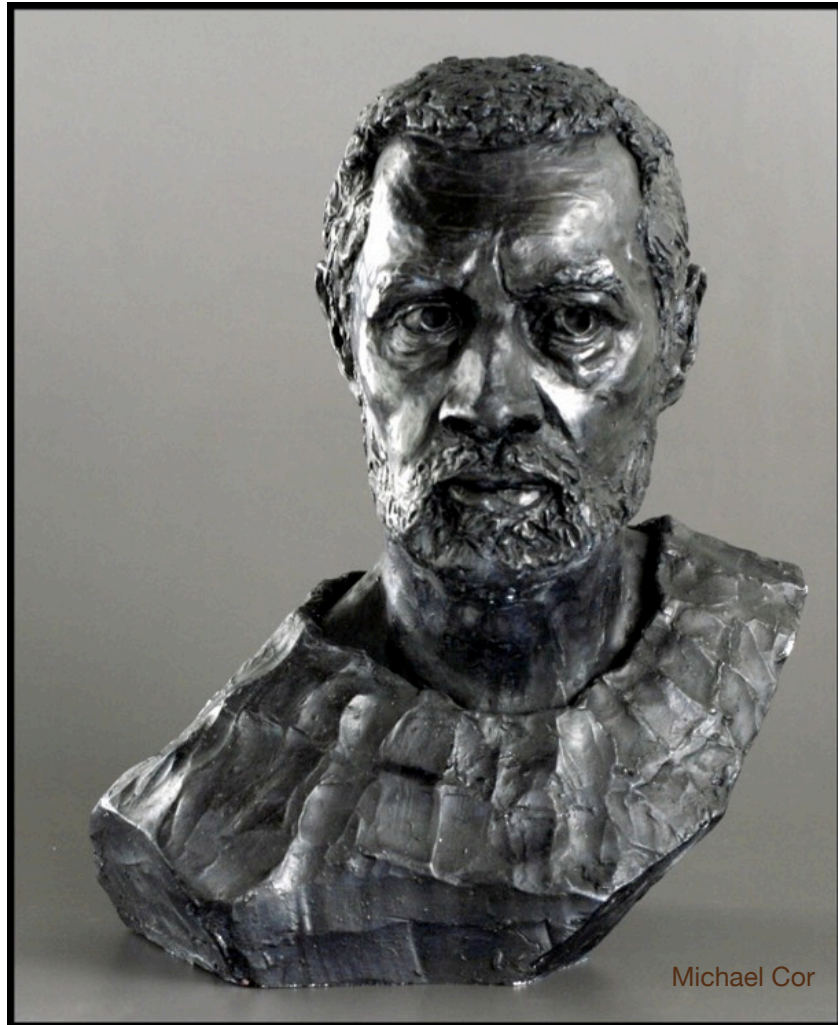


Student Work: Traditional Observation from the Figure

Micheal Cor <http://www.michealcor.com>

Brad Necyk <http://bradnecyk.com>

Royden Mills Instructor



These images are all done at life size from observation in clay and then professional molds were made and casts were taken in a number of materials. These images all are undergraduate work.

Accurate Figurative work and observational work in drawing is an important part of both Art Fundamentals and first year sculpture courses Micheal Cor is a recent graduate of MICA in Baltimore and Brad Necyk is teaching as a contract academic at the University of Alberta.

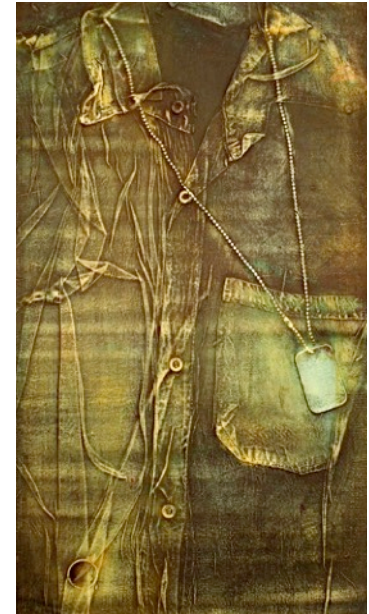
All work in this slide is one to one scale and done in clay, cast poured in Hydrostone with a patina.

Student Work

“Contemporary Sculpture Building from Tradition” Instructor: R.Mills



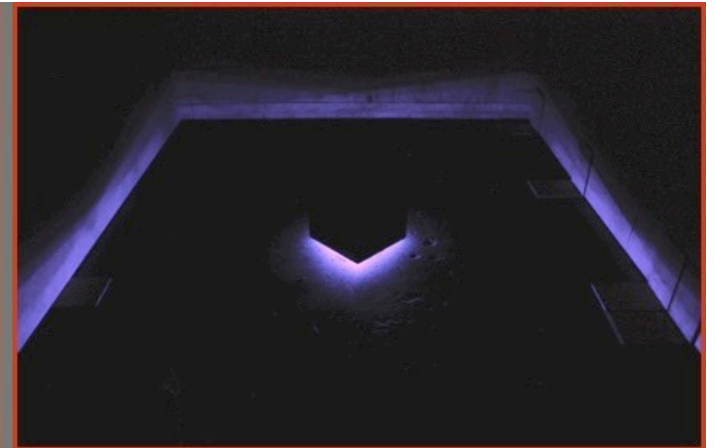
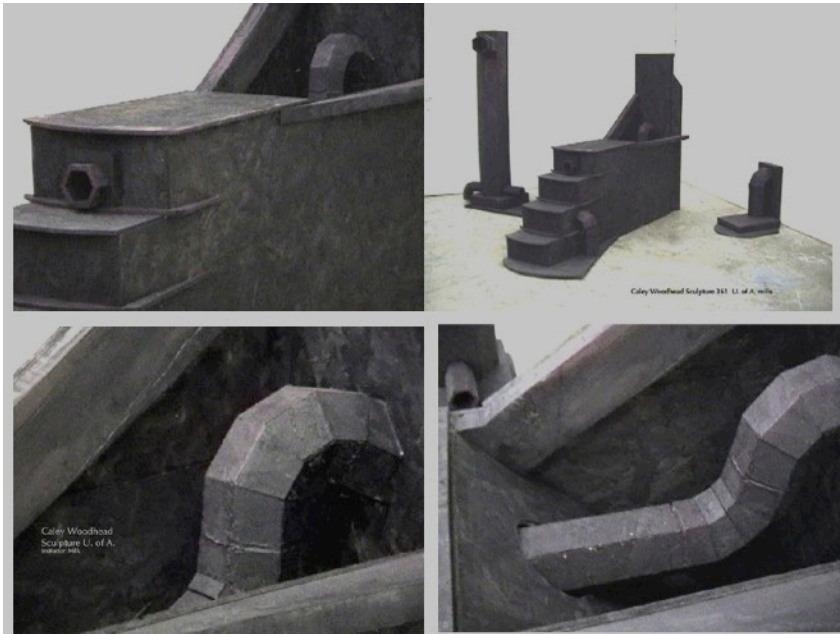
Alexander Stewart



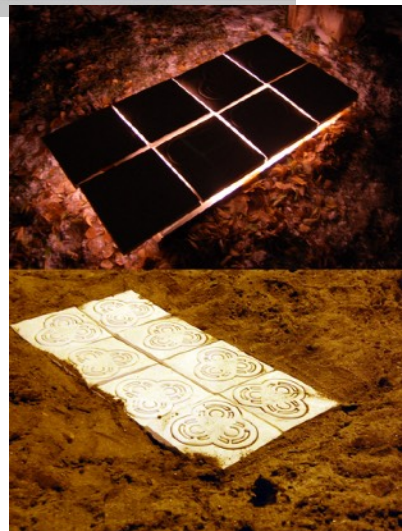
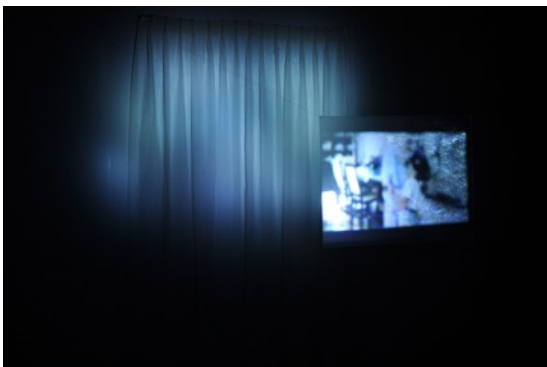
Like it or not, the contemporary artist / student has many famous “siblings” in the long grad tradition of art making, and while sibling rivalries in a family can be problematic, it is probably best to acknowledge that one is not the first pure and perfect snowflake to fall from the sky. Whether we decide to redefine our relationship to our lives through a simple low relief in bronze or via a classical portrait bust, we have a responsibility to build forward from the tradition towards trying to do something relevant and pertinent to people of our own era and community. The famous Nike, Donatelo, Duchamp’s urinal, Henry Moore, Barbara Hepworth, Picasso, Anthony Caro, Tony Cragg, Belinda De Bruyckere and so on are our Siblings, and they lead us to remember our responsibility to try to advance culture as much as enjoy the liberty of choosing to make art. These are a few students of mine that have chosen to accept the challenge of trying to use the past towards their own sense of what is needed to inspire people that they care about in our own era.

Student Work: Redefine a space

Undergraduate work responding to venue assignment : a range of Media and material



Alexander Stewart



1'x 12' x 8'

Matthew Anhalt

Conventional practice for contemporary artists seems to demand that they perform alchemy by turning relatively inexpensive free material into gold. These students were allowed to only use simple material that could be found anywhere in the entire world. Clay, Plaster, simple lighting, dirt, etc....and they were required to take over a space that could engage at least an entire human body. The methods for addressing this “target body” or several bodies could be built off of conventions that we know very well like stairs or architectural elements of our lives, or it could be about fitting the method of addressing the human body of the audience in a way that caused them to actually or metaphorically consider entering the space.

Matthew Anhalt (Calgary Designer), Cayley Woodhead (deceased), and Alexander Stewart (RISD Graduate Student)

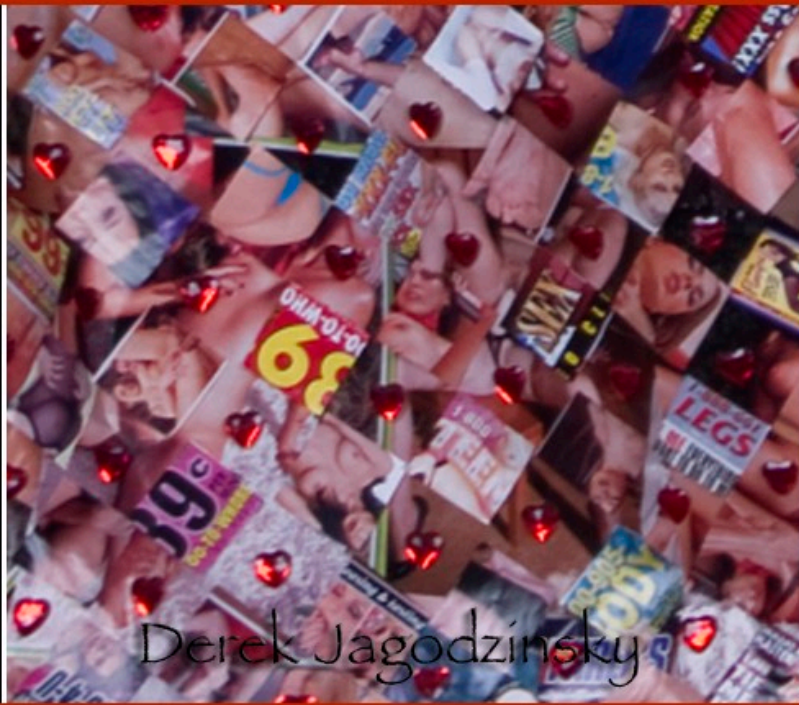
<http://www.coroflot.com/matthewanhalt>

<http://eote.ca/6-alexander-stewart>

Student Work: Contrasting attraction

Derek Jagonzinski Award Winning Fashion Designer: Undergraduate work

Laura St. Pierre GPCC Professor: Undergraduate Work



Laura St. Pierre

It can be argued that any art work must engage us on two or more levels of awareness and that perhaps one way to do that is to draw people into a relationship that calls the audience from a distance and then causes them to gain a second state of contemplation that then holds them for longer than they first thought they might be interested. In these two sculptures the artists in my class took on a challenge of dealing with "acceptable" content in a way that is still beautiful. Derek Jagozinsky is a successful Fashion Designer now and Laura St. Pierre is a highly recognized Canadian artist and is a professor of art at Grande Prairie College. Derek made a very beautiful gown out of raw pornography and then had a model from his design practice wear it to an opening, and Laura put the squeeze on a familiar form.

<http://luxxreadytowear.com/company.html>

<http://laurastpierre.com/artist.asp?ArtistID=24660&AKey=8V568YFL>

www.roydenmills.com

Student Work: Large 1st year Undergraduate student Installation by **Kristine Kwok**



Kristine Kwok

First year Sculpture student Kristine Kwok built this straw bale room lined with painted plywood and cast birthday balloons: solitary and alone.

Student Work: Ally McIntyre

Senior Undergraduate Sculpture work



Ally McIntyre: BFA Show Work April 2013: MFA Goldsmiths in London for Graduate School.

Cast Concrete and steel armatures colored with acrylic. Size: 4' x 14' x 10'

Installation describes chimeras facing human empathy in the face of uncertain human change.

www.roydenmills.com

<https://www.allymcintyre.com/>

Student Work: Kirsty Templeton Davidge : First Year Sculpture student redefines space



Kirsty Templeton Davidge: Second year work

In her first Sculpture course the final assignment was to "Redefine Space" and to her, this meant that time had to be considered, and according to her the seasonal flight of birds was the most significant metaphoric thing that she could describe about being alive at that time. She constructed a working Zoetrope that used 8 5" sculpted birds and as they went into motion the audience was able to enjoy a set of three dimensional things as they became the illusion of one thing. Then she drew them as they were in the cyclical motion and presented the drawings for us to consider as evidence of both the birds in her neighbourhood being at once both fleeting unknown entities and yet worthy of this much attention and work by one person. The seemingly oil soaked birds had something of concern to express about the plight of birds in this particular oil based part of the world.

<http://www.kirstytempletondavidge.com/>

Instructor:
Royden Mills

www.roydenmills.com



Student Work

Kirsty Templeton-Davidge at third year undergraduate level



Obviously, great students make us all look like tremendous teachers, and I feel that I have been extremely fortunate over the years to invite tremendous commitment and see outstanding dedication from students. Kirsty Templeton-Davidge is one of those remarkable souls who built installations that involved tremendous soul searching and very moving emotional investments in terms of labor. These sculptures used books as substance material and conceptual inspiration to a degree that everyone who saw the pieces simply were moved by.

Welded Steel, Mold Making from life cast, ssemblage, stretched Paper, hand made wooden wheels, bed spring, text and 65 batches of mashed paper book pages hardened to form characters.



Student Images

Sculpture relating to having a body and using a body; This selection of student work features various students approaching the creation of physical places to feel or gain empathy for having a body. The “places Assignment” had to demonstrate significant commitment to an aspect of being alive that related to significant people that each student felt needed to feel inspired by the work they made.



After completing the first four very strict projects, the variables are opened up to allow first year students to take responsibility for matching the concept to the service of people that they value most in life. Inspired by the freedom of this last first year project, often the students choose variables well: appropriate material, particular site and method of relating to the human spirit that they hope to inspire. This project often ignites the student to feel a need to carry on studies in more senior studio courses in sculpture. Matthew Anhalt, Carly Greene, Daniel Toumine and Bram Sawatzky responded as you can see with modest material available anywhere in the world.

<http://www.coroflot.com/MatthewAnhalt/resume>

<http://www.danieltoumine.com>

Sculpture by Undergraduate Students 1st Year

Student Work: Danielle Jenson

Royden Mills instructor 2009-2013



Danielle Jenson



Danielle Jenson went to Franconia Sculpture Park in Minnesota twice while being a student of mine, she made large pieces that required a lot of skill, but even more persistence and commitment. She is not afraid to invest of herself; even most in those inevitable moments of self-doubt. She made the piano based piece and the treadle peddle activated piece above in the same term of 2013 and showed both pieces in the BFA show in April. The concepts are likely obvious but she is always trying to relate to her farm based relatives and a world that seems destined to be overcome by ever more restrictions on space for things and people.

The sculpture can be seen in her Youtube video documenting Brielle Engaging with it:

<http://www.youtube.com/watch?>

Time based Kinetic Large Scale works

Student Work: Carly Greene

Instructor: Royden Mills

<http://www.carlygreene.com>



Carly Greene Franconia Sculpture Park USA

Carly Greene is one of the most promising students that I have ever taught and she is working well after just graduating. She started an art program for seniors since graduating and is extremely popular with her clients at River Ridge Seniors Centre in St. Alberta Alberta.

Carly built many things small and large after the first year sculpture course. She went on to make a large building structure at Franconia Sculpture Park in Minnesota where one is forced to consider relationships between what we know of our era and what we expect of the era to come. Memory is a hot topic among young people and her dealings with this subject are genuine and well done. She made a piece for her BFA graduation exhibition that used the audience to engage with a mechanism that caused punching bag-like forms to pop up and down. She admires Ursula Von Rydingvard's and Belinda De Bryuchre's work and made the components in this sculpture to not only be completely kinetic but also to be metaphoric of a struggle to be and do more. Her artist web site describes more about what she cares about.



Carly Greene Best in Show

Carly completed a major transitory art project at Franconia Sculpture Park in Minneapolis and then came back to Edmonton to do another one for the city here. She used a range of 19th century methods, but also used light, and lenses and mixed media while she was a student. She was one of several students whom I have enjoyed seeing win "best in show" at the final BFA Exhibition.

<http://www.carlygreene.com>

Carly Greene Became intern Sculpture Technician at the Banff Centre after doing remarkable work at Franconia SculpturePark

Time Based Large Scale Public Pieces

Student Work: Tanya Wood

Tanya Wood Major Steel Sculpture done at Franconia Sculpture Park
Permanently installed at State University of New York

<http://www.tnwartist.com/>



Tanya Wood is now a Montreal Based sculptor who made this two component sculpture at Franconia sculpture Park near Minneapolis Minnesota and later moved to State University of New York. She was the First of our students to dedicate time to producing a major work at Franconia. There is no doubt that this experience changed her life and resulted in other young artists who shared time with her also being positively changed. Tanya remains a vital force and somebody who takes much time to inspire others through her studio process.

Student Work: Alex Stewart

Alexander Stewart: Currently Graduate Student RISD

Rhode Island School of Art and Design: U of A BFA show "Best in Show"

Alexander Stewart came to my sculpture class at a time when it was quite a risk for me to encourage him to find the limits of what could be done within the political atmosphere of what was traditionally done in the Sculpture Division. It was very important to him to explore and it was very important to us both that the concepts be ones done with absolute conviction and demonstrated commitment. He is a bright soul with huge potential. He should make all of Edmonton proud!



Alexander Stewart : Links to Undergraduate Intermedia Pieces

Post Industrial Landscape:

<http://www.postindustriallandscapes.org/>

<https://vimeo.com/76602708>

<https://www.facebook.com/media/set/?set=a.629052263786455.1073741835.545095152182167&type=1>

A Time For Refinement:

<https://www.youtube.com/watch?v=jq43Pd4ikMo>

<http://alexanderjamesstewart.tumblr.com/post/36331204368/atimefor-refinementthisvideo-piecerecords>

Gently down the Stream:

<http://alexanderjamesstewart.tumblr.com/post/35963901436/gentlydownthe-streamtheaim-ofthispieceis>

Grass Hatch:

<http://alexanderjamesstewart.tumblr.com/post/35964725518/grasshatch-beneaththefoundat>

ionofa

The Heat Piece:

<http://alexanderjamesstewart.tumblr.com/post/35964870589/theheatpieceis-anexploratio>

nintothe

<http://alexanderjamesstewart.tumblr.com/post/35964870589/the>

Intermedia based work

Kasie Campbell

International Sculpture Centre:2015 Outstanding Student Achievement

Winner , as awarded to this Undergraduate student



Kasie Campbell's senior level Drawing and Intermedia work involves performance and the body as venue. We are asked to consider aspects of attraction. The self conscious nature of being attractive, wanting to be attracted and the anxiety and comedy of feeling embarrassed about the paradoxes all at the same time. What does it mean to wear nylons, what does it mean to sculpt using nylons and what does the micro fiber level of attraction towards skin have to do with the physical and sociological structures of our life.



She tests us by attracting us towards intimacy with her work while simultaneously casting us into a state of self-consciousness and even a degree of shamefulness as we assess why we feel this way in a world full of fully overt sexuality. Her work is informed by experience, research and commitment to



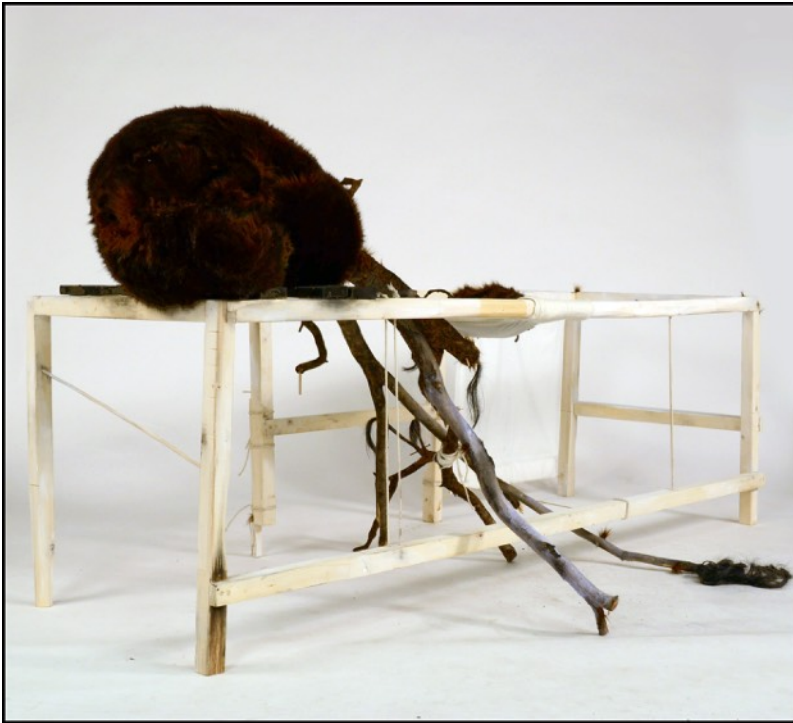
<http://youtu.be/HZUlorMF1Yk>

<http://youtu.be/HZUlorMF1Yk>

Tiffany Adair:

Senior Undergraduate Student in Contemporary Sculpture

<http://www.sculpture.org/studentawards/2014/recipient/Adair.shtml>



2014 ISC Outstanding Student Achievement Award

Tiffany Adair won the International Sculpture Centre's Outstanding Student Achievement Award as an undergraduate student over thousands of graduate and undergraduate student applications from major Universities in the major metropolitan areas from all over the world. She is a remarkably humble person who is also terrifically tenacious and able to face inevitable moments of self doubt by re-doubling her commitment and simply taking a longer leap of faith. This award saw her travel to the award ceremony at the renown "Grounds for Sculpture" and subsequently she has found her studio options opening internationally far faster than she might have ever imagined. All of Edmonton deserves to be proud of our home grown talent and the quality of our art scene here.

http://www.artdesign.ualberta.ca/en/Art_and_Design_news/2014/

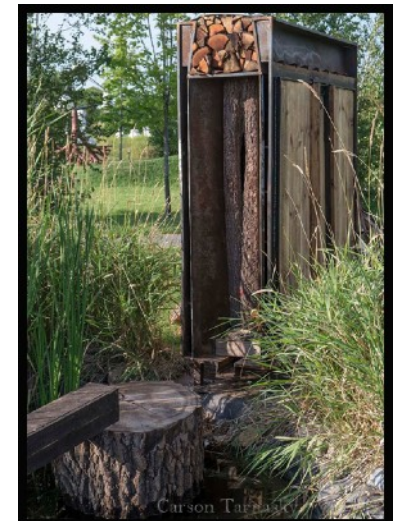


Student Work: Carson Tarnasky

Carson Tarnasky 2014 Franconia Sculpture Park USA



Franconia Sculpture Park outside of Minneapolis Minnesota hosts what is arguably the best non-academic training ground for serious young sculptors in North America. Over the years I have encouraged serious minded students of mine at the University of Alberta to go down to be interns for three or four month sessions. Tanya Wood was the first, and Carly Greene, Jes McCoy, Hilary Mussel, Danielle Jenson, and Carson Tarnasky have gone since. All have reported back that this experience changed their lives and allowed them access to thinking and material processes, friendships, and professional artists that changed their lives. So long as I am able we will continue to send students there.



Carson Tarnasky at Franconia Sculpture Park

Student Installed Public Art

C.V.

A short C.V.

Royden Mills RCA

Canadian, born: Camrose, Alberta, 1963

roydenmills@gmail.com 780-910-6220 www.roydenmills.com

- 1990 Master of Visual Arts Degree - University of Alberta
- 1988 Bachelor of Fine Arts Degree - University of Alberta
- 1986 Diploma in Art and Design - Red Deer College
- 1984 Diploma in Architecture - Northern Alberta Institute of Technology

Selected Exhibitions

- 2018 International Symposium on Public Art Bhubaneswar India ANPIC organized Kshitish Das Facilitator
- 2018 Digital StoneProject Garfagnana Innovazione Exhibition Forte Di Marmi Italy: Jon Isherwood Director
- 2018 Festival Del Arte Bukowiec , Poland Agnieszka Koziarz Curator
- 2017 Terwillegar Park: Resonant Progression ¼ Mile long Sculpture Commission & Installation Katherine Kerr and David Turnbull Directors
- 2016 Latitude 53 Exhibition, Edmonton, Canada Incubator Project
- 2016 Borden Park Outdoor Sculpture Exhibition Edmonton Arts Council Canada
- 2015 Pulaski Technical College Sculpture Park. Arkansas, USA
- 2015 *The Body In Question*, exhibition and performances at Enterprise Square Gallery, Edmonton
- 2015 *Royden Mills Solo: No Job More Dangerous*, Epcor Tower, Edmonton
- 2015 *No Job More Dangerous: Royden Mills Solo Part II*, dC3 Art Projects, Edmonton
- 2015 *Brain Storms: UAlberta Creates*, Enterprise Square Gallery, Edmonton, Alberta
- 2015 *50 Years of Art and Design*, University of Alberta Staff Exhibition, U. of A. FAB Gallery, Edmonton
- 2014 *Borden Park Outdoor Public Art Exhibition*, Edmonton Arts Council, Borden Park, Edmonton
- 2014 *incubator Series*, collaboration with Chris Camp, Latitude 53 Gallery, Edmonton
- 2013 *Surface Tension*, two- person exhibition with Sean Caulfield, Gallery 501, Sherwood Park Alberta.
- 2013 *Acquisition from the Mitchell Endowment*, Art Gallery of Alberta, Edmonton
- 2013 *Perceptions of Promise*, collaboration with Sean Caulfield, Enterprise Square Gallery, Edmonton
- 2012 *The Body in Question*, Enterprise Square Gallery, Edmonton
- 2012 *The Body in Question*, collaboration with Sean Caulfield, Blair Brennan, Brian Webb and Isabelle Van Grimde Dance Company, University of Quebec, Montreal.
- 2012 *Perceptions of Promise*, collaboration with Sean Caulfield, McMaster University Art Museum, Hamilton
- 2011 *Separation Point*, collaboration with Sean Caulfield, The New Gallery, Calgary, Alberta
- 2011 *Perceptions of Promise*, collaboration with Sean Caulfield, Chelsea Art Museum, NYC, USA.
- 2011 *Rutherford Library Group Exhibition*, University of Alberta, Edmonton, Alberta, Canada.
- 2011 *Perceptions of Promise*, collaboration with Sean Caulfield, Glenbow Museum, Calgary, AB
- 2010 Sculpture Site Gallery, Sonoma, California, USA.
- 2010 *Renaissance*, group exhibition, Enterprise Square Gallery, Edmonton
- 2010 *Sculpture*, out-door group exhibition, Sculpturesite Gallery, San Francisco, USA
- 2010 *Royden Mills*, large-scale solo exhibition, Spirit West United Church,
- 2009 *Imagining Science*, international group exhibition, Art Gallery of Alberta, Edmonton

2009 Sculpturesite Gallery, San Francisco, USA.
 2009 *Outdoor Sculpture Exhibition*, Arlington Heights, (Derek Mach, Curator)
 2008 *Bending Moment*, solo exhibition, Shaw Conference Centre, Edmonton, AB
 2008 *Outdoor Sculpture Exhibition*, Sculpturesite Gallery, San Francisco, USA.
 2007 *ECAS 15th Annual Exhibition*, Peter Robertson Gallery, Edmonton, AB
 2007 Stony Plain Multicultural Center Public Art Gallery,
 2007 *Arlington Heights Sculpture Garden Exhibition*, Chicago, U.S.A.
 2007 Front Gallery, Edmonton Canada.
 2006 Sculpturesite Gallery, San Francisco, USA

2006 *Time Pieces*, traveling Exhibition, Art Gallery of Alberta, Edmonton AB
 2006 *Arlington Heights Sculpture Garden Exhibition*, Chicago, U.S.A.
 2006 *Big Things*, outdoor group sculpture exhibition, Royal Museum of Alberta, Edmonton, AB
 2005 *Revision*, University of Alberta Faculty Exhibition, Edmonton, AB.
 2005 *On Women*, Santiago, Chile (Carolina Abel Sofia, Curator)
 2005 *Vernissage*, Sculpturesite Gallery, San Francisco, U.S.A.
 2005 *Big Things 4*, group sculpture exhibition, Provincial Museum of Alberta, Edmonton, AB
 2005 *Former Students of Joseph Reeder and Chuck Wissinger*, The Works Festival, Edmonton, AB
 2004 *Big Things 3*, outdoor group sculpture exhibition, Provincial Museum of Alberta, Edmonton, AB
 2004 *Monument and Variation*, interdisciplinary performance, The Works Art Festival, Edmonton, AB
 2004 *Convergence: Outdoor Sculpture Exhibition*, Providence, Rhode Island, USA
 2004 *Pulse*, traveling group drawing exhibition, 16 venues in Alberta
 2003 *Art Index I: Exhibition of A&D. Instructors*, U. of A. FAB Gallery, Edmonton, AB
 2003 *Trans Figure*, Edmonton Art Gallery, Edmonton, AB
 2003 *Big Things 2*, outdoor group sculpture exhibition, Provincial Museum of Alberta, Edmonton, AB
 2003 *Convergence: Outdoor Sculpture Exhibition*, Providence, Rhode Island, USA

2003 *Pulse*, group drawing exhibition, Profiles Gallery, Saint Albert, Alberta
 2002 *Convergence: Outdoor Sculpture Exhibition*, Providence, Rhode Island, USA
 2002 *Big Things*, outdoor group sculpture exhibition, Provincial Museum of Alberta, Edmonton, AB
 2002 *The 2002 Alberta Biennial*, Nickel Arts Gallery, Calgary, AB, travelling to Edmonton Art Gallery, Edmonton, AB
 2001 *Virtual Exhibition*, The Works Festival, Edmonton, AB
 2001 *ECAS 9th Annual Exhibition*, Edmonton, AB
 2001 *Sculpture*, The Works Festival, Edmonton, AB
 2000 *Conceptions / Perceptions*, U. of A. FAB Gallery, Edmonton, AB
 2000 *ECAS Annual Exhibition*, Edmonton, AB
 2000 *ECAS Presents Sculpture*, outdoor sculpture exhibition, Shaw Conference Centre, Edmonton, AB
 2000 *113 Degrees West In The Cross Hairs*, U. of A. FAB Gallery, Edmonton, AB
 1999 *Plattsburgh Sculpture Park*, State University of New York, New York
 1999 *Art On The Block*, Edmonton Art Gallery, Edmonton, AB
 1998 *ECAS Annual Exhibition*, Commerce Place, Edmonton, AB
 1995 *Sculpture By Invitation*, outdoor sculpture exhibition, Law Courts Plaza, Edmonton, AB
 1993 *Royden Mills: Made In Japan*, solo exhibition, Shikaoi Chomin Culture Centre, Japan

1992 *Gary Madlung and Roy Mills*, Operthauser Gallery, Stony Plain, Alberta
 1991 *Some New Alberta Art*, group exhibition, Edmonton Art Gallery, Edmonton, AB
 1991 *Visual Language Unbound*, The Works Festival, Edmonton, AB
 1991 *Ten Young Canadians*, Biblioteka Zielona, Gora, Gallery "Po", Poland
 1991 *Canadian Exhibition - Biuro Wystaw Artystycznych*: Zielona Gora, Poland
 1991 *Winter Exhibition*, Open Gallery, Edmonton, AB

- 1990 *M.V.A. Thesis Exhibitions*, U. of A. FAB Gallery, Edmonton, AB
- 1988 *Drawings by Graduating B.F.A. students*, juried show, Edmonton, Alberta
- 1987 *Maison Alcan: Winners of College Arts '86*, Alcan House, Montreal, Quebec
- 1986 *College Arts '86 National Competition Show*, Ottawa City Hall, Ottawa, Ont.
- 1986 *College Arts '86 Regional Competition Show*, Alberta College of Art, Calgary, AB.

SELECTED BIBLIOGRAPHY (Selected)

- 2018 CarboNatodiCalcio Catalogue Published for TheDigital StoneProject Exhibition in Forte De Marmi Italy (several other web based articles)
- 2017 Fish Grikowski, Terwillegar Park, Edmonton Journal
- 2015 50 Years of Art and Design, Coffee table book of teaching staff, University of Alberta
- 2013 The Body In Question, University of Washington Press, Sue Colberg, Sean Caulfield and Tim Caulfield
- 2015 International Sculpture Centre: Sculpture Magazine: No Job More Dangerous Mills and Campbell
- 2015 Royden Mills, No Job More Dangerous catalogue including student work.
- 2013 Faculty of Arts WOA“ The Book as Weapon of Change”
- 2013 “Duo Combine” Strathcona County News Paper, Caulfield and Mills Exhibition
- 2013 Stony Plain reporter “Surface Tension” Exhibition
- 2012 “Augustana Sculpture” University of Alberta, Faculty of Arts News
- 2012 “Augustana Centennial Sculpture, Spruce Grove Examiner
- 2011 “Perceptions of Promise” University of Washington Press, Sean and Tim Caulfield Editors
- 2011 The Calgary Journal, Kamryn Dancy, “Separation Point” November 2011
- 2011 Swerve Magazine, Calgary “Separation Point, Jan Roe November 2011
- 2011 “Sculpture From the Human Body” Rutherford Library South, Exhibition of student sculptures,
- 2011 National Post article about “Perceptions of Promise” exhibition at the Glenbow Museum
- 2010 Curated Sculpture from The Human Body, Peter Robertson Gallery and The Front Gallery
- 2009 Work of Arts Magazine, University of Alberta
- 2008 Imagining Science: University of Alberta Press, Sean and Tim Caulfield Editors
- 2008 Edmonton Journal “ Imagining Science” Exhibition
- 2008 Edmonton Examiner “ Imagining Science” Exhibition
- 2008 Stony Plain Reporter “ Local Sculptor”
- 2007 Edmonton Contemporary Artist Society, catalogue.
- 2007 Stony Plain Reporter: Royden Mills, Made in Stony Plain
- 2005 Art in America: 2005-06 Gallery Guide: Royden Mills, Sculpturesite Gallery.
- 2005 Richard Gossen Newsmaker: Centennial Sculpture Commission Winner.
- 2004 Chris Nash, Stony Plain Reporter, Rodyen Mills
- 2003 Vue Magazine, Agnieszka Matejko
- 2002 Edmonton Journal G.A. Bouchard “Alberta’s Best” Alberta Biennial
- 2002 Edmonton Sun, Erik Floren, Big Impressions, Provincial Museum of Alta. Exhibition
- 2001 Edmonton Journal G.A. Bouchard article about “Sculpture The Works 2001”
- 2001 Catalogue Produced and edited by Royden Mills, “Sculpture The Works 2001”
- 2000 Edmonton Journal Fri. Dec. 1 , G. A. Bouchard, article about Conception/ Perception
- 2000 Folio Magazine, Color photo of Inner Key , University of Alberta
- 1999 Blair Brennan Edmonton’s Fall MIX Magazine
- 1997 Piri Halasz “From the Mayor’s Doorstep” Review of Sculpture at Triangle Workshop
- 1997 The Globe and Mail: “War of the Art Worlds” - Saturday, Oct. 8, 1997
- 1996 Stony Plain Reporter: Photo and Interview
- 1995 Vue Magazine Edmonton: Photo and Review
- 1993 Hokkaido Daily News - Sapporo, Japan: ‘Royden Mills Made In Japan’
- 1992 Hokkaido Daily News - Obihiro, Japan: ‘Internationalization’

1990 CFRN News - May 17: 'Canadian National Art Contest Winner'
 1990 The Edmonton Journal - May 19: 'U of A Student Wins National Prize'
 1990 Alberta Culture Visual Arts Newsletter - Vol. 11 #1 Issue 54, May
 1989 Aspects of Anthony Caro by Richard Rogers
 1986 Le Droit Newspaper - Ottawa - Hull: 14, October

Work and Teaching Experience (selected)

1990-2019 Director, artist, fabricator, photographer, CFO. Royden Mills Sculpture Studio
 2007-2017 Tricycle Artist Collaborative: with Catherine Burgess RCA, Walter Jule RCA and Royden Mills
 1988-2019 Contract Academic, Department of Art and Design, University of Alberta, Edmonton, AB
 2002-2008 Coordinator of Art and Design Fundamentals, 32 Sections, University of Alberta
 1994-2002 Sculpture Technical Demonstrator, University of Alberta, Edmonton, AB
 1996 Assistant to Sir Anthony Caro, Ceramic Sculpture Workshop, University of Alberta
 1994-1995 Sculpture Instructor, Outreach Program, Grant MacEwan Community College, Edmonton
 1991-1993 Instructor, Shikaoi, Hokkaido, Japan.
 1991-1993 Coordinator of International Conference meetings, Japanese teachers of English, Tokachi Board of Education, Obihiro, Japan
 1989-1991 Sessional Lecturer, Department of Art and Design, University of Alberta, Edmonton AB
 1989 Assistant to Anthony Caro, University of Alberta, and Red Deer College

LECTURES, CURATING and Visiting artist work

2019 Curated "As if Matter Matters" 50 Artist exhibition Rutherford Galleria, University of Alberta, Edmonton AB
 2018 Co-curated with Marilene Oliver "Change Climate" Large Exhibition students and Former Students of U of A and Portage College
 2017 Co-Curated "Hope and Fear" Large Exhibition of Student and Former students of the U of A
 2016 Curated "Making Space" Epcor Tower Student Exhibition with Sean Caulfield and Ken Cantor
 2015 Curated student exhibitions at Rutherford Library Galleria, U. of A. and initiated exhibition, Epcor Tower, Edmonton, AB
 2014 Curated Student Sculpture Exhibitions that travelled from the Banff Centre to Augustana Campus of the University of Alberta
 2014 Curated "The Book as Agent of Change" exhibition at the Banff Centre, AB
 2014 "The Book as Agent of Change" Exhibition at Augustana Campus of the U. of A.
 2014 Curated student sculpture exhibition "The Book as Weapon of Change II", U. of A.
 2014 Curated "The Book as Weapon of Change" in Rutherford Library Galleria.
 2013 "Surface Tension," open discussion with bus tour, City of Edmonton.
 2013 "Sculpture in Edmonton" Lecture at Allendale School, Edmonton
 2012 "Sean Caulfield and Royden Mills" Lecture, University of Alberta, Edmonton, AB
 2012 Curated *Material Reverie*, Rutherford Library sculpture student exhibition.
 2011 "Imagining Science Conference," lecture with Sean Caulfield, Banff, AB
 2010 "Perceptions of Promise" International Conference Banff Centre, Banff, AB.
 2010 "Sculpture from the Human Body," Peter Robertson Gallery, and the Front Gallery
 2009 Guest lecture, Red Deer College Sculpture Loan Project, Red Deer College, Red Deer, AB
 2009 "Sculpture from the Human Body Peter Robertson Gallery and The Front Gallery"
 Co-curated Major exhibition of U. of A. sculpture students
 2008 Guest lecture, Edmonton Public Library

2005	Guest lecture, Grant MacEwan College Art Department, Edmonton, AB
2004	The Department of Art and Design, University of Alberta
2004	Artist in Residence, International Fellow, Franconia Sculpture Park, Minnesota, USA.
2003	Guest Lecture, University of Lethbridge, Open Studio
2002	Visiting Artist, Victoria School for the Performing and Visual Arts, Edmonton, Alberta
2001	Curated and edited publication for <i>Sculpture</i> , The Works Art and Design Festival, Edmonton, sculptors.
1996	Red Deer College, Red Deer Alberta Guest Lecture
1993	Presentation at the International Ideas Conference, Sarabetsu, Hokkaido, Japan
1991	International Workshop, Gallery 'Po' in Zielona Gora, Poland in collaboration with the Poznan Academy.

Juries and Boards

2010-16	Public Art Committee, Edmonton Arts Council
2015	Sherwood Park Public Art Jury
2013	St. Albert Public Art Jury
2013	Alberta Foundation for the Arts - Artist in Residence Jury, Expert Panel member
2010-18	BFA Exhibition Selection Committee
2012	SNAP Exhibition Jury
2005-2019	Art Gallery of Alberta, Acquisition Committee member
2012	University of Alberta BFA selection Committee member
2011	Alberta Foundation for the Arts - Project Grant Jury
2008	City of Edmonton International Gateway Sculpture Competition Jury
2005-2008	Board of the Edmonton Art Gallery
2003	Edmonton Art Gallery Acquisition Committee
2001	Curator for The Works: Sculpture <i>The Works 2001</i> , exhibition of 30 Artists
2000	Coordinator E.C.A.S. Sculpture at The Shaw Conference Centre.
2000	Director, Search Committee, The Edmonton Art Gallery
2000-2001	Chair, Program Advisory Committee, The Edmonton Art Gallery
1999-01	President, Edmonton Contemporary Artists Society, Edmonton, AB
1996-2000	Board of Directors, The Edmonton Art Gallery

SELECTED AWARDS, GRANTS AND FELLOWSHIPS

2019	Alberta Foundation for the Arts Project Grant: Digital Stone Project
2018	American for The Arts Select "Resonant Progression" as Exemplary Installation of Public Art
2017	Installed "Resonant Progression" a Major Commission for the City of Edmonton
2017	Alberta Foundation for the Arts Project Grant
2017	Inducted to the Royal Canadian Academy of the Arts
2016	Nominated Mayors Award for the Arts
2014	University of Alberta Faculty of Arts, Contract Teaching Award (Faculty of Arts)
2014	University of Alberta William Hardy Alexander Teaching Award (University Wide)
2014	Edmonton Arts Council International Sculpture Commission: Terwillegar Park, Edmonton
2014	Alberta Foundation for the Arts Project Grant
2012	Centennial Sculpture Commission Augustana Campus, University of Alberta
2013	Alberta Foundation for the Arts Project Grant
2011	Canada Council Project Grant

2011	Nominated Outstanding Teaching Award University of Alberta, Department of Art and Design
2009	Alberta Foundation of the Arts Project Grant
2004	Franconia Sculpture Park International Fellowship
2002	Canada Council Travel Grant

Commissions and Permanent Public Installations

2018	International Public Art Bhubaneswar India ANPIC Sponsored event
2017	Final Installation Resonant Progression Edmonton Canada
2015	Pulaski Technical College, Little Rock, Arkansas USA. Sculpture Park Acquisitions
2014	Public Art Commission, Terwillegar Park, Edmonton (pending installation.)
2014	Borden Park Sculpture Park - installation of three large-scale works
2013	<i>Inside Out</i> purchased by the Mitchel Endowment for the Art Gallery of Alberta
2012	<i>Almost Whole</i> installed permanently at Belgravia Sculpture Park Edmonton, Canada
2012	Centennial Sculpture Commission, Augustana Campus University of Alberta, Camrose, Alberta.
2011	Collaboration with Catherine Burgess and Walter Jule: ¼ mile long walk way for Sherwood Park, Alberta's <i>Centre in the Park</i> and <i>Prairie Walk</i>
2010	Robert Webb Sculpture Garden installation Dalton Georgia, USA
2009	<i>Inside Elevation</i> installed in the permanent collection at Grounds for Sculpture, New York.
2005	Alexander Way Commission, Red Deer, Alberta.
2005	Odette Sculpture Park Permanent Sculpture Placement, Windsor, Ontario.
2004	Permanent Sculpture Placement at the Franconia Sculpture Park Artist in Residence Minnesota.
1997	State University of New York, large-scale sculpture installed.
1993	Chomin Hall Shikaoi, Hokkaido, Japan

Artists' Workshops and Significant Collaborations

2018	Digital Stone Project, Garfagnana Innovazione, Gramolazzo Italy
2018	International PublicArt Symposium major Commission, Bhubaneshwar India
2015-16	Curated student exhibitions at Rutherford Library Galleria, U. of A. and initiated exhibition at Epcor Tower, Edmonton, AB.
2014	Curated two student sculpture exhibitions that travelled from Banff Centre to Augustana Campus of the University of Alberta
2014	American Secrets Conference Exhibition at the Banff Centre, student exhibition and presentation.
2012-14	Curated student exhibitions on and off campus
2007-2014	Sean Caulfield and Royden Mills, Banff Centre, Conference Lectures
2011-12	Collaborated with Isabelle Van Grimde and Brain Webb, Sean Caulfield and Blair Brennan on a dance/ visual art exhibition, UQAM, Montreal, Quebec
2010	<i>Perceptions of Promise</i> Art and Science Conference, Rim Rock Inn, Banff, AB
2009	Imagining Science Conference at Banff Centre, AB
2004	Franconia Sculpture Park, Minneapolis Minnesota, USA.
1997	Attended Triangle Artists' Workshop, Pine Plains, New York
1989	Assistant to Anthony Caro, University of Alberta, and Red Deer College, AB

Public Collections

Art Gallery of Alberta	Bhubaneshwar India Sculpture Park ANPIC
Alberta Foundation for the Arts	
City of Edmonton	
University of Alberta	
Pulaski Technical College Sculpture Garden, Little Rock, Arkansas, USA	
County of Strathcona, Sherwood Park, Alberta, Canada	

References

Jon Isherwood: Professor, Bennington College USA
jisherwood@bennington.edu

Sean Caulfield: Professor, Canada Research Chair, University of Alberta
stc@ualberta.ca

Aidan Rowe Assistant Professor, Coordinator of Art and Design Fundamentals
Former Chair Public Art Committee, Edmonton Arts Council
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Caitlin Wells Academic Advisor University of Alberta Department of Art and Design
ccwells@ualberta.ca

Keith Harder Supervisor of Commission Process for Centennial Sculpture Commission
For University of Alberta, Augustana Campus Camrose.
kbharder@ualberta.ca

Walter Jule, Professor Emeritas, U.of A.
judugas@telus.net

Liz Ingram, Professor, acting Department Chair
lizingra@ualberta.ca

Steven Harris: Professor, Art History, University of Alberta
sh1@ualberta.ca

John Hock Artistic Director/CEO
NE Sculpture / Gallery Factory Minneapolis Minnesota
John Hock johnhock3d@gmail.com

Catherine Burgess, Sculptor, Collaborator on Sherwood Park major public art
Installation for Prairie Walk and Centre in the Park
cbsculpt@telus.net

Since 2015 : Sample of Courses Taught at the University of Alberta:

Search Results



2016/17: ART 134 LBL A2 - - Mills , Royden
2015/16: ART 136 LBL A2 - - Mills , Royden
2017/18: ART 136 LBL A2 - - Mills , Royden
2014/15: ART 137 LBL B2 - - Mills , Royden
2016/17: ART 137 LBL B2 - - Mills , Royden
2018/19: ART 136 LBL A2 - - Mills , Royden
2017/18: ART 137 LBL B2 - - Mills , Royden
2016/17: ART 362 (A2)/ART 465/467/565/567 A4 - - Mills , Royden
2017/18: ART 362 A1/465/467/565/567 A3 LBL - - Mills , Royden
2014/15: ART 362 A2/ART 465/467/565 A3 LBL - - Mills , Royden
2017/18: ART 362 B2/ART 466/468/566 LBL B4 - - Mills , Royden
2018/19: ART 362/465/467/565 LBL A3 - - Mills , Royden
2015/16: ART 362/466/468/566 LBL B2/B4 - - Mills , Royden
2016/17: ART 362/466/468/566/568 B4 - - Mills , Royden
2014/15: ART 362/466/468/566/568 LBL B2/B3 - - Mills , Royden

I have Coordinated and written curriculum for Art and Design Fundamentals while teaching Fundamentals to both BFA and Non-BFA track students

I have taught all levels of Contemporary and Figurative Sculpture offered at the University of Alberta and have improvised to try to bring a Capital C to the Contemporary in U of A Sculpture.

I have taught Drawing and Intermedia

I have experience with Photoshop, and Pin Hole Camera and Dark room processing

I have experience with Rhino and Scanning 3D forms and digital Milling of Marble

I have former students in Professorship roles and who are technicians and others who lead in Art Therapy and more. I have an architectural drafting background and can draw and teach time based and performance art.