

**PETER JONES, PROFESSOR, SCHOOL OF ART
UNIVERSITY SENATE CHAIR AWARD INFORMATION**

Louisiana Tech University: Professor, 1989-present,
Associate Professor, 1984-1989, Assistant Professor 1980-1984

COURSES TAUGHT AND TEACHER EVALUATIONS, 2005-2010			
Year	Quarter	Course/Section Title	Evaluation
2009-10	Spring	Art 116 (001): Color Theory and Introduction to Painting	NA
		Art 321/420 (002): Landscape Painting	NA
		Art 221/420 (001): Figure Painting	NA
	Winter	Art 116 (003): Color Theory and Introduction to Painting	NA
		Art 116 (004): “	NA
	Fall	Art 220 (001): Beginning Painting	4.0
Art 220 (002): “		4.0	
2008-09	Spring	Art 221 and 420 (001): Figure Painting	4.0
		Art 116 (001): Color Theory and Introduction to Painting	3.5
		Art 116 (002): “	4.0
	Winter	Art 116 (001): Color Theory and Introduction to Painting	3.9
		Art 116 (002) “	3.9
	Fall	Art 220 (001): Beginning Painting	4.0
Art 220 (002): “		4.0	
2007-08	Spring	Art 221 and 420 (001): Figure Painting	4.0
		Art 321 (001) Landscape Painting	4.0
		Art 116 (002): Color Theory and Introduction to Painting	4.0
	Winter	Art 116 (001): Color Theory and Introduction to Painting	3.9
		Art 116 (002): “	3.9
	Fall	Art 220 (001): Beginning Painting	4.0
Art 220 (002): “		4.0	
2006-07	Spring	Art 221 and 420 (001): Figure Painting	4.0
		Art 321 (001): Landscape Painting	4.0
		Art 116 (002): Color Theory and Introduction to Painting	4.0
	Winter	Art 116 (001): Color Theory and Introduction to Painting	3.9
		Art 116 (002): “	4.0
	Fall	Art 220 (001) Beginning Painting	3.8
Art 220 (002): “		3.9	
2005-06	Spring	Art 221 and 420 (001): Figure Painting	4.0
		Art 116 (001): Color Theory and Introduction to Painting	3.9
		Art 116 (002): “	3.9
	Winter	Art 116 (001): Color Theory and Introduction to Painting	3.9
		Art 116 (002): “	3.9
	Fall	Art 220 (001): Beginning Painting	3.9
Art 220 (002): “		4.0	

STATEMENT OF BELIEFS:
**The Importance of Teaching, Research, and Community and University Service
to the Overall Mission of the University**

Our students deserve quality instruction. The University Mission Statement is specific on this topic: “Louisiana Tech maintains as its highest priority the education and development of its students in a challenging, yet safe and supportive, community of learners.” I believe that a professor who is engaged in productive research is a more engaged teacher, and the most effective teacher is one who continues to learn and to use that knowledge to give back to students and community. I have seen this confirmed by my own experience, and borne out time and again in evaluating the work of my colleagues during my twenty years of service on the College of Liberal Arts Promotion and Tenure Committee.

Research in my field of studio art means actively producing artwork, submitting it for review by entering juried exhibitions, and marketing it through galleries. Three years after I started teaching at Tech, I was given my first of two one-man shows at a first-rank New York gallery, and had work accepted at national and regional shows. I have continued to produce and successfully submit new work in both photography and painting to national, regional, and local juried exhibitions, and I maintain an active gallery representation.

As a practicing artist, I am constantly aware of the ways in which classroom and studio work reinforces each other. The excitement of discovery helps me avoid the pitfalls of rote repetition, which can be a particular danger in teaching a foundation class. As an example, my ongoing work in digital color photography helps me bring fresh insights to my color theory class. The pixels in a digital camera mimic the way the impressionist painter averages and mixes colors chromatically (with reds, yellows, and blues) for each spot in a landscape. Conversely, a digital image can be sampled with the eyedropper tool in Photoshop to produce a grid design characteristic of classic 20th color theory instruction. I explain to my students, as we begin to put color theory into practice, that oil painting could be considered the 16th century equivalent of Photoshop. At the time oil painting was the most powerful imaging technology yet invented, and there is a very good reason Photoshop is full of brushes and palettes.

The classroom should be a learning experience for the teacher as well. When I first started teaching color theory more than twenty five years ago, my work improved as I clarified my approach to color mixing and design. The resulting paintings were among the first to sell in my two New York shows. When I created a graduate seminar in post-modernism a few years ago, the ideas discussed led me to the concept of a series of still life paintings based on Ovid’s *Metamorphoses*. One of them, *Camera, Razorblade, and Milk (Mercury, Argus, and Io)* was awarded a second place and a purchase award in an important national exhibition in 2006.

My painting classes consist of carefully designed assignments, with clear links to the history of art. I believe that positive reinforcement during critiques, coupled with clear demonstrations, brings out the best results in my students. I have received numerous comments in my student evaluations that attest to the validity of this approach; for example, a comment from my Art 116, color theory and introduction to oil painting states, “Very willing to help. Wants everyone to do well—great at pointing out strengths as well as weaknesses. Encourages success.” An Art 220

painting class evaluation says, “It’s sad that more people don’t take you as a teacher. In this one class I’ve learned more than I have in past four years I’ve been at Tech. Thanks for teaching me how to paint! Can’t wait to continue.” Another wrote, “I’ve gained a greater understanding of the process of painting and also how universal the techniques are.” An Art 221, figure painting student writes, “A very caring teacher that makes sure the students learn.” My 220 painting class is required for photography majors, so I was pleased to hear from the student whose photograph won Best in Show in this year’s student exhibit that he was successfully applying what he had learned in painting to his Photoshop work in digital photography.

I consider university and community service to be an integral part of the definition of “community of learners.” Through productive research, we remain learners, and through service we become a community. University service involves classroom teachers in the governance of the institution. In my case, service as chairman of the Faculty Senate in the mid-1980s led to my appointment to the two standing committees on which I am still proud to serve: The College of Liberal Arts Promotion and Tenure Committee, and the Tenured Faculty Committee.

I believe that community service helps anchor a faculty member in the community. My work with the North Central Louisiana Arts Council, which I helped found over twenty years ago and currently serve as president, has allowed me to work over the years to improve the quality of life in our area. As an arts council officer, I have worked from the beginning to support the restoration of the Dixie Theater and the creation of the Dixie Center for the Arts. Another measure of the arts council’s success is the increased perception among arts professionals and cultural tourists alike that the Ruston area is an artistic destination. When the arts council provides arts experiences to grade school students in its five-parish Summer Arts Camps or exposure to area artists through its Piney Hills Gallery or its Peach Festival Art Exhibit or Holiday Arts Tour, it empowers our artists, enhances creativity in our community, and contributes to the creative economy.

For the past thirty years, these efforts in teaching, research, and service have enriched my life and reflect my belief in the goals of the university’s mission statement. I am honored to represent the College of Liberal Arts as their nominee for this award.

<p style="text-align: center;">PETER JONES RESEARCH AND SERVICE (SELECTED 2005-10)</p>
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RESEARCH

Juried National, Regional, and State Exhibitions

Masur Museum, Monroe, LA, 45th Annual Juried Competition, Marilyn Kushner, juror, 2007
Wichita Center for the Arts, Wichita, KS, National Small Oil Painting Exhibition, Craig McPherson, juror, 2006

Masur Museum, Monroe, LA, 44th Annual Juried Competition, Henry Finkelstein, juror 2006
Texarkana Regional Arts and Humanities Council (TRAHC), Texarkana, TX, 17th Annual Regional Juried Exhibit, 2005

One-Man Exhibitions

Morgan Peyton Fine Arts, Charlottesville, VA, *Fibonacci Cherries*, still life series, 2008
Dorothy Bailey Nagle Fine Arts, Alexandria VA, recent still life paintings, 2007
Morgan Peyton Fine Arts, Charlottesville, VA, *Metamorphoses*,
still life paintings based on Ovid's retelling of Greek Mythology, 2006
Alexandria Museum of Art, Alexandria, LA, *Peter Jones- Still Lifes*, Jan. 20- March 18, 2006
Bank of Ruston, Ruston, LA, *A 25-Year Retrospective*, still lifes, landscapes, and photographs,
April 21- May 19, 2005

Awards

National:

Second Place, Purchase Award, National Small Oil Painting Exhibit, Wichita, KS, 2006

Local and Regional:

Best in Show, photograph, Peach Festival Exhibit, Ruston, LA, 2009
First Place, photography, Peach Festival Exhibit, Ruston, LA, 2008
Second Place, opaque oil Peach Festival Art Exhibit, Ruston, LA 2008
First Place, opaque oil, Peach Festival Art Exhibit, Ruston, LA, 2007
First Place, opaque oil, Peach Festival Art Exhibit, Ruston, LA, 2006
Honorable Mention, photograph, TRAHC 17th Annual Regional Juried Exhibit, Texarkana, 2005

Art Work in Permanent Collections

Wichita Center for the Arts, Wichita, KS, *Camera, Razorblade, and Milk (Mercury, Argus, and Io)*, oil, 2006
AT&T Building, Charleston, WVA, *Peaches, Cantaloupe, and Foil*, oil
Laurance Rockefeller, Woodstock, Vermont, *Still Life*, oil on canvas.
Other private collections in New York, NY, Dallas, TX, Charleston, WV, Charleston, SC, San Francisco, CA, Nashville, TN, Franklin, TN, Woodstock, NY, Palm Beach, FLA, St. Louis, MO, Ruston, LA, Monroe, LA, Arcadia, LA, Charlottesville, VA, Huntingdon, WVA, Morgantown, WVA, Beckley, WVA, Lexington, VA, Washington, DC.

Publications

Review of *Coming Home! Self-Taught Artists, the Bible and the American South*, edited by Carol Crown; co-authored with Susan Roach, *Western Folklore*, Summer 2006
"Places They Remember," Sarah Albritton and Clementine Hunter; co-authored with Susan Roach. *Louisiana Folklife Festival Guide*, 2004.
Photograph of *Death and Hell, Sept. 11-01*, by Sarah Albritton, and portrait of Sarah Albritton, *Imagine Louisiana Magazine*, Summer 2006
Photograph of *Swimming Hole*, by Sarah Albritton, in *Come Look with Me, Discovering African American Art for Children*, by James Haywood Rolling, Jr., 2005

SERVICE

University Service

Tenured Faculty Committee (Standing committee appointed by Dr. Reneau to provide due process when tenure is to be revoked for cause.) Chair, 1990- present
Promotion and Tenure Committee, College of Liberal Arts, 1989-present
Cost Containment Committee, 2009

Instructional Policies Committee, 1990-1992
Louisiana Tech Faculty Senate, Chairman, 1985-1986; Vice Chairman, 1984-1985; Senator,
1981-1984, 1994-1996

Departmental Service

Workshop for Teachers, "Self Portrait with Rembrandt Lighting," Louisiana Art Education
Association (LAEA) convention, Louisiana Tech, 2008
Graduate Coordinator, School of Art, 1997- 2006
Graduate Faculty, School of Art

Professional Service

Juror, Texarkana Regional Arts and Humanities Council's Annual Regional Juried Exhibit, 2007
Juror, Alexandria Museum National Juried Competition Exhibit, Alexandria, LA, 2007

Community Service

North Central Louisiana Arts Council, Ruston, LA (NCLAC)
President, supervised non-profit regional arts agency with average annual budget of
\$100,000 and two employees, 2006-present
Vice-President, Fundraising Chairman, directed "Keep the Arts Afloat" annual
fundraiser, raising a total of \$165,000, 1998 to present
Board Member, served on steering committee and helped write bylaws, 1987-present
Dixie Center for the Arts, Board Member, 2006 to present

Grants Written for Community

Capacity Building grant, 20,000 written to the Louisiana Division of the Arts to support the
North Central Louisiana Arts Council's creation of a database of artists in North
Louisiana, pending review, 2010
DAF (Decentralized Arts Funding) grant through the Shreveport Regional Arts Council to
support the North Central Louisiana Arts Council's Holiday Arts Tour, funded at \$7,600,
2008
Stabilization grants, Louisiana Division of the Arts, for the North Central Louisiana Arts
Council, funded at \$20,000 each year, 2007 and 2008
Decentralized Arts Funding Grant to present Mahogany Ensemble Theatre's *Crowns*, at the
Dixie Center in Ruston, for NCLAC, funded at \$2300 in 2006

EDUCATION

The University of Iowa, M.F.A. in painting August, 1969; M.A. in painting February 1967
Institute of Fine Arts, New York University, 18 graduate credits in Art History, 1963-64
Amherst College, Amherst, Massachusetts, B.A. cum laude in Fine Arts, June 1962