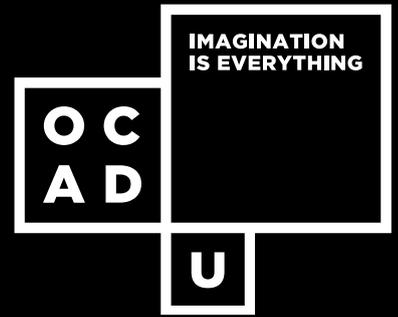


The magazine of **OCAD University**  
Volume 25, Issue 1

**Summer 2013**



# SKETCH



## SKETCH

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Produced by **OCAD U Marketing & Communications**  
Editor **Larissa Kostoff**  
Design **Hambly & Woolley Inc.**  
Contributors **Suzanne Alyssa Andrew, Rose Bouthillier,**  
**Naomi Buck, Christopher Moorehead, Elynn Walker**  
Special thanks to **Sarah Mulholland, Kelley Teahen,**  
**Cheryl Wang, Laura Wood**

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# CONTENTS



**centrefold** **FEATURES**  
**From process to practice:**  
OCAD University and the Strategic  
National Arts Alumni Project (SNAAP)

**14 Making change: OCAD U's new minor  
Art & Social Change**  
MFA candidate Ellyn Walker talks  
curriculum, community-building  
and contribution  
By Ellyn Walker

**2 HAPPENINGS**  
**3 PRESIDENT'S MESSAGE**  
**4 CAMPUS NEWS**  
**19 ALUMNI NEWS**  
**22 ALUMNI PROFILE**  
**25 EXHIBITION**



**Front cover** Shary Boyle, *Ophiodea*, 2013.  
Courtesy of the artist and Jessica Bradley Gallery, Toronto  
Photo © National Gallery of Canada, Ottawa  
**Opposite** Student at work in the Rapid Prototyping Centre.  
Photo by Christina Gopic, 2013  
**Back cover** Christopher Moorehead, 2013



# Happenings



**Row 1** Dr. Sara Diamond and the Hon. Monte Kwinter at the 98th annual Graduate Exhibition Opening Night; Guests at GradEx Opening Night  
**Row 2** Guests at the GradEx Celebrate Excellence Reception; Nelvana founder Michael Hirsh (L) with artist Charles Pachter at the Celebrate Excellence Reception  
**Row 3** Chancellor Catherine (Kiki) Delaney with Dr. Sara Diamond (L) and Graphic Design Medal Winner Sayeda Akbary (R) at the GradEx Celebrate Excellence Reception; GradEx Co-chairs (L-R) Cheryl Giraudy (Associate Professor, Faculty of Design) and Caroline Langill (Associate Dean, Faculty of Art) at Opening Night  
**Row 4** Guests at Celebrate Excellence, with work by Drawing & Painting Medal Winner Ivan Alifan; OCAD U President and OCAD U Chancellor with 2013 GradEx Medal Winners (back row, L-R) Jenn Seoyoung Kim, Ivan Alifan, Jessica Tai, Shannon Lea Doyle, Dr. Sara Diamond, Chancellor Kiki Delaney, Tara Paashuis, Ashley Mackenzie, Mike Goldby, Mary Soroka; and (front row, L-R) Tara Bursey, Colleen McCarten, Sayeda Akbary, Alex Thompson  
**Row 5** Project 31 artist contributors (L-R) Faculty of Art Professor John Scott and Associate Professor David Pelletier; At Project 31: Dr. Sara Diamond, Board of Governors Chair Ian C. Tudhope, Carol Weinbaum (OCAD U Foundation Board member); Guests at Project 31; Enjoying the auction (L-R): Alex Correia, Kate Kulcheski, Lindsay Holstein and Yifat Ringel — from First Capital Realty  
**Row 6** (L-R) Isadore and Rosalie Sharp, with the work Rosalie Sharp contributed to Project 31: *Sunset, Sunrise*  
 All photos by Christina Gagic

# President's Message

## Visualizing creative contribution



**This issue of Sketch allows us to conjure OCAD University through many images.** Tourists and Torontonians alike often first encounter us via architect Will Alsop's fantastic Sharp Centre for Design. Its intervention into the Toronto skyline is arresting in its blend of whimsy and solid design — but that's only the beginning. In these pages we look at the way OCAD University is imagining a city transformed, not only through the addition of buildings such as the Sharp, but also through the exploration of sustainable urban planning (read on page 5 about the TD Bank-supported Urban Ecologies conference) or the way creative digital ad campaigns provide accessible avenues for change (see "Ads for People" on page 8).

OCAD University advances its strategic course by visioning the interstices of science, information technology, art and design. Hence we hosted the annual Conference of the American Synesthesia Association, which brought together neuroscientists, artists, musicians and thinkers to explore the ways that the visual spills over into other senses. In this issue of *Sketch*, we build on our penchant for visual analytics (the science of making data meaningful and actionable through visual representation) by including a centrefold visualization of the exciting career paths of our alumni. The infographic (centrefold) uses survey results from the Strategic National Arts Alumni Project (SNAAP) and illuminates OCAD University alumni's satisfaction with their careers. They wouldn't trade these for other professions.

That satisfaction doesn't preclude a desire for positive change, as you'll read in "Making change: OCAD U's new minor in Art & Social Change" (page 14). As the story shows, the creative contributions of our alumni, students and faculty have helped to improve our community and others for 137 years. The university's newest minor honours this by offering a roster of courses that invite students to engage in social issues such as poverty or violence and reimagine and act on them through art.

The many images of OCAD University have a

global reach. Until November you can experience more of what you see on our cover — alumna Shary Boyle's celebrated *Music for Silence*, which opened to lineups and positive critical appraisal at the Venice Biennale. Other image-making alumni we pay homage to here are recent Governor General's Award winners Rebecca Belmore (who joins former faculty member Collette Whiten in the honour; see page 24) as well as the graduates of our BFA, BDes, MFA and MDes programs who dominated this year's *Blouin ArtInfo* "Top 30 Under 30" list (page 21). Then there are our students, who we feature in a special showcase of Graduate Studies works as well as in a story on Unfolding the Oval Square (page 4), a Hazelton Lanes Arts Festival exhibition that is the product of an exciting partnership between the Faculty of Art and First Capital Realty.

So you can see that our alumni, faculty and students show well, no matter where they are in the world. Take a peek inside this issue — at our images and our impact. □

### **Dr. Sara Diamond**

President and Vice-Chancellor, OCAD University, O. of Ont., RCA

Above  
Photo by  
Tom Sandler

## CAMPUS NEWS

### Articulation agreements ease educational pathways for students

OCAD U is working on a series of new articulation agreements with colleges. Part of a province-wide initiative led by the Ontario government, articulation agreements create educational pathways for students by making it easier to move between post-secondary institutions. Creating the agreements involves identifying affinities between specific college and university programs and designating transferable credits that will count towards a university degree. Simon Glass, Associate Dean, Faculty of Art, who leads the initiative at OCAD U together with a committee, says OCAD U is looking for programs aligned with its academic objectives. To date, the university has articulation agreements in place with The School of Visual Arts at Yukon College in Dawson City, the Visual and Creative Arts diploma program offered by Fleming College in Haliburton, the Fine Art Advanced diploma program offered by Georgian College in Barrie and the Visual and Creative Arts diploma program at Sir Sandford Fleming College in Coburg, with more in the works.

### New additions to the Board of Governors

OCAD University is pleased to welcome to its Board of Governors four new external members. Elected this spring are John Albright, Co-Founder and Managing Partner of Relay Ventures; Sharifa Khan, President and CEO, Balmoral Marketing Inc.; and Karen Prentice, a corporate director with extensive experience in not-for-profit governance. They join Helen Kearns, President and CEO of Bell Kearns & Associates Ltd., who was appointed to the Board by the Lieutenant Governor in Council in December of last year. As well, existing member Dr. John Semple, who is Chief of Surgery at Women's College Hospital, was elected as second Vice-Chair in June, for an interim period to the 2013 AGM.



Right Jessica Chen, *Sega 1*, acrylic and oil on canvas, 2013

Below Aleksa Velicki, *Red Figure*, expansion foam, silicone sealant. Photo by Martin Iskander

### OCAD U artists take over Hazelton Lanes in Toronto's Yorkville

From May 10 to 19, OCAD U students, recent graduates and faculty transformed the Oval Square at Hazelton Lanes into a pop-up gallery for the first-ever Hazelton Lanes Arts Festival. Unfolding the Oval Square encompassed a wide array of photographs, paintings, prints and site-specific installations by emerging artists (students and recent graduates) selected by a jury. The festival also featured artist talks by faculty members David Rokeby, Anda Kubis and Nataalka Husar along with an electro-acoustic music performance by ABA and an animated video performance by assistant professor Philippe Blanchard.

The festival was a result of a close collaboration between OCAD U and First Capital Realty Inc. "It provided a wonderful opportunity to showcase the talent of OCAD U graduates and faculty and make contemporary art more accessible to the public," says Vladimir Spicanovic, Dean of the Faculty of Art. "We were delighted to extend our partnership with First Capital Realty and work with an organization committed to contemporary art and expanding the cultural capital of our city." Spicanovic captured the festival's overall theme and intent in a special public lecture on the meaning of contemporary art and its role in our culture.



### **Inaugural TEDxOCADU brings simplicity to campus**

In the spirit of ideas worth spreading, a hard-working team led by Medina Abdelkader, an MDes candidate in Strategic Foresight and Innovation, brought an independently organized TED (Technology, Entertainment, Design) event to OCAD U in mid-January. TEDxOCADU featured talks by Dr. Sara Diamond, along with students Eric Boyd, Zahra Ebrahim, Trevor Haldenby, Alex Leitch, David Lewis-Peart, Mike Lovas, Andrew Lovett-Barron, Arianne Shaffer, Lukas Stark, Lindy Wilkins and Britt Wray. This year's theme was "simplicity," the delicate tango between simplicity and complexity representing the vulnerabilities and strengths born from increasingly diverse circumstances. Speakers were selected for big ideas that reflected shared human experience and that had the potential to change the world.



**Above** David Lewis-Peart speaking at TEDxOCADU. Photo courtesy of Mark Bennett and Stacey Croucher



### **University inaugurates Urban Ecologies Conference**

OCAD U brought together an exciting array of local, national and international experts, thinkers and practitioners drawn from academic, professional, public service, business and grassroots communities for its first Urban Ecologies Conference, held on campus from June 19 to June 21. The event was organized around five intersecting themes shaping the future of design in our cities: thinking systems, visualizing information, regenerating cities, building health, and creating community.

According to the conference co-chairs (Bruce Hinds, Chair, Environmental Design, and Jesse Colin Jackson, OCAD U's sustainability officer and an assistant professor in the Faculty of Design) urban ecologies operate dynamically across time and space and challenge the two-dimensional logic of conventional design methods.

"Ecology provides a way of looking at cities that is not new but is extremely important and has the potential to transform the way we understand cities," says Jackson. The overall goal of the conference was to examine relationships between ecology and urbanity and begin to foster strategies for designing sustainable, inclusive, healthy, engaged and resilient cities. "Urban Ecologies 2013 was an opportunity for us to examine our relationship to the city as a laboratory," adds Hinds.

The conference kicked off with an opening address by Dr. Sara Diamond and included panel talks on topics such as building the biocity, healthy communities by design, lessons from the global south, urban parkscapes, urban botanics as community catalyst, and innovation for urban trans-resilience. Keynote speakers included Kathryn Firth, Chief of Design, London Legacy Development Corporation; Peter Hall, Head of Design, Griffith University, Queensland College of Art; and Teddy Cruz, Professor of Public Culture and Urbanism, University of California in San Diego. Participants also had the opportunity to tour the Evergreen Brickworks, view Toronto's waterfront and go on a Leslie Spit art walk as part of a series of offsite events held on June 22. Visit [urbanecologies.ca](http://urbanecologies.ca).



### **OCAD U becomes first art and design institution to host annual synesthesia conference**

The American Synesthesia Association (ASA) held its 10th annual conference at OCAD U this spring in partnership with the Colour Research Society of Canada. Crossing Sensory Boundaries: the Synesthetic Bridge took place from May 27 to June 2 and brought together international experts and researchers in multiple disciplines (including neurobiology, psychology, art and music) to discuss synesthesia. Once considered rare, synesthesia is now known to affect an estimated four to five per cent of the population. It's a neurological phenomenon in which the activation of one sense initiates a response in another sense. "This is the first time the ASA has held its conference at an art and design institution," says Doreen Balabanoff, an associate professor in the Faculty of Design and president of the Colour Research Society of Canada. "It was an important opportunity for OCAD U to help boost the awareness of synesthesia and to reach out to educators."

## **What's the impact of giving to OCAD U?**

**“ Without your continued support, the work I do would not be possible. My successes are your successes, now more than ever. My work as a designer and artist has been greatly influenced by the help I have received. Your support has not only allowed me to stay focused on my studies, but also to acquire the necessary materials to explore my education and create a strong portfolio. Thank you.”**

— Greg McRoberts, third-year student, Industrial Design

**“ While standing at the crossroads of being a young artist and adult, what I need most in my life is emotional support and encouragement from people who believe in my talent and future. In my eyes, your donation represents just that. It symbolizes optimism and faith in the belief that my art can contribute to something good in the world.”**

— Andrew Hoang, third-year student, Drawing & Painting

**“ Your donation equals the gift of enthusiasm. It opens up possibilities where fewer existed before. Your gift has the honour of perpetuating creativity, innovation and imagination. Where would the world's beloved artists be without the support and means provided by those who sincerely believe in art's worth to human culture?”**

— Patricia Molina, third-year student, Sculpture/Installation

## For Haley-Rae Dinnall-Atkinson, an education

Even as a little girl, I was fascinated by interior design. I'd keep shooting suggestions at my mother about how our home should look. Sometimes to humour me or perhaps make better sense of my animated babbling she'd ask me to draw what was on my mind. Sure enough, I'd sketch little floor plans on scraps of paper.

This passion for architectural aesthetics became more crystallized in grade 12, when I attended an orientation session for OCAD University. I was always a good student, but fulfilling my dream of getting into OCAD U would have been a challenge if I hadn't received the Ada Slight Entrance Scholarship, which covers most of my tuition.

I'm in my first year, and already the Environmental Design program has opened my eyes to the exciting possibilities in the field. Even more valuable was a recent opportunity to personally thank the person who made it possible: Gary Slight. It's gratifying to know that someone has a stake in my dreams.

When it's within my power, I'd like to pay it forward by designing an environmentally sustainable village for children in a developing country.

— Haley-Rae Dinnall-Atkinson, first-year student and Ada Slight Scholarship recipient



**Haley-Rae is one of the more than 200 students supported by donor-funded bursaries, scholarships and awards each year.**

**Below** Haley-Rae Dinnall-Atkinson.  
Photo by Martin Iskander



**Above** Hannah Pertsovsky

## For Hannah Pertsovsky, a chance to study abroad

I recently returned from a study-abroad trip to Florence. For a year, I lived every artist's dream, learning art history in the birthplace of the Renaissance while discovering my identity as an artist along the cobble streets of Tuscany.

Everywhere I turned there was inspiration: be it Michelangelo's majestic *David*, Brunelleschi's grand Florence Cathedral or the imposing 18th-century wood-panelled ceilings of my apartment.

I was particularly stirred by the linear perspective of Brunelleschi, the 14th-century architect who helped shape Italian Renaissance. His belief that God dwells in perfect proportions deeply resonated with

me, and has motivated me to find spiritual symmetry in my own work.

While in Florence, I learned I had won a scholarship for the trip. It lifted my mind off financial burdens and freed me to travel to other European hubs of contemporary and classical art such as Germany, Belgium, Ireland and Spain. It was fascinating to observe other emerging European artists and their approach to art. The exposure tremendously broadened my perspective and matured me as an artist.

— Hannah Pertsovsky, third-year student, Sculpture/Installation; Florence Off-Campus Studies participant and first recipient of the Sandy McQueen Memorial Scholarship



**In the past five years, 78 donors have combined to give more than \$64,000 to the Florence Off-Campus Studies program and its participants — thereby broadening perspectives and providing inspiration to almost 100 students like Hannah.**

# CAMPUS NEWS

**Below** *A Voice for the Voiceless for the Zimbabwean* by TBWA\HUNT\LASCARIS, Zimbabwe, 2011. Campaign included in *Ads for People at Onsite [at] OCAD U*

**Right** Nadia Galati, SOHO LOBBY GALLERY's Director of Exhibitions. Photo by Frances Beatty



## **Ads for People brings digital revolution to Onsite [at] OCAD U**

Can we change the advertising industry by encouraging it to work with our desires rather than form them for us? This is one of the questions posed by *Ads for People: Selling Ethics in the Digital Age*, a major exhibition on the radical democratization of advertising in the digital era. It was held at the Onsite [at] OCAD U gallery from February 7 to May 25.

Curated by Lisa Deanne Smith, the exhibition traced this historic transformation in advertising, combining traditional media with those in newer platforms such as mobile apps and social media to draw attention to new voices and methodologies. “*Ads for People* highlighted how non-profit campaigns have benefitted dramatically from the Internet’s combination of flexibility and affordability, giving rise to many new voices. It was the first advertising exhibition of this kind at OCAD U and one of the few internationally,” says Smith.

Examining how the Internet’s flexibility and affordability have resulted in fewer boundaries, lower costs and greater reach than conventional media, *Ads for People* featured many notable public service announcements and non-profit campaigns. *Your Man Reminder*, for example, is an app developed by Toronto’s John St. agency to encourage breast cancer awareness. *The Girl Epidemic*, a YouTube campaign by StrawberryFrog, raised funds to educate underprivileged girls in India.



## **SOHO LOBBY GALLERY opens with OCAD U student showcase**

A Toronto condo is now home to SOHO LOBBY GALLERY, a new community creative hub for marginalized artists. Nadia Galati, the gallery’s Director of Exhibitions (and an OCAD U 2010 Environmental Design graduate) says her goal is to facilitate an environment where communities can create their own solutions. “My practice is about collaboration with youth and creative peers,” she says, “And the development of creative experiences that provide marginalized artists with a positive, safe space. To discover new art-making possibilities, build confidence and try new materials — this ultimately inspires youth to become more engaged and imaginative community members.”

The gallery opened in early March on the main floor of the SoHo Metropolitan Condominiums with an exhibition of OCAD U student works. *T-Dot Pioneers 3.0: The Future Must Be Replenished*, by members of OCAD U’s Onyx Society (a student-run organization providing support for African and Afro-diasporic students), showcased aesthetic innovations that make hip-hop culture perpetually fresh. Visit [soholobbygallery.com](http://soholobbygallery.com) for more information.



**OCAD U Student Gallery exhibition wins Design Offsite Fest Award**

Tables, Chairs and Other Unrelated Objects was selected as the People's Choice: Favourite Exhibition in the Toronto Design Offsite Festival in late January. And, Environmental Design graduate Ewelina Pankowska's *Negative Attraction*, one of the works in the show, was chosen as People's Choice: Favourite New Work. More than 650 visitors saw the exhibition on its opening night — far more than the organizers could have imagined, according to Vincent Joseph Monastero, 2010 Industrial Design alumnus, who curated the exhibition together with Matthew Alexander Cherkas, an Industrial Design student. "The show created a platform for students to have their work seen, photographed and talked about," says Monastero.



**Xtension exhibition reimagines the digital future**

Graduate students from the inaugural class of the Digital Futures Initiative master's program showcased their work in Xtension, the program's first show. Held at Open Gallery in the Inclusive Design Research Centre at 49 McCaul St., the exhibition looked at how analogues of our past extend into new ways of imagining our future. "The true magic of advanced technology was brought to life by this year's Digital Futures graduates," says Tom Barker, the program's director. Works offered a wide range of hands-on interactive experiences. Fayssal Itani's *Blogtivist*, for example, turns players into activists helping to topple a dictatorship through online activities, while Marc de Pape's *The Chime: Scoring the City* poetically translates external impulses in the city and translates them into sounds. Elizabeth Eva Coleman presented *[Bare Witness]*, a multi-sensoral ebook incorporating animation, video, sound and text-based storytelling to convey personal narratives of trauma and recovery.

**Top** Tables, Chairs and Other Unrelated Objects poster. Courtesy of OCAD U Student Gallery

**Above left** Tables, Chairs and Other Unrelated Objects opening night. Photo by Emma Novotny

**Above right** Che Yan (Shino), *Assimilation, Dissimilation*, interactive installation. Photo by Christina Gapic



## IAMD students investigate disco hospitals and the life cycle of things

Students in OCAD U's Interdisciplinary Master's in Art, Media and Design (IAMD) program began presenting their thesis projects in a series of exhibitions held in OCAD U gallery spaces and site-specific locations in the city, such as Toronto's port lands, this spring. The exhibitions, which explore a wide variety of interdisciplinary subjects and media, run through to the end of August. Andrew Zealley's *Disco Hospital: Safe and Sound*, for example, which was on view at the Graduate Gallery in March, is an investigation of sound and non-Western healing practices depicting the crossroads of art, clinical practice, sound, listening, bodies, neo-shamanism and queer things. Heather Nicol's *Cordial*, held at the Student Gallery in May, rethinks familiar objects and their social relationships to people, examining ways that glassware, old china cups and picture frames celebrate nostalgia and traditions while at the same time acting as feminist reclamations.

## disrupting/Undoing challenges constructs of disability

"The whole act of art is to be more open than the rest of the world," says Judith Snow, a visual artist and innovator who spoke at *disrupting/Undoing*, an exhibition and four-day salon hosted by OCAD U's Inclusive Design Institute in early April. The event was co-ordinated by David Pereyra, postdoctoral fellow at the Inclusive Design Research Centre, together with Cathy Berry, OCAD U's accessibility manager, graduate students from Inclusive Design and Criticism and Curatorial practice and other volunteers. It represented a collaborative, landmark effort towards what aims to become a significant annual event. This year's goal was to pose a challenge to disrupt and reframe the concept of disability while featuring a diverse aesthetic experience. Works included *Wunderkammer*, a sculpture by contemporary artist Elaine Stewart; *These Aren't Simply Portraits*, projections by visual artist/performer and Inclusive Design graduate student Spirit Synott; and *Pathfinding*, a video-based MemoryLink Studio collaboration by Integrated Media Chair Judith Doyle and her assistant, OCAD U student Emad Dabiri together with Robin Len and Kang-II Kim, both of whom have amnesia and are participants in Baycrest's Memory Link program.



## Award-winning transmedia storytelling project evolves into a business

For his major research project in the Strategic Foresight and Innovation master's program at OCAD U, Trevor Haldenby decided he wanted to invent a better way to talk about the future — something immersive, interactive, social and physical. The result was ZED.TO, an eight-month narrative told in real time through an integrated combination of interactive theatrical events and online content. It tells the story of the beginning of the end of the world from the perspective of a fictional biotech company called ByoLogyc. "ByoLogyc communicated through all the online channels that a real biotech company would use and pushed people to think," says Haldenby. The project won a Digi Award for Cross-Platform Fiction, a Toronto Fringe Performance Innovation Award, the WorldFuture BetaLaunch Best in Show Award, and a 2025 International Design Innovation Award in 2012. Haldenby has since begun The Mission Business, a consulting company that will use and evolve ZED.TO's successful storytelling methodologies.

**Above left** Heather Nicol, *Cordial*. Image courtesy of Heather Nicol

**Left** Spirit Synott, *These Aren't Simply Portraits*, projections. Photo by Christina Gopic

**Above right** Byologic immersive transmedia performance. Photo by Trevor Haldenby



**Student curates digital work for AGO and Google Art Project**

Stefan Hancherow, an MFA candidate in Criticism and Curatorial Practice and fan of subversive digital artist Jon Rafman, collaborated with representatives at the Art Gallery of Ontario (AGO), the Google Art Project (GAP) and Rafman himself to launch the first original digital work on GAP this April. *Brand New Paint Job*, a series of three new pieces by Rafman, appears online within a selection of artworks from the AGO’s permanent collection. “Everything on GAP is a representation of the real,” says Hancherow. “Rafman made original work that repackages multiple narratives into something entirely new.” Rafman’s work appropriates other works from the AGO’s collection; crops, repeats, stretches and modifies the images then grafts them onto the surface of a virtual 3D setting. Hancherow played a pivotal role in the project, working with the AGO and GAP on copyright issues and acting as a bridge between the institutions and Rafman. The works can be viewed in the AGO collection at [googleartproject.com](http://googleartproject.com).

**Above** Jon Rafman, *Emily Carr Master Bedroom*, digital artwork. Image courtesy of curator Stefan Hancherow

**Below** Getting ready for Too Soon: The Contemporary as Method conference. Photo by Yvonne Nowicka-Wright



**Grad students organize Too Soon: The Contemporary as Method conference**

Grad students from OCAD U’s Contemporary Art, Design, New Media and Art Histories program organized a two-day conference held at the university in March to look at the paradox of the contemporary, asking whether it’s possible to study the present while simultaneously existing within in it. Says co-organizer Alison Snowball: “From Gaëtane Verna’s keynote, to the Conversation on the Contemporary roundtable, to a diverse range of panel presentations, there

was a palpable energy felt throughout the events.” She describes the program itself as a theoretical choose-your-own-adventure. “The Contemporary Art, Design, New Media and Art Histories program lends itself to a broad line of thinking, where critical engagement is of topmost concern, no matter the question under examination.” In addition to Verna, who is director of Toronto’s Power Plant Gallery, the conference also featured talks by graduate students from institutions across North America, including Yale, Queen’s University and the University of Illinois.



# A moment

**Row 1** Student at work in the textiles studio. Photo by Christina Gagic, 2012; Assistive technology at the Inclusive Design Research Centre. Photo by Christina Gagic, 2013; Faculty of Art Professor Anda Kubis with student at the OCAD U portfolio interviews, 2012. Photo by Christina Gagic; Students at work in the OCAD U foundry. Photo by Christina Gagic, 2012; Grad Open 2013: A window into Graduate Studies at OCAD U. Photo by Christina Gagic

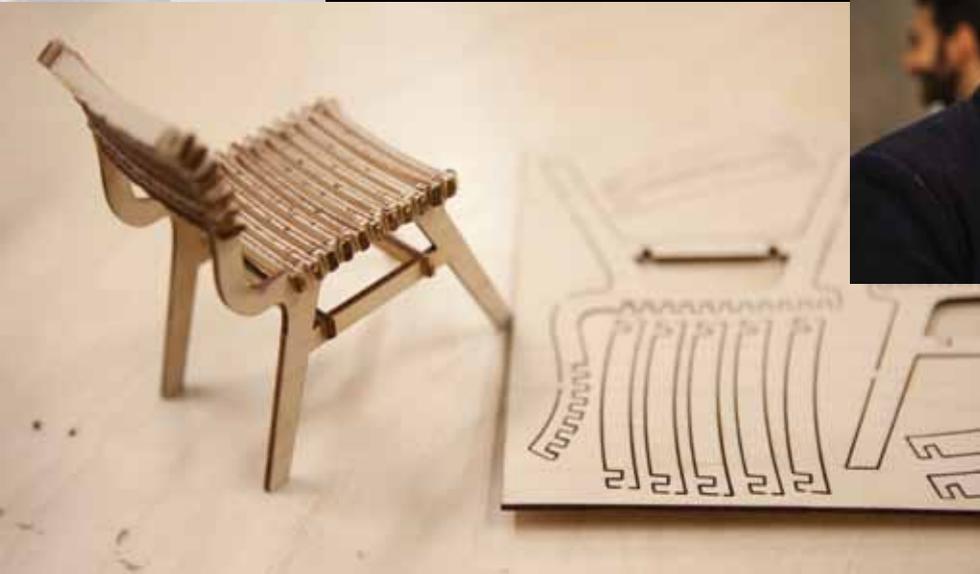
**Row 2** At Project 31. Photo by Christina Gagic, 2012; A shoot at the OCAD U photography studio. Photo by Christina Gagic, 2012; **Michaela Osborne, A Duet (photographs)**. Exhibited in 2013 at disrupting/Undoing: Constructs of disability. Photo by Christina Gagic; Chair made with rapid prototyping technology. Photo by Christina Gagic, 2012; Tyler Brulé, Editor-in-Chief, *Monocle* and Founder, Winkreative, with Dr. Sara Diamond, at Brulé's OCAD U appearance

as part of the President's Speaker Series, 2013. Photo by Martin Iskander; "Funding Social Services Shouldn't Be a Shell Game," for the MDes program in Strategic Foresight and Innovation. Co-created by Zahra Ebrahim, Dustin Johnston-Jewel, Karen Oikonen, Peter Scott and Adam Starkman. Photo by Christina Gagic, 2013





# at LOCAL



**OCAD U is celebrating the international year of the statistic in 2013**, in a way that's uniquely true to what we teach. We've visualized the 2011 results of the Strategic National Arts Alumni Project (SNAAP), which provides arts institutions like our own with objective data on how alumni develop.\* This data compiles survey responses to questions about past education, career paths, income and support — tracking the journey from learning to earning in a way that helps parents, educators, policy-makers and funders.

At OCADU, we're already using the data to better connect our programs to creative careers. And we're looking at what, systemically, has helped or hindered our graduates' success, whether they've chosen to work as professional artists and designers or pursue other paths.

SNAAP defines "professional artist" broadly, including in the rubric performance, design, architecture, creative writing, film, media arts, illustration and fine art. Arts alumni (that is, graduates of institutions that participate in SNAAP) are invited to complete an online questionnaire. Those who participate answer questions about their experiences as students and post-graduation, focusing on their current artistic activity (which includes work done in the aforementioned fields).

“This information provides the first national profile of how artists prepare in this country and allows for deepened understanding of artistic success and contribution.”

— Strategic National Arts Alumni Project (SNAAP)

In 2011, more than 36,000 arts alumni participated in SNAAP, representing 66 institutions from Canada and the United States. OCAD U boasted a high rate of respondents: 950, representing classes spanning more than 65 graduating years. The range reflects our history (as OCA, OCAD and OCAD University), with 163 respondents representing cohorts from 1980 and before; 326 from 1981 to 2000; and 461 representing the years 2001 to 2010.

Have you ever wondered what students learn at OCAD U? Or where their education takes them and how they contribute to the creative economy? SNAAP has tracked those pathways and we've visualized them here. By using the information to strengthen curriculum, the university also strengthens future pathways — of learning, earning, loving the process and giving back.

*\*SNAAP is administered by the Indiana University Center for Postsecondary Research in collaboration with the Vanderbilt University Curb Center for Art, Enterprise and Public Policy. OCAD U first participated in the survey in 2011, when, after three years of field testing, SNAAP launched its first national administration. OCAD U alumni will be surveyed again in late 2013.*

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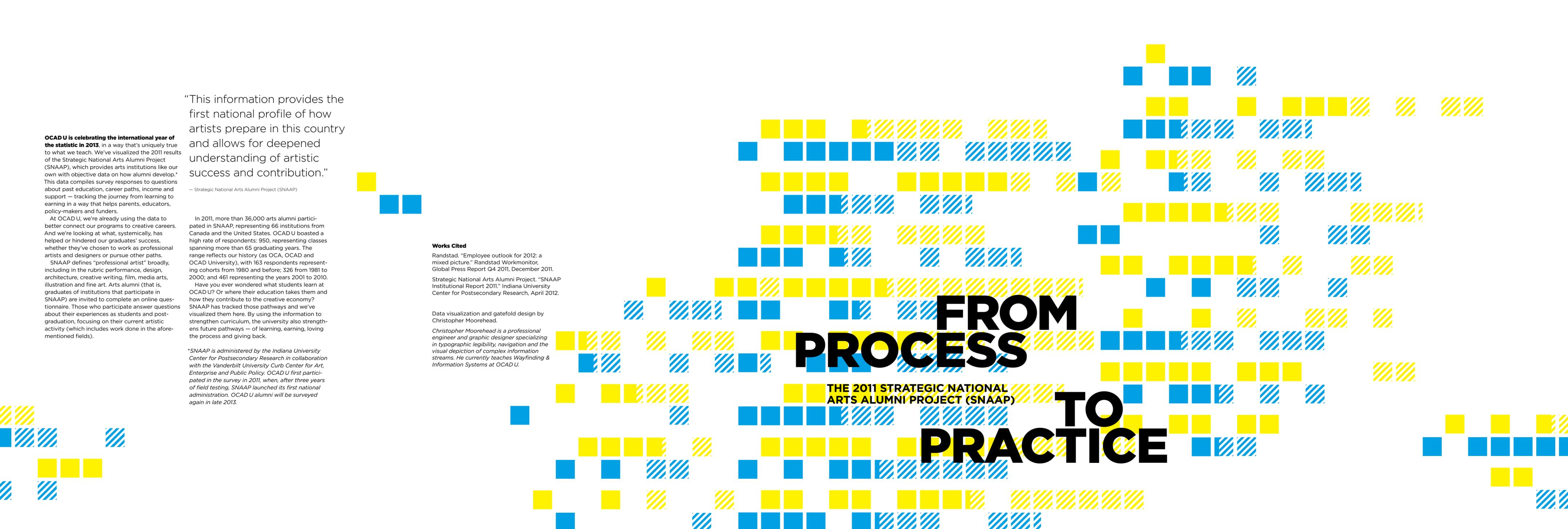
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Data visualization and gatefold design by Christopher Moorehead.

*Christopher Moorehead is a professional engineer and graphic designer specializing in typographic legibility, navigation and the visual depiction of complex information streams. He currently teaches Wayfinding & Information Systems at OCAD U.*

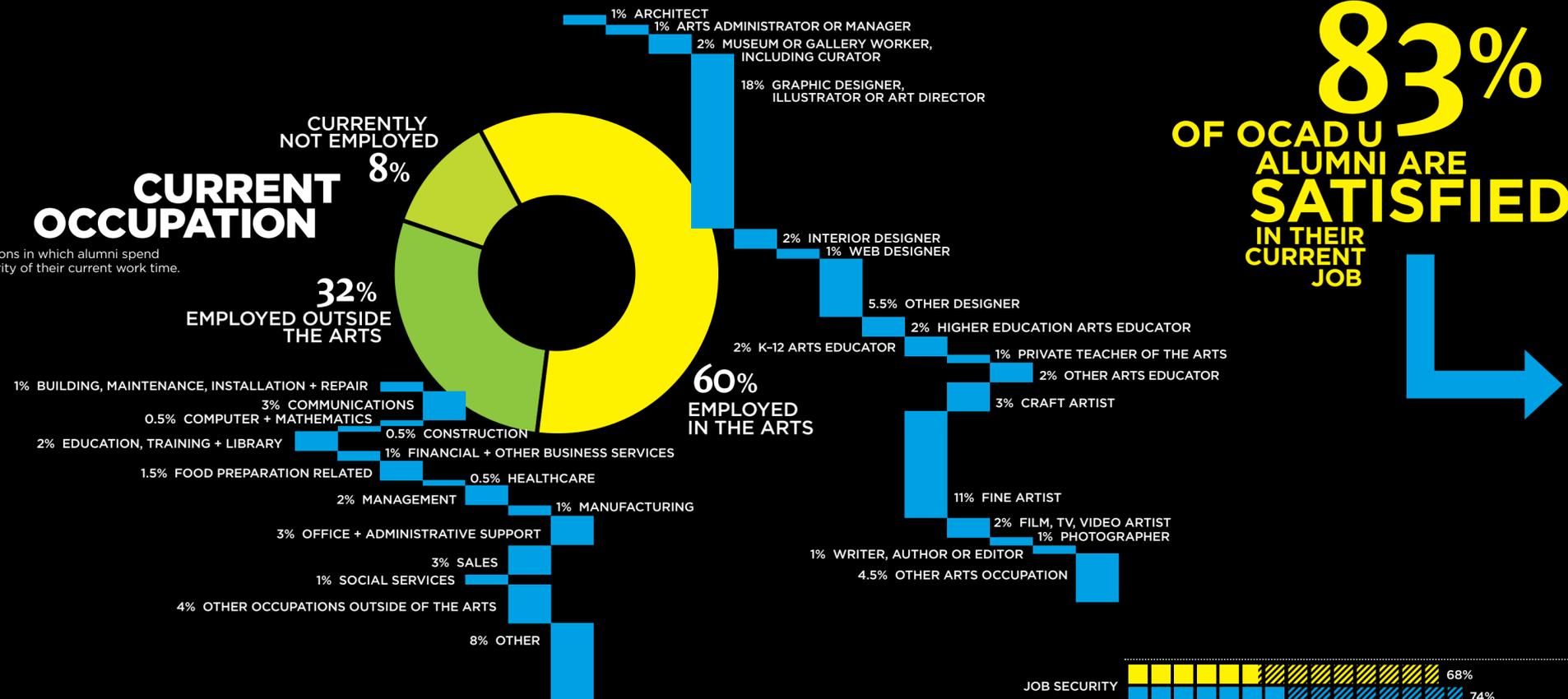
# FROM PROCESS TO PRACTICE

THE 2011 STRATEGIC NATIONAL  
ARTS ALUMNI PROJECT (SNAAP)

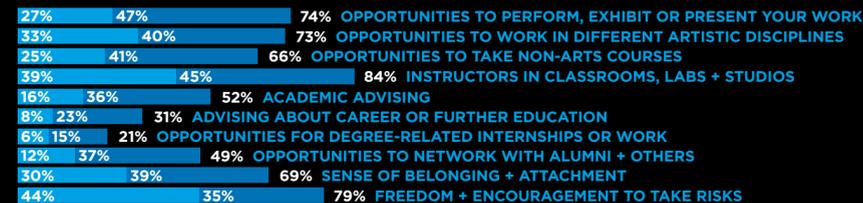


## CURRENT OCCUPATION

Occupations in which alumni spend the majority of their current work time.



**83%**  
OF OCAD U ALUMNI ARE SATISFIED IN THEIR CURRENT JOB



## SATISFACTION AT OCAD U

Alumni reporting their level of satisfaction as **very satisfied** or **somewhat satisfied** with these aspects of their time at OCAD U.

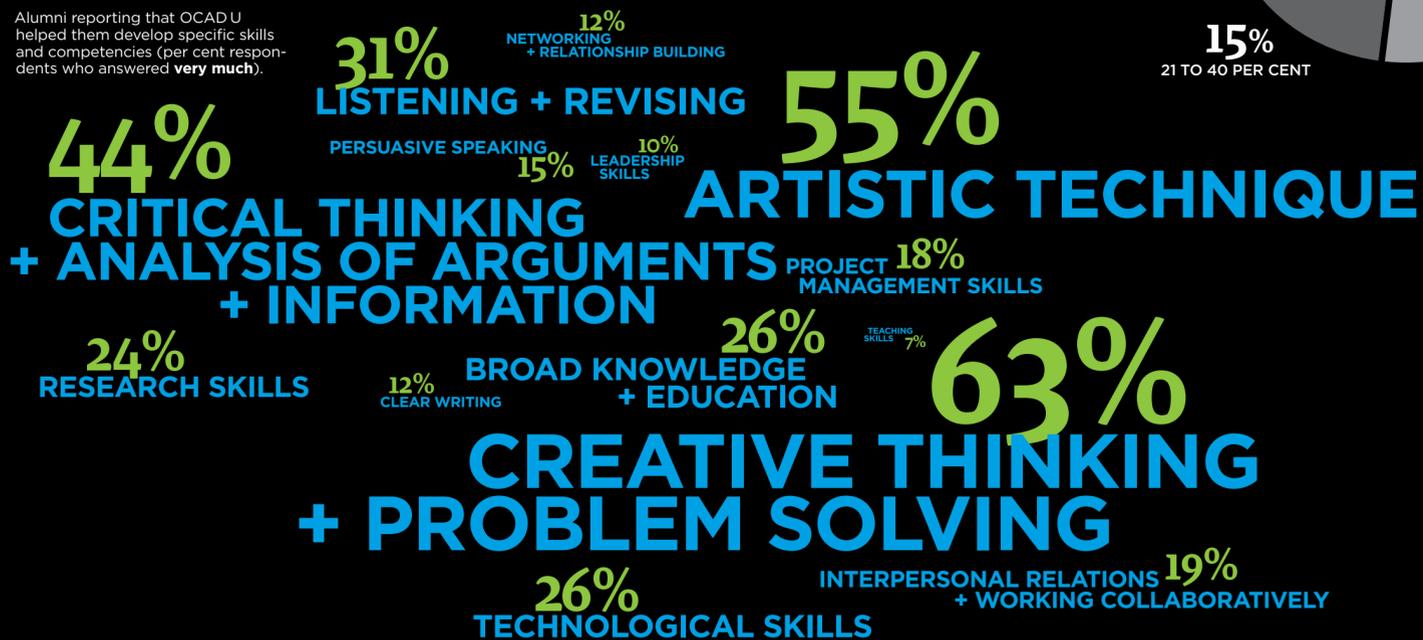
VERY SATISFIED  
SOMEWHAT SATISFIED

**VERSUS 75%** OF CANADIAN EMPLOYEES OVERALL

Randstad. "Employee outlook for 2012: a mixed picture." Randstad Workmonitor, Global Press Report Q4 2011, December 2011.

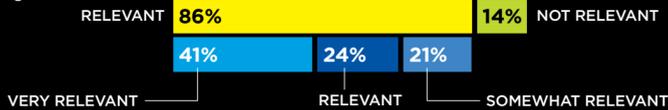
## SKILLS + COMPETENCIES

Alumni reporting that OCAD U helped them develop specific skills and competencies (per cent respondents who answered **very much**).



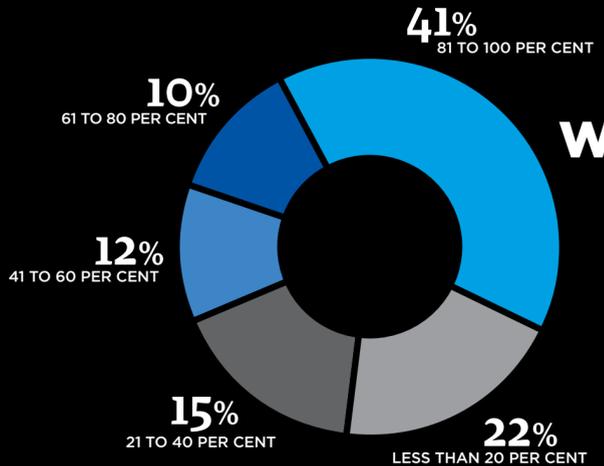
## RELEVANCY OF OCAD U TRAINING

Alumni reporting that their OCAD U training is relevant to their current employment.



## WORK TIME

For those who identified in 2010 as professional artists (a category delineated broadly by SNAAP to include performance art, design, architecture, creative writing, film, media arts, illustration and fine art), percentage of total work time engaged in artistic activity.



Percentages assume that "professional artist" is either the primary occupation of a respondent, or one of several occupations. (For example, someone who works as an arts administrator and who also sells his/her art through a gallery has multiple jobs.)

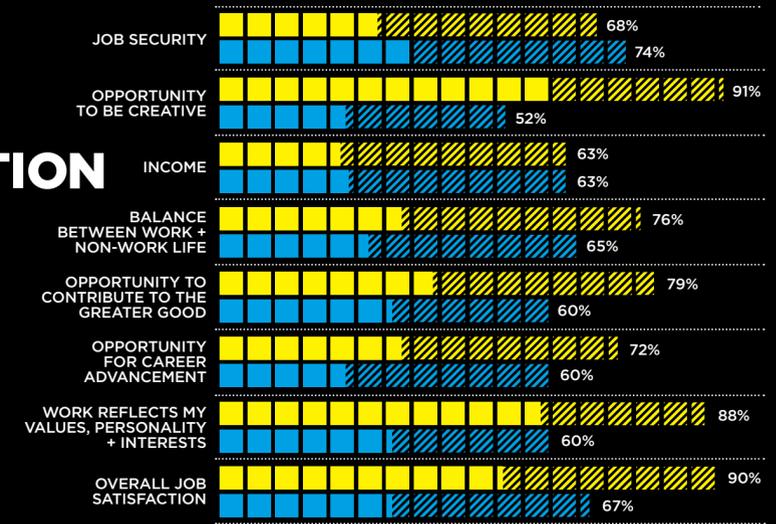
# FROM PROCESS TO PRACTICE

OCAD U GRADS TRACK LEARNING + EARNING IN THE 2011 STRATEGIC NATIONAL ARTS ALUMNI PROJECT (SNAAP)

## JOB SATISFACTION

Alumni who are **very satisfied** or **somewhat satisfied** with certain aspects of the current job in which they spend the majority of their work time.

V S  
ARTS FIELDS  
NON-ARTS FIELDS  
V Very satisfied  
S Somewhat satisfied





# Making change: OCAD U's new minor Art & Social Change

By Ellyn Walker

## **Equal rights. An erasure of mental health stigmas.**

A greener planet. A sustainable economy. If any one of these examples is the face of social change, can art play a role in helping us visualize it? More importantly, can art itself affect change? OCAD U's newest minor — Art & Social Change — suggests that it can. Adding to the university's critically engaged academic offerings, Art & Social Change offers students a roster of courses that respond to our everyday realities, inviting students to engage in social issues and reimagine them through art.

Beginning in September 2013, students will be able to enrol in courses related to the politics in which they live. Issues of race, culture, gender, colonialism, labour, globalization, immigration and the environment, among others, inform the minor's curriculum. Offerings will include Local Global Mashup, a studio course that explores transcultural/transnational issues and the recently expanded second- and third-year studio courses Making Gender. But there are many more — from across disciplines and faculties — and it's already looking like they'll inspire what was observed in February at the program launch. That event, according to Art & Social Change initiator Wendy Coburn, an associate professor in the Faculty of Art, was "momentum-building." It occasioned lively dialogue among guest artists, alumni, faculty and students, becoming "a great example of what can happen if a critical mass gets together to look at something in a new way."

## **Making it matter**

Art & Social Change will offer students a space to explore the role art can play in affecting change. They'll benefit from new platforms for reflection, dialogue and collaboration that extend beyond the OCAD U community, creating opportunities for contribution in both local and global contexts.

The greater benefit, however, is probably society's, which explains the "social" in social change. So far, 2013 has been marred by destabilizing events such as the Boston Marathon bombing, the Bangladesh factory tragedy and the many storms that warn of global warming. Yet as apprehensions about these events evolve, so too does visual culture. "There are

many students interested in intervening in prevailing issues," says associate professor Richard Fung. He recalls how, in 1995, students at Princeton University underwent a 23-day hunger strike in an attempt to force the administration to offer Asian American studies. Fung believes that students at OCAD U are just as committed to social issues, artistic activisms and opportunities for revolution. Few would argue that it's time for change.

In May 2010, the university's Faculty of Art convened to consider potential areas for curriculum development, with Coburn proposing a minor that supported interdisciplinary practices while emphasizing their socio-cultural relationships. She describes the process of developing the minor as hugely positive, with excitement for the program obvious. By 2011, the core meeting group's attendance was at 100 per cent and participation, remembers Coburn, no longer felt optional. Rather, it became "necessary to [our] ability to carry on and thrive in the institution."

Coburn envisions the minor building community in a similar way for students. Just as the Indigenous Visual Culture program has carved out space for the exploration of First Nations issues, Coburn hopes the minor will "franchise students, faculty and staff through a reflection of their realities." Although she is core to this initiative, the revolving faculty group has included a roster of distinguished artists, curators and practitioners: Richard Fung, b. h. Yael, Betty Julian, Johanna Householder, Andrea Fatona, Vladimir Spicanovic, Janis Cole, Bonnie Devine, Nicole Collins, Sarindar Dhaliwal, Spencer Harrison, Francis LeBouthillier, Diane Pugen, Lillian Allen, Simon Glass, David McIntosh, Arthur Renwick, Beth Alber, Jane Ngobia and Caroline Langill.

## **Making us different**

The university is not alone in its appetite for this sort of offering. Consider the recent formation of the International Centre of Art for Social Change at Simon Fraser University or the Community Arts Practice program at York University. So why OCAD U? Fung says that it's important for students and artists alike to "understand their work in relation to social and political structures, policies and currents and to strategize about how to push back." As the nation's arts and culture sector becomes more politicized and employment more precarious, education should not only encourage critical reflection but also equip students with a sense of their own agency. Fung believes that the minor will create a "supportive and critically engaged environment in which to learn about issues and artistic activisms," where students can "hone their own voices."

Opposite Diane Ovalle,  
*Stop the Hate*, 2010

From the Justseeds' 'Migration Now'  
activist poster series, as seen at  
OCAD U's graduate gallery.



Left Sean Martindale, *Poster Pocket Plants*, 2009

These urban interventions are made from recycled illegal advertising and plants and have initiated a global response, with followers in cities all around the world.

“It’s important for students and artists alike to understand their work in relation to social and political structures, policies and currents and to strategize about how to push back.”

— Richard Fung, associate professor, Faculty of Art

Experienced faculty members play a role too, as their respective practices take the shape of artistic activism in the world beyond the university. This is significant, as is the university’s locale. For OCAD U’s Art & Social Change students, the cultural, political and socially diverse environment of Toronto becomes an extension of the classroom. The city becomes a political body in which the students as citizens are actively a part.

#### Demonstrating engagement

OCAD U is no stranger to socially engaged practices. Its 137-year history shows a commitment to evolving art practices, pedagogy and imagination. Founded by a group of independent Canadian artists in 1876, the institution is rich in stories, with many taking the shape of artistic activism. In the 1920s, students

held rallies outside the Ontario School of Art (as it was then known) to protest inclusion policies and the framing of curricula as “gendered.” In the early 1970s, new-media artist (and OCA president) Roy Ascott introduced radical teaching methodologies based on the idea of a “visual” university. Even the institution’s Sharp Centre for Design, created by Will Alsop and erected in 2004, was socially transformative — heralded, as it was, by urban issues columnist Christopher Hume, who in 2009 said of the Sharp Centre, “Not many buildings can change a city.”

This year saw further expressions across campus. *Period Piece: The Gynolandscape*, a recently curated Student Gallery exhibition of student and professional work, presented an array of contemporary responses to gender, dominance and the male gaze. Notable too was *Migration Now! And More Graphics for Social Change*, the Graduate Gallery’s February exhibition of activist prints by international artist network Justseeds. Then OCAD U’s professional gallery, *Onsite [at] OCAD U*, mounted *Ads for People* (see page 8). This exhibition explored the Internet’s enabling of artistic activism by highlighting digital campaigns against racism, sexism, homophobia, and more.

The university’s educators are likewise engaged. Richard Fung — a core Art & Social Change developer — is also a video artist, writer and theorist. In many ways a “public” intellectual, he has pushed forward the debates about queer sexuality, Asian identity and the uneasy borderlands of culture and politics. Andrea Fatona (associate professor, Criticism and Curatorial Practice) and Betty Julian (instructor, Photography) were recently awarded the Ontario Arts Council’s newly introduced “Culturally Diverse Curatorial Projects” grant, which assists independent curators and public art galleries showing work by artists of colour. All reflect a sustained engagement with socially engaged issues such as pedagogy, cross-cultural dialogues and issues of representation.

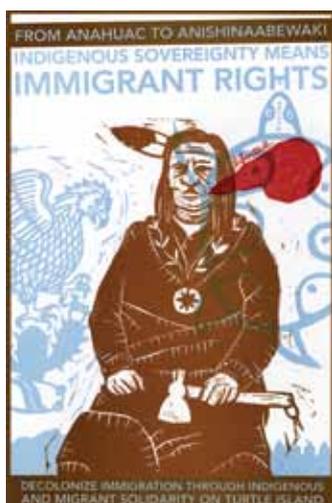
#### Mastering practice

OCAD U’s new graduate programs are producing innovators as well. Alumni from the Interdisciplinary Art, Media and Design (IAMD) and Criticism and Curatorial Practice (CCP) master’s programs

Below Dylan Miner, *Decolonize Immigration*, 2012

A member of Justseeds, Miner is also the newly appointed Chair of the Indigenous Visual Culture program at OCAD U.

demonstrate a sustained engagement with social issues in art and exhibition-making post-university. Artists Sean Martindale, Sarah Beck and Julian Higuerey Núñez (MFA, IAMD, 2010; 2011; 2012) have exhibited in cities around the world with works that respond to social concerns such as freedom of speech (consider Martindale's 2011 *Love the Future/*



*Free Ai Wei Wei* project, which brought attention to the artist/activist's detention by Chinese authorities); environmental destruction (Beck's *Dirty Loony* installation at last year's Nuit Blanche featured a mechanized structure dumping a stuffed loon into a bucket of oil); and labour (Higuerey Núñez's thesis exhibition, *The Promise of Making*, looked at local and global manufacturing economies in Canadian and third-world contexts).

Then there is Deborah Wang and Amber Landgraaf, both of whom earned an MFA in Criticism and Curatorial Practice in 2010.

They continue to host their micro-funding project FEAST: Funding Engaging Actions with Sustainable Tactics. FEAST events unfold over the course of an evening and include project pitches, dinner and a winning presenter who leaves with the proceeds from dinner. Uniquely, Martindale was the first recipient of this prize, earning him funding for his project series *Outside the Planter Boxes* (2011), which reimagined Toronto's dilapidated city-issued planters.

### Making it official

The OCAD University community created art for the purpose of change long before turning the practice into a minor. That the relationship is now official, a part of OCAD U curriculum, reinforces the university's reputation as a game-changer and city-builder; a cultural institution that is very much engaged in the world we live. But change, arguably, is about the future and Coburn is hopeful as she describes the program as "a space in which to try to imagine what a better future might mean." □

## THIS WRITER'S TAKE: PARTICIPATING IN ART AND SOCIAL CHANGE

As graduate students in the Criticism and Curatorial Practice program at OCAD U, we're asked in our first year to present a collaborative project at the Art Gallery of Ontario (AGO). My own cohort programmed *City Scrawl: Urban Intersections* for the AGO's February First Thursday event. This curatorial project consisted of staged artistic interventions reflective of the urban, cultural and political realities of Canadian cities. We explored issues such as poverty, homelessness, access to services, capitalism and pervasive advertising. We also programmed a headlining set by Indigenous audio/visual mash-up band A Tribe Called Red (ATCR), as well as street art installations by local artists and participatory art-making events.

Our timing paralleled the rise of Idle No More, the international grassroots movement for Indigenous sovereignty. This helped make ATCR's presence within a historically "Western" institution politically significant, as did the night's intersection of diverse social and cultural voices united as a critical mass in celebration.

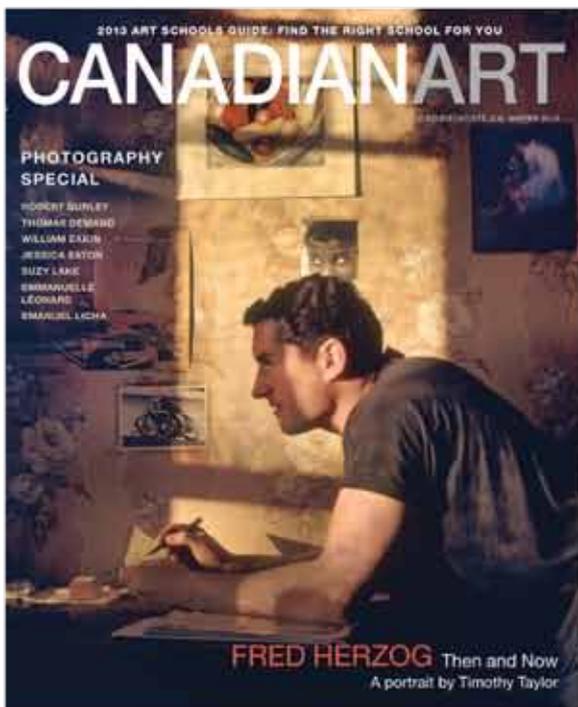
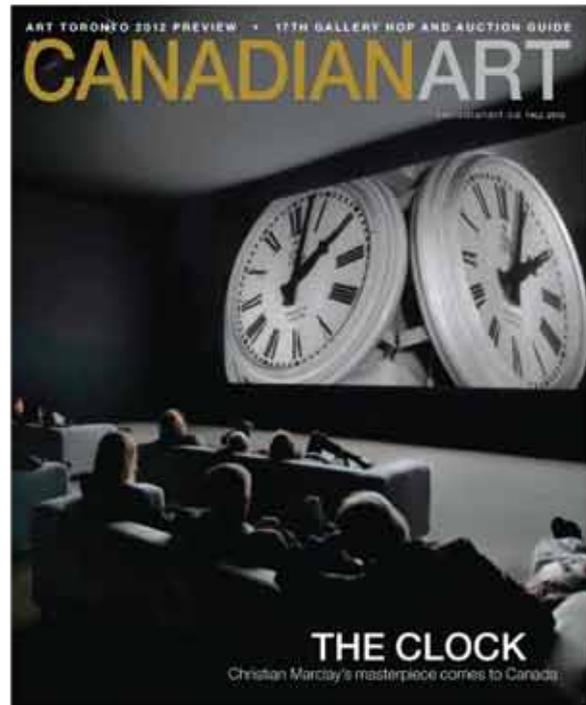
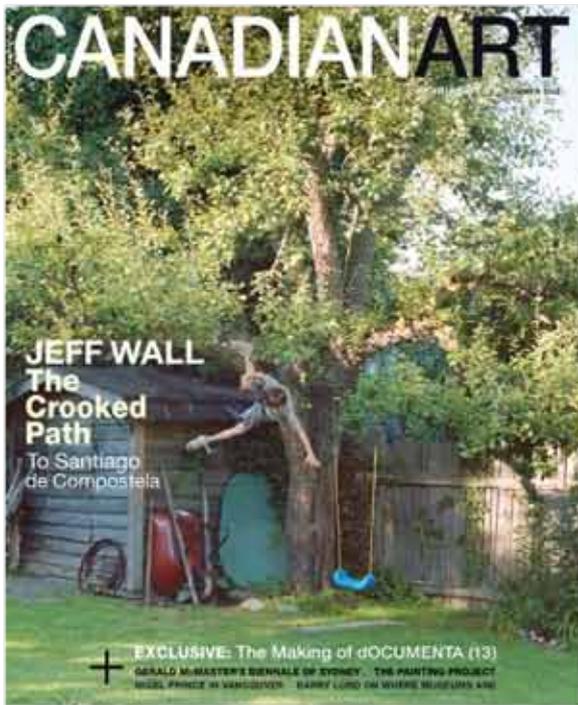
I later came across an article in the *Toronto Star*\* highlighting the success of the AGO's First Thursday programs in relation to its recent celebrity showcases, which have included musical performances by the likes of cultural icon (and AGO-exhibited-photographer) Patti Smith. The article quotes Gallery CEO Matthew Teitelbaum, who compares Smith's First Thursday attendance with ours: "The place was packed. It was packed with young people... It had been even more packed the previous First Thursday of the month when a native DJ crew from Ottawa, A Tribe Called Red, deafened everyone south of Dundas Street with their booming, looping, irresistible beats."

Let's face it: Patti Smith is a goddess. If the success of our event was even close to hers, let alone "more packed"... that's got to mean something.



Ellyn Walker is a Toronto-based curator, writer and researcher. Her interdisciplinary practice explores the role of art and dialogue in relation to activism, democracy and pedagogy. She is currently an MFA candidate in Criticism and Curatorial Practice at OCAD University.

\* "Patti Smith and David Bowie are notable for what they do, not how old they are." *The Toronto Star*, March 13, 2013.



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## Designer hones user experience at MIT

It's an opportunity that doesn't come along every day: **Andy Chiang** (BDes, Graphic Design, 2007) was consulting as a user experience expert with Simply Good Technologies when the company's team was invited to participate in TechStars, the prestigious start-up accelerator program that operates off the Michigan Institute of Technology campus in Boston. Over five months, Chiang's team developed a digital coupon system that it then pitched to interested investors. Interest there was: the program is being adopted by Canadian Tire and several other firms are trying pilots. Chiang relished the experience: "Each day was a challenge — the only way to survive was to generate ideas fast and build them even faster." Now he is back in Toronto as lead user experience designer with Polar Mobile, a software company that provides media publishing platforms to other businesses.



**Above** Andy Chiang.  
Photo courtesy of Polar Mobile

**Centre** *vN* book cover image.  
Photo courtesy of Madeline Ashby

**Right** The Hon. Monte Kwinter.  
Photo by Angela Griffith



## Foresighting makes good fiction

If anyone were to wonder where a Master of Design in Strategic Foresight and Innovation would land them, **Madeline Ashby's** career provides instruction and inspiration. In addition to consulting with various businesses and arts organizations on their strategic planning and social media strategies, Ashby (MDes, 2011) has become a science fiction author and expert. Her debut novel *vN* garnered praise as a "fine exemplar of exactly the perspectives chauvinist science fiction so often stifles." (*The Guardian*) This May, she was invited as guest speaker to the Coming Age of Networked Matter conference at the Institute for the Future in San Francisco. Her next novel, *iD*, published by Angry Robot Books, comes out in June 2013.



## Alumnus and supporter builds multi-generational legacy

**Monte Kwinter** (AOCA, Industrial Design, 1954), Ontario's oldest-serving MPP in history, has inspired two more generations of family members to follow in his footsteps and attend OCAD U. His daughter, **Lisa Rotenberg**, graduated from the Communication & Design program in 1982 and teaches Graphic Design at the university. His granddaughter, **Caroline Rotenberg**, is in her second year of Advertising at OCAD U after completing three years of study at McGill University. Kwinter, who was first elected to the legislature in 1985 and has served in ministerial positions, is a strong supporter of OCAD U. He was named head of the university's 135th Anniversary Committee (2011) and advocated for the institution's change to university status (2002). "I've been associated with OCA, OCAD and OCAD U for over 60 years and I could not be more pleased and proud to have three generations of our family involved in this outstanding academic institution," says Kwinter.

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# ALUMNI NEWS



## OCAD U on Top 30 list

Forbes has one and now the influential online contemporary art magazine *BLOUIN ARTINFO* does too: a **top 30 under 30** list. *ARTINFO* Canada's list celebrates 30 young Canadian artists who, according to the magazine, show "great industry and promise" in the art world today. It also highlights the centrality of OCAD U to this scene: more than a third of the artists on this year's list are OCAD U students, alumni or faculty. Sky Gooden, Executive Editor of *BLOUIN ARTINFO* Canada and a graduate herself (MFA, Criticism and Curatorial Practice, 2010), says the list demonstrates that OCAD U is "a leader in the country's MFA programs and holds the centre in Canada's art world capital... I wasn't surprised by the list's surfeit



**Top to bottom** Petra Collins (by Petra Collins), Faye Mullen, Lauren Wetmore (photo by Celia Perrin-Sidarous) and Vanessa Maltese



of OCAD graduates." Congrats to Sculpture/Installation alumni Georgia Dickie (BFA, 2011), Tara Downs (BFA, 2010), Faye Mullen (BFA, 2009) and Hugh Scott-Douglas (BFA, 2010); Drawing & Painting alumni Vanessa Maltese (BFA, 2010) and Alex McLeod (BFA, 2007); Criticism and Curatorial Practice alumni Rose Bouthillier (MFA, 2011) and Lauren Wetmore (MFA, 2010); students Petra Collins and Lili Huston-Herterich; and Criticism and Curatorial Practice instructor Gabrielle Moser.

## Feldman on *Living*

Looking back, **Ruth Feldman** (Communication & Design, 1982) says that OCAD U is where "life really started." Raised in Toronto's Modern Orthodox Jewish community, OCA, as it was then known, introduced Feldman to entirely new ideas and possibilities. She emerged determined to go places in advertising, and go places she did. Today Feldman is VP, International Editorial and Creative Director of *Martha Stewart Living*. Yet her career path has been circuitous, taking her through the grunt-work "bullpens" of various ad agencies in Israel and New York, and eventually allowing her to develop a specialization in international magazine design.

In the late '90s, Feldman was hired by Hearst Publishing to launch their magazine titles around the world. Most notable among those titles was *Cosmopolitan*, giving Feldman the opportunity to work directly with founding editor-in-chief, Helen Gurley Brown. In this role, Ruth trained local designers in the Hearst aesthetic — "a fascinating experience," she says, "especially in places like post-Ceausescu Romania." After five years with Hearst, she did similar international work for Rodale, publishers of *Men's Health*, among others. Then the call came from Martha Stewart. This was an especially rewarding moment for Feldman — who, 20 years earlier, had written to Stewart offering to work for her for free. And though Feldman was herself no rookie in magazine design, Martha Stewart took things to another level, demanding "a degree of perfectionism and rigour that is unparalleled in the magazine world."

Since launching *Martha Stewart Living* around the world, Feldman feels she has learned as much about design as about business. She says, "When you're in school, you just think about making beautiful things." She teaches Introduction to Publishing in the Master's in Journalism program at NYU and Portfolio and Publishing Design at The City College of New York. She wants her students to understand the commercial aspect of publishing and design, just as she needs to understand the perspectives of a younger generation, in order to be able to anticipate "the next big thing."



# Alumni Profile: Hazel Meyer

By Rose Bouthillier

Combining the roles of artist, activist, and athlete, Meyer explores how minds, people and bodies train.

## Basketballs, intestines and bikini

fabric: such is the array of elements typically encountered in an installation by Hazel Meyer. Combining the roles of artist, activist and athlete, Meyer explores how minds, people and bodies train. The results are interdisciplinary in the most compelling and critical way — through the intense, confusing, productive coming together of multiple pursuits, multiple loves and multiple ways of moving and thinking.

Textiles are a dominant motif in Meyer's work, as a means to explore the relationship among repetition, skill and creativity. A childhood encounter with Joyce Wieland's quilted *Reason Over Passion* (1968) at the National Gallery of Canada was highly influential. As Meyer describes it, "truly, the effect that it had was one of exploding my then-conception of legitimate contemporary art." As a youth, a family sewing machine opened up exciting possibilities and the freedom to create clothing outside of the norm. After graduating in 2002 with a BFA from Concordia University in Montreal, she worked for four years as a fabric designer in a fine-gauge circular knit mill; yards and yards of the fabrics she designed there continue to saturate her work with floppy, tensile explosions.



Arriving in Toronto in 2008, Meyer was part of the first cohort of students to enter the Interdisciplinary Master's in Art, Media and Design program at OCAD U. Her MFA thesis exhibition, *Hyper-Hyper*, engulfed the Graduate Gallery in an expansive thought map that teased out connections among exercise, art methodology, movement and resistance. At the opening event, visitors were given tennis balls to bounce in unison, balls that floated around the space like animated thought particles. For Meyer, everything is involved.

Since graduating from OCAD U, Meyer has exhibited across the country. Her project *Walls to the Ball*, a developing series of residencies and exhibitions, has shown at Struts Gallery, Sackville; Eastern Edge Gallery, St. John's; Galerie La Centrale, Montreal; Artspace Art Projects, Peterborough; and is upcoming at AKA Gallery in Saskatoon. This evolving project consists of immersive wall drawings and custom-made basketball hoops, banners and wall paintings, transforming gallery spaces into active gymnasium/workrooms. With it, she holds up sport and craft as meaningful ways to explore skill, gender, value and resistance, using allegories such as the imagined meeting of Anni Albers, 20th-century artist and Bauhaus-trained weaver, and Dirk Nowitzki, star basketball player of the Dallas Mavericks.

Meyer describes *Walls to the Ball* as "a way of working and a body of work" — practice; the way something is done, or moreover, pursued, is central to the project. With this series of "away games," Meyer travels across the country, meeting new audiences and engaging them through the underlying tenets of her process: engagement through the body, resistance/persistence and sport pedagogy. "I approach resistance as a social, political and physiological phenomenon," she says. "By doing this,



I'm able to link it back to the body, always returning to what I know (or think I know) and live with every day." In this work and others, the body is not idealized or abstracted; it's sweaty, volatile, complicated, and also a resilient vehicle for power and pleasure.

This past winter, Meyer created an installation at the new Dundas Street West location of Art Metropole in Toronto. Titled *No Theory No Cry*, it furthered her ideas of the body as a tool for empowerment by including such elements as a bright pink, squiggly pattern of guts covering the walls and a large banner with a silky orange pop can proclaiming "CRUSH yer DOUBT." To accompany the exhibition, Meyer created a build-your-own publication called *AWAY WITH YOUR MAN VISIONS!* based on a quote from American suffragette Susan B. Anthony. Meyer then invited viewers to pick up a folder and put together hole-punched pieces created by her own community of artists, curators and writers. As Meyer explains, it was an opportunity to "ditch the polished, fully formed nature of the traditional exhibition essay in favour of a tangential, wandering, messy and emphatic collection of pages."

Collaboration and group activity play a large role in Meyer's pursuits. Through the Ontario Institute for Studies in Education (OISE), Meyer participated in The Pedagogical Impulse, an initiative by artist, curator and educational scholar Stephanie Springgay to place artists in classrooms (Meyer's project resulted in two hand-knotted 40-foot basketball-type nets and celebratory free-throws). Currently, she is engaging with the Art Gallery of Ontario's youth council under the auspices of *Ponytail Express*, a sports broadcast for the athletically apathetic. Her ongoing collaborations with artist Logan MacDonald have included DJ gigs, designing the Art Gallery of York University's float at the 2012 Toronto Pride Parade, and a screening/performance at the Feminist Art Gallery. The pair will also mount an exhibition, *Ripping Through the Fabric of Space and Time*, in 2014 at the Forest City Gallery in London, Ontario.

Meyer's studio is a space of continual process and play. Rather than elevating a "final" product she works on a series of material and conceptual questions. Among her interests and influences are writers Eileen Myles and Wayne Koestenbaum; Kate Zambreno's book *Heroines*; comics by Alison Bechdel,



Rutu Modan and Lynda Barry; *The Folk Archive* by Jeremy Deller and Alan Kane; the artist Grayson Perry; suffrage and union banners; braids and ponytails; the NBA; and turning huge weaving looms into exercise equipment. Critical and humorous, Meyer's projects work out in a zone of expansive thought and material presence. The most exciting thing about her work is that it's always moving, lifting, pushing — and asking viewers to do the same. □

Rose Bouthillier holds an MFA in Criticism and Curatorial Practice from OCAD U (2011) and is Assistant Curator at the Museum of Contemporary Art Cleveland. Her recent exhibition projects have explored performance, authenticity, sublimation, heritage homes, philosophy and time.



**Opposite page top** Hazel Meyer, *AWAY WITH YOUR MAN-VISIONS!* woven tags for the publication. Courtesy of the artist

**Opposite page bottom** Hazel Meyer, *Walls to the Ball*, installation view, Eastern Edge Gallery, St. John's, NL. Courtesy of the artist

**Above** Hazel Meyer/Acme Art and Design. Courtesy of The Pedagogical Impulse

**Below** Hazel Meyer, *Hyper-Hyper*, installation view during performance, OCAD U Graduate Gallery, Toronto, ON. Courtesy of the artist

# ALUMNI NEWS

## GG wins for Belmore and Whiten

This year's Governor General's Award in Visual and Media Arts went to alumna **Rebecca Belmore** (AOCA, Experimental Arts, 1988 and Honorary Doctorate, 2005) and former Faculty of Art professor **Colette Whiten**. Belmore, an Anishinabekwe artist who works in sculpture, installation, video and performance art, has been at the forefront of a renaissance in indigenous North American art for decades. In 2005, she became the first indigenous woman to represent Canada at the Venice Biennale. Her work evokes connections among bodies, land and language and considers the violence that colonization has inflicted on all of them. Colette Whiten, a force in the Canadian and international feminist art scene, spent 38 years on the OCAD U faculty, winning numerous teaching awards and influencing hundreds of young artists.



**Above** Shary Boyle, *Ophiodea*, 2013. Courtesy of the artist and Jessica Bradley Gallery, Toronto. Photo © National Gallery of Canada, Ottawa

**Above right** Shary Boyle, *The Cave Painter*, 2013. Courtesy of the artist and Jessica Bradley Gallery, Toronto. Photo © Rafael Goldchain

**Below** Still from the Floria Sigismondi-directed video for "The Next Day," by David Bowie, 2013. Pictured L-R are David Bowie, Marion Cotillard and Gary Oldman. Courtesy of Floria Sigismondi



## Alumna Shary Boyle represents Canada at the Venice Biennale

*Music for Silence*, a multimedia installation by **Shary Boyle** (AOCA, Experimental Arts, 1994), one of Canada's most acclaimed artists, is Canada's official entry in the Venice Biennale 2013. The National Gallery of Canada curated the installation and helped raise funds to bring it to Venice. It explores experiences of silence and includes colourful projections, ceramic figures, record players, 16-mm film and images in sign language. At the centre is a three-metre sea deity in an all-white cave. Boyle is widely recognized for her bold, fantastical imaginary narratives and mythologies featuring a cast of marginal characters, porcelain figurines, projections and arcane techniques. The art fair, which features work from more than 90 countries and is considered the world's largest and most influential, runs from June 1 to November 24, 2013.

## Sigismondi's shock and awe

Named after the celebrated singer in Puccini's opera *Tosca*, **Floria Sigismondi** seemed destined to achieve a certain amount of celebrity herself. And she has. Born in Italy and raised in Hamilton, Ontario, Sigismondi (Communication & Design, 1988) started her career in fashion photography but soon migrated into music video and film directing. She has made videos for the likes of Justin Timberlake, Katy Perry, Pink, Marilyn Manson, Björk, The Cure and Leonard Cohen. She has also directed commercials for Target, Adidas and Eaton's, among others. Sigismondi is known for her much-imitated jittery camera work and macabre aesthetic. In 2010, she made her feature directorial debut with *The Runaways* starring Kristen Stewart, about the Joan Jett-fronted 1970s



all-girl rock band of the same name. In the last year, Sigismondi has directed videos for David Bowie and Icelandic post-rockers Sigur Rós. Her most recent video for the title song from Bowie's album "The Next Day" caused quite a stir and was pulled briefly off

YouTube before being reinstated with an adult-only rating. Starring film actors Gary Oldman and Marion Cotillard, it is set in a bar where Catholic clergy mingle with prostitutes as Bowie hovers Christ-like over the debauchery.

# Exhibition

## ROSENA FUNG

Third-year student, Illustration

Fung created *The Mother Tree* for her third-year class Illustration 4 in response to a documentary clip exploring the communicative capacities of trees. The video looked at the significance of a primary or “mother” tree as nexus for a network of trees connected by a system of roots. It posited that ground-level fungi facilitate tree “communication” — which ultimately involves the exchange of nutrients and oxygen. Fung sought to present the video’s environmental concerns while maintaining a playful, whimsical visual and communicative quality. At heart, *The Mother Tree* is about the vibrancy and multi-layered nature of this particular ecological system.





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