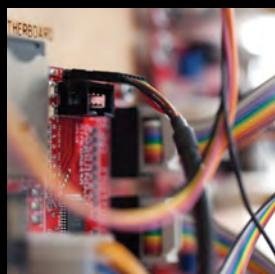
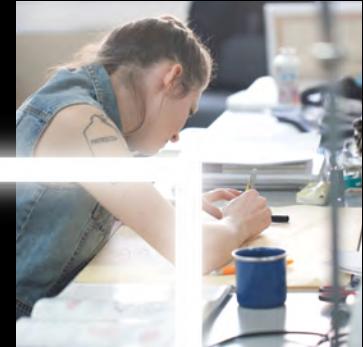


# SKETCH



## **SKETCH**

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Contributors **Rose Bouthillier, Morgan Holmes, Kira Vermond, Dana Yates**

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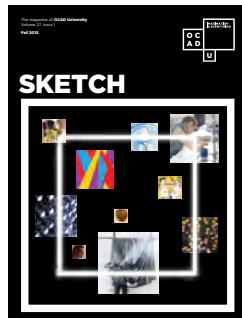
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**Front cover** Photo of frame by Margaret Mulligan;  
images in background credited on page 11

**Opposite** SFI student Octavio Juarez.

Photo by Martin Iskander

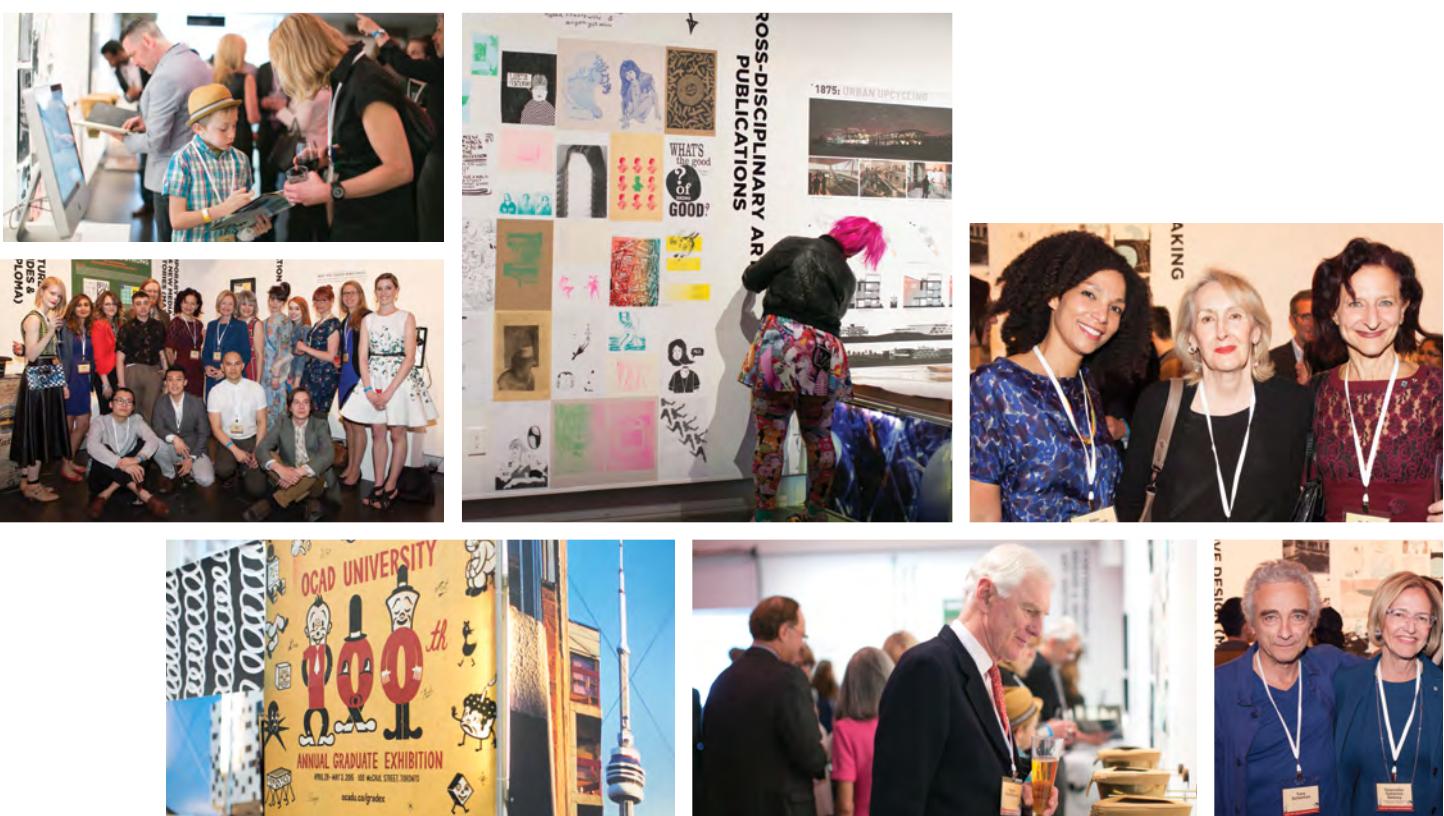
**Back cover** Photo by Margaret Mulligan; work at

LE Gallery by OCAD U instructor Scott Waters

The OCAD University community acknowledges the ancestral and traditional territories of the Mississaugas of the New Credit, the Haudenosaunee, the Anishnabe and the Huron-Wendat, who are the original owners and custodians of our land.



## Happenings



**Row 1** (L-R): Guest examines *Re-Collect* by Michel Seta and Jane Tingley as part of OCAD U's presentation in Scotiabank Nuit Blanche; (top) guests enjoy Julie Nagam's work as part of OCAD U's Nuit Blanche; (bottom) Nuit Blanche artist Vanessa Kwan, curator Maiko Tanaka, artists Jane Tingley, Immony Men, Patricio Davila (rear), Linda Duvall, Dr. Sara Diamond with Lieutenant Governor, The Hon. Elizabeth Dowdeswell

**Row 2** (L-R): Ing Wong-Ward, Tim Wong-Ward, Zhenmei Wong-Ward at Nuit Blanche; Faculty of Art Prof. Simon Glass, also at Nuit Blanche

**Row 3** (L-R): Young Fred Halliwell enjoying Grad Ex (top); 2015 OCAD U Grad Ex Medal Winners (L-R, standing) Jessica Peter, Areen S. Khan, Iva Dulanovic, Eli Howey, Samuel Strong, President Sara Diamond; Chancellor Catherine Delaney, Cheryl L'Hirondelle, Nyssa Komorowski, Heidi Berton, Jessica Bromley, Victoria Mohr-Blakeney, Laura Dempsey and (sitting front, L-R) Oscar Kwong, Curtis Ho, Omar Badrin, David Ballantine (not pictured are Ravinder Rai, Eric Carriere, Jamie Ranger, Madeleine Till, James Rollo; medal-winning work from Publications (centre); Sipo Maphangoh, Margaret Priest, Dr. Sara Diamond at Grad Ex

**Row 4** (L-R): Grad Ex 100 artwork by Gary Taxali; Rupert Field-Marsham at Grad Ex; Tony Scherman, Chancellor Catherine Delaney at Grad Ex 100

**Row 5** Gary Taxali with Illustration Medal Winner Heidi Berton  
Photos by Robert Deleskie (rows 1 and 2) and Christina Gapic (rows 3-5)

# President's Message

## Ignite Imagination!



**OCAD University continues to gather momentum,** sustaining its historical strengths and adapting to a complex and promising 21st-century world. Ours is an outward-looking institution and with Ignite Imagination: The Campaign for OCAD University we look to the future, and to putting imagination to work in ways that ensure a broad spectrum of communities, audiences, industries and employers benefit from the tremendous talent of our students, faculty and alumni. By supporting OCAD University's four campaign pillars: student experience, faculty innovation, academic programming and infrastructure expansion, our community will help us to leverage the power of art, design, digital making and thinking to change the world for the better.

The campaign's success to date tells its own story of our university. Historic supporters such as Isadore and Rosalie Sharp and Ada and Gary Slaight have stepped up again to strengthen our capital base, scholarships, experiential and studio-based learning. The Weinbaum Family Foundation will build on our Nomadic Residents program (first funded by Partners in Art) to generate an international artist-in-residency and student mobility program. New friends like the Manchee and Delaney families are underwriting additional fields of growth such as the Master's program in Design for Health, graduate-level scholarships in visual arts and the Indigenous Visual Culture program, and associated research efforts. Relay Ventures has kick-started the Relay Ventures Fund attached to our Imagination Catalyst, and OCAD University's long-standing collaborations with the developer community in Toronto will see an 8,000 square-foot gallery open in 2017. The latter will include condominiums for visiting artists, designers and researchers and the Princess of Wales Centre for Visual Art as part of the Mirvish-Gehry complex on King Street West. Public funders, banks and insurance companies are supporting us as well, in the areas of professional skills development, incubation and entrepreneurship, and capital growth.

I hope that the stories in this issue will further inspire. We introduce readers to the Design for Health graduate program, which will offer a truly unique, partnered learning environment that brings design thinking and skills to the task of solving critical challenges in health-care delivery and the enhancement of wellness. Our Advertising program, with industry maven Sandra Kedey taking over as chair, has adopted a "boot camp" thesis stream that partners student teams with industry. Both offerings demonstrate that OCAD University is positioning its graduates for the work force, ensuring they are innovative and skilled and able to start a company or consultancy, or to be a priority hire.

You will also find, in these pages, a Q&A with campaign chair Leslie Gales, president and CIO of the Midland Group of Companies, and I'd like to extend my heartfelt thanks to her and to our campaign cabinet: John Albright, managing partner, Relay Ventures; Mark Bishop, co-CEO/executive producer, Marble Media; Helen Kearns, president & CEO, Bell Kearns & Associates Ltd; Les Mandelbaum, co-founder & president, Umbra; Peter Milligan, associate counsel, Miller Thomson; Mark Robert, co-founder, The Carlu; and Carol Weinbaum, VP, operations, WJ Properties. I encourage our readers to join us in supporting Ignite Imagination: The Campaign for OCAD University. □

### Dr. Sara Diamond

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

**Above**  
Photo by  
Tom Sandler

# CAMPUS NEWS



**Opposite top** Gary Slaight congratulates 2015 Ada Slaight Scholar Donny Nie (first-year Drawing & Painting student), while Aliya Ghare (fourth-year Illustration student and a scholarship recipient four years running) looks on

**Opposite bottom** Ada Slaight Scholars (L-R) Tucker MacLachlan (fourth-year Graphic Design student and a continuing recipient), Haley Rae Dinnal-Atkinson (fourth-year Environmental Design student and a continuing recipient) and Maya Daniela Wilson-Sanchez (third-year Criticism & Curatorial Practice student and a continuing recipient)

## Scholarship for Art & Social Change students created in loving memory of Wendy Coburn

Inspiring artist, compassionate teacher, fierce advocate for social change, Wendy Coburn (1963–2015) was a Toronto-based artist whose studio practice included photography, sculpture, installation and video. Her work engaged a range of concerns such as popular culture, mental health, gender, whiteness, nationhood and the role of images in mediating cultural difference.

An OCAD University professor as well as an alumna, Wendy Coburn served for several years as an associate and assistant dean in the Faculty of Art and most recently led curriculum development for the minor in Art & Social Change. Deeply loved and respected, she mentored faculty as well as students, and in 2013 was named the first recipient of the BLG Faculty Equity Award for her outstanding contribution to promoting an inclusive work and learning environment at OCAD University.



## Remarkable gifts to OCAD University help kick-start campaign

Rosalie and Isadore Sharp, the Delaney Family Foundation and Ada Slaight and the Slaight Family Foundation have showed amazing generosity, joining countless other committed supporters to provide the foundational gifts to Ignite Imagination: The Campaign for OCAD University. These gifts support a variety of areas of need across all four fundraising pillars, including: the revitalization of McCaul Street's Rosalie Sharp Pavilion; renovations to OCAD U studios and labs; the Indigenous Visual Culture program; and the establishment of undergraduate and graduate scholarships and bursaries. Two new faculty chair positions have also been created: the Ada Slaight Chair of Contemporary Painting and Print Media and the Delaney Chair in Indigenous Visual Culture.

Recent commitments from donors will have a profound effect on the OCAD U experience. They will: ensure that the university has a Class A Professional Gallery (**Peter and Dorene Milligan**); establish student scholarships for the new Master's program in Design for Health (the **Manchee Family Foundation**); build the **Jack Weinbaum Family Foundation** Global Experience Project, an international residency and exchange program; and create the Centre for Emerging Artists and Designers at 115 McCaul St. A champion of OCAD University for more than 25 years, **BMO Financial Group** has also expanded its support of OCAD U students with an endowed gift of \$300,000, which will increase its scholarship program for entering students, awarded on the basis of academic merit and community involvement.

That ethic of community is key, both to the goals of the campaign and the values of the university it supports. **George and Martha Butterfield**, together with **TD Bank Group**, have also committed to supporting the revitalization of Butterfield Park — not only to introduce a nature focus, but also to foster community engagement. “We are very grateful that TD Bank Group is joining forces with us,” says George Butterfield, “in recognizing the importance of Butterfield Park to the life of OCAD U.”



**Sketch:** What is your role as Campaign Chair?

**LG:** Naturally, my role is about ensuring that we successfully meet our fundraising targets. But it's also critical that I assist OCAD University in achieving standing among the world's top-ranked art and design schools. There's a certain amount of galvanizing involved, as well as building on the university's presence as a leader in its field. This means ensuring that the necessary resources are there — that we're supporting our students, faculty, programming and facilities.

**Sketch:** How would you describe your approach and your particular campaign goals?

**LG:** So much of my role is strategic. As I gain an understanding of what is unique to OCAD University and where its particular strengths lie, I work with the campaign team to develop strategies that raise funds in support of these specific areas.

As such I work with the deans, the professoriate, and others at the institution to give them what they need to be better, whether by providing resources or supporting professional development. This enables the institution to attract the best and most talented students. I also work to generate excitement, to help establish what our critical needs are and to open the door on these needs — to invite in anyone who might share our drive to make OCAD University the best that it can be.

**Sketch:** What inspires you most about OCAD University?

**LG:** It comes down to cause and effect. Without exception, the faculty I have encountered here are striving to go beyond where they currently find themselves. Creatively and professionally, they're pushing the boundaries of their practice. This is contagious — and not just to me. The passion and commitment they show have a lasting effect on our students.

**I also work to generate excitement, to help establish what our critical needs are and to open the door on these needs.**

**Sketch:** We're so happy to have you join us as the Ignite Imagination Campaign Chair. What drew you to OCAD University?

**LG:** As the oldest and largest art and design school in Canada, OCAD University knows a great deal about fulfilling potential. For the uniquely talented student, the student who craves to be part of a like-minded community, OCAD U is it. Here, faculty work so hard to nurture and realize their students' potential, helping them to become even more than they imagined themselves. This maximizes the university's potential as well, and that's exciting.

# CAMPUS NEWS

## Some recent OCAD University community awards and honours

*Kapsula Magazine* published a selection of texts in collaboration with OCAD U's **Contemporary Art, Design and New Media Art Histories MA program**, derived from the 2015 conference, *Multiple Li(v)es of Art/ists &... Disciplinary Fuzziness and the Future(s) of Art Criticism*.

OCAD U participated in "International Design to Feed the World" at Cumulus Milan 2015 with five design-focused projects: **Professor Lynne Heller's** portrayal of the abundance of pharmaceuticals in contemporary life; Inclusive Design master's student **Rushmita Alam's** exploration of jute's potential to replace plastics; the **Material Art & Design program's** reflection on our relationship with food and utensils; **Professor Dianne Croteau** and **Richard Brault's** designs for maple-sugar food and packaging; and **grOCAD** — OCAD U's student-led incubator for urban agricultural projects.

OCAD University hosted **DEEP 2015: Designing Enabling Economies and Policies**, a conference that welcomed lauded guests from more than 10 countries to discuss and explore the Internet of Things, accessibility and inclusion from the perspectives of the individual, research, government, learning, health and communities.



**Right** Isaac Narciso Weber, *Spiritual Warrior*. First place winner of Aboriginal Arts and Stories' 2015 prize for art. Courtesy of the artist and Historica Canada

Artist, curator, musician and chef **Lisa Meyers** (MFA, Criticism and Curatorial Practice, 2011) did a residency at the Art Gallery of Ontario, creating the stop-motion animation *Each Portion*, which premiered at the AGO for Scotiabank Nuit Blanche.

Faculty of Art students have been exhibiting digital paintings on Toronto's Yonge Street in a partnership with H&M. Conveying themes of immigration, identity, rules and rebellion, the participating artists are: **Arshia Salesi**, **Avery Kua**, **Cat Bluemke**, **Ghazaleh Baniahmad**, **Monica Moraru** and **Danielle Roche**, **Niya Vaillancourt**, **Samet Choudhury** and **Trudy Erin Elmore**.

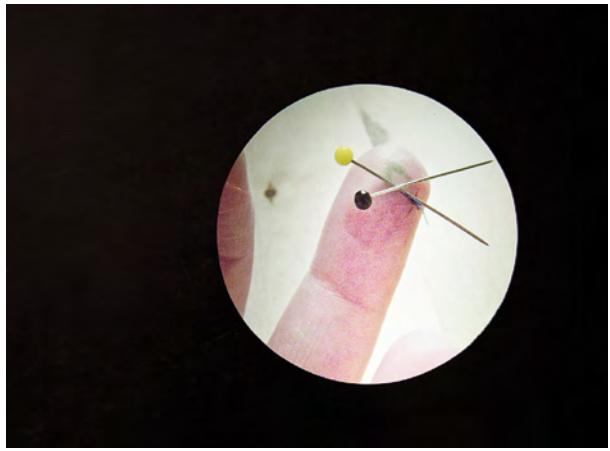
Strategic Foresight students and faculty received high praise in July at the Association of Professional Futurists awards in San Francisco. OCAD U teams were awarded: Most Significant Futures Works (**Stuart Candy** and **Jeff Watson**); Illuminating Futures through Artistic Work (**Trevor Haldenby** and **The Mission Business**); Student Awards, Graduate: **Chris Connolly**, **Laura Dempsey**, **Ron Memmel**, **Amy Satterthwaite** and **Jill Sharrock**; Student Awards, Alternative Media: **Karen Maxwell** and **Shannah Segal**.

Integrated Media and Art & Social Change professor **Richard Fung** has been named the recipient of the 2015 Kessler Award. This prestigious honour is given to an artist, scholar or community member whose body of work has had a powerful influence on LGBTQ studies.

The Imagination Catalyst-supported "Drumi," a foot-powered washing machine designed by **Yi Jiang** (BDes, Industrial Design, 2013) took the James Dyson Award for Canada, coming first out of 65 applicants.

At the 38th National Magazine Awards Gala, 2014 Illustration program Medal Winner **Hudson Christie** was named Best New Illustrator in the Best New Creator category. Hudson's winning entry was an illustration for *Maisonneuve*'s article, "A Portrait of the Artist with Testicles in Hand," published mere months following his graduation.

**Dora Poon** (BDes, Industrial Design, 2015) and **Zhi Gao** (fourth-year Graphic Design student) won the 2015 student design competition organized by the Packaging Consortium (PAC).



Interdisciplinary Art, Media and Design MFA student **Mariam Magsi**, who hails from Karachi, Pakistan, won first prize in the single images category at the global Pride Photo Awards in Amsterdam for her image *Muslim Pride: You may veil us, but you will never dictate who we love.*

*Spiritual Warrior* by Drawing & Painting student “**Nodinamaad**” **Isaac Narciso Weber** took the award “Art Winner” in the 2015 Aboriginal Arts & Stories competition.

Criticism and Curatorial Practice professor **Andrea Fatona** joined other leading curators and critics on a preview of the 56th Biennale di Venezia. “Expanded Context” arose out of the groundbreaking State of Blackness conference Fatona convened in February 2014.

Students **Deshi Deng** (Illustration), **Danjie Jiessie Chen** (Graphic Design) and **Ashley Lo Russo** (Integrated Media) were chosen as semi-finalists in the international 2015 Adobe Design Achievement Awards competition.

The Mission Business Inc., a foresight, design and innovation consultancy, delivered a summer workshop on Ontario female tech, internet and digital media entrepreneurs. It represented phase one of “fem-LED,” run by OCAD U’s **Super Ordinary Lab**, and was supported by the Ontario Media Development Corporation.

Two students took home awards at the Best of the Best Student Showcase at Digifest 2015. Digital Futures grad student **Areen S. Khan** won the Mobile App Development Award for her project “Hatter: Empowering Buskers through a Social App” and the interactive installation “I Can’t See What You’re Doing” by **James Rollo** (BFA, Integrated Media, 2015) won in the Visual and Interactive Art category.

The Association of Registered Graphic Designers (RGD) recognized multiple OCAD U Graphic Design students in its 2015 Student Awards program: **Alexandria Gagnon** (Advertising/Promotion Design), **Josh Apostolopoulos** (Information Design) and **Alison Rowan** (Typographic and Brand Design).

**Avarie Graham** (BDes, Graphic Design, 2015) received Gold in the 2015 *Applied Arts Magazine* Awards for Botanical Patterns.

Fourteen illustrations by OCAD U students have been selected for publication in 3x3 International Student Show No 12. Congratulations to: **Long Hui Wang, Hong Chen, Lynden Joudrey, Heidi Berton, Kaitlyn Richardson, Cornelia Li, Paige Clark, Marley Allen-Ash** and **Milena Bassen**.

First Capital Realty, together with the Faculty of Art, announced **David Constantino Salazar** as the winner of the 2015 First Capital Realty Public Art Competition. Salazar is a 2007 Sculpture/Installation grad and current MFA student in OCAD U’s Interdisciplinary Master’s in Art, Media and Design program. His completed sculpture referencing local wildlife will be cast in bronze and installed in Georgetown, Ontario.

Graphic Design student **Tucker McLachlan** became this year’s recipient of **Mariah’s Fund**, spending a summer at the University of the Arts in Berlin. Mariah’s Fund represents a generous gift from the Unger Family in remembrance of their daughter Mariah, a student in the Graphic Design program who passed away after a battle with cancer.

**Above** Karen Maxwell and Shannah Segal, *The Next Familiar* (MRP, Web-8)

**Below** Danjie Jiessie Chen, *Hometown*. From a series of photos taken on a trip to Chen’s hometown in China



**Right** "Streamline Visualization" was generated as part of a joint project between OCAD University and the University of Toronto. It appeared in Illustration-Inspired Visualization of Blood Flow Dynamics, a thesis submitted in 2015 to the Graduate Department of Mechanical and Industrial Engineering, University of Toronto, by Maxwell Julian with co-Principal Investigator and OCAD University Faculty of Design professor Peter Coppin. (Note that image has been colour-modified to assist with readability on the page)

# OCAD University's newest graduate program: **Master of Design in Design for Health**

By Morgan Holmes

**It's well known** that designers can profoundly affect the quality of life and well-being of individuals and populations through the designs they create. Today, some of the most exciting design work is being carried out in the broad and diverse field of health. This includes design to support critical advances in diagnosis, treatment, patient management, organizational flow, technology assessment, policy-making, communication and a host of other inter-related concerns.

Beginning in September 2016, OCAD University's Master of Design (MDes) in Design for Health will offer students the unique opportunity to become part of this thriving area by enrolling in North America's only program that responds to the complexity of health care through a comprehensive, knowledge-rich design approach. Students will have the option of completing the program full time (20 months or 5 semesters) or part time (32 months or 8 semesters).

"Nearly every facet of health services planning and delivery needs design expertise," says Dr. Gayle Nicoll, Dean of the Faculty of Design. "Graduates of this program might apply their knowledge to, for example, streamlining treatment pathways, developing devices that enhance recovery, improving health-care facilities, consulting on health-promotion approaches, expanding access to information across diverse communities or enhancing patients' ability to manage their own health."

## Answering the need for health-design leaders

Many issues call out for people with specialized design-for-health knowledge and skills. Some of the most urgent are those that arise from increases in chronic diseases, a rapidly aging population, growing cultural diversity, the shift to multi-setting health-care delivery and the spread of digital technologies. In order to prepare graduates to address these and other challenges, the Design for Health program will cover four main themes delivered primarily through studio-based learning:

- **Health context:** Developing domain knowledge of public health, health sciences, health communication and technology
- **Research application:** The identification, design and administration of design research methodologies in health-care environments
- **Design and innovation:** The creation of new, ethical and sustainable solutions to solve health-sector problems
- **Proficiency and leadership within interdisciplinary collaborations:** The leadership of interdisciplinary teams of researchers, health-service providers and designers to develop design solutions and communicate outcomes

## An engaged research community

"The impetus for creating this graduate program stemmed, in part, from a realization that OCAD University has a critical mass of faculty members who are directly engaged in health-design research and innovation," Nicoll says. Examples include sculpture professor Francis LeBouthillier, who has gained an international reputation for combining digital imaging and 3D

printing to create models of fetuses that surgeons use to hone their in-utero surgical skills. Kate Sellen, meanwhile, is co-directing the SafeFont project, the aim of which is to design and test new approaches to typeface and display technology flexible enough for use — onscreen and in print — across multiple health-care settings. And Bruce Hinds is working on a project using biomimicry principles in the design of hospital beds that prevent pressure ulcers.

Beyond OCAD University's own faculty, students in the MDes in Design for Health program will also benefit from guest lectures by designers, scholars and industry experts, and have the option of undertaking internships with design/health-innovation companies. The program has extensive connections with leading health-care organizations in Toronto and elsewhere that will support students' research and experiential learning. In addition, there is the potential for support from the university's Imagination Catalyst for the commercialization of students' ideas and products.

## Cross-sector opportunities

Graduates of the Design for Health program will be ready to take on leadership roles in many health-related fields, including environmental design; technology, product and service design and assessment; media and communications; and policy-making and research. Potential employers span the public and private sectors, and include hospital-based innovation centres, health and medical-device manufacturers, public health agencies and governments. Program alumni might also develop entrepreneurial careers or choose to pursue PhD-level studies.

"Whatever their ultimate goals," says Nicoll, "we have devised an interdisciplinary program that will equip students with the skills they need to create ethical, sustainable solutions to pressing social, structural and technological challenges across the health sector — in Canada and beyond." □

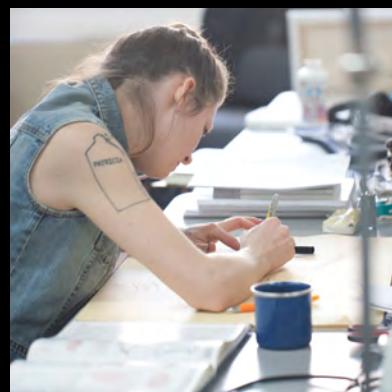
### **Gift from Manchee Foundation establishes Design for Health Graduate Scholarships**

The Manchee family has made a recent, remarkable donation of more than \$500,000 to support OCAD University's new Design for Health graduate program. The gift comes as the university prepares to launch its newest course of graduate study in September 2016.

Says Dr. Sara Diamond: "We are grateful to the Manchee Foundation for this generous gift to graduate students entering the ground-breaking new Design for Health program. Designers are creative thinkers and problem-solvers who can address the multiple challenges in the health-care system from a unique perspective."

The Manchee Foundation was created to further education in the arts and design fields and has expanded to include support for health and medical institutions in Ontario. Its donation of \$550,000 will allow the new OCAD U scholarships to be endowed in perpetuity. Each year, starting in the 2016/17 academic year, the two top applicants to the program will receive scholarships.

Morgan Holmes, PhD, is a managing editor in Marketing & Communications at OCAD University. He also teaches literature and writing courses at Ryerson, runs a freelance writing-and-editing outfit called WordMeridian Communications and enjoys making a racket on the bagpipes.



# IGNITE IMAGINATION

**The Campaign for OCAD University**

By Dana Yates

Portrait photography by Margaret Mulligan





**By 2018, OCAD University will be completely transformed:** physically in the heart of Toronto, substantially in the student experiences it offers, and exponentially in its effect on the world.

It's an impressive institutional forecast and one that its president, Dr. Sara Diamond, says is attainable — more so now than at any other point in the university's nearly 140-year history.

#### Why?

OCAD University is launching its most ambitious fundraising initiative to date: **Ignite Imagination**. Combining a \$30-million campaign target with a projected \$30 million in additional support from government, including Section 37 agreements with the City of Toronto and property developers, Ignite Imagination will propel the university forward for years to come, says Diamond. And clearly the excitement has caught on: more than half of the campaign's goal has already been raised through private donations.

That fact isn't surprising, however, when you consider the university's long legacy of innovation and achievement. A trailblazer in art and design education and the one-time home of the Group of Seven, OCAD U is the engine of Canada's advertising, graphic design and visual art industries. Now it wants to be unrivalled in its ability to launch the country's leading artists, designers and cultural thinkers.

"We need to support the next generation of learners," says Diamond.

#### What does that mean?

Simply put, improving students' overall educational experience through myriad interconnected activities. They include strengthening academic programming; supporting faculty members' creative and research endeavours; preparing students to be both visionary and viable, the real workers of the future; and providing state-of-the-art facilities in which to learn, create, exhibit, conduct research and find inspiration.

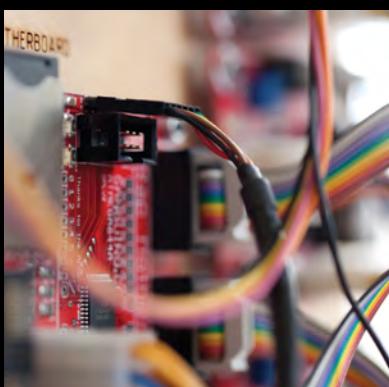
Those spaces will not only bring together members of the university and broader communities, but also reinforce OCAD U's role as a city-builder.

From creating a Creativity Commons to upgrading the Sharp Centre for Design to building gallery space and enhancing study areas, those changes will have a significant impact, says Diamond. Students will develop the deep knowledge and problem-solving skills they need to thrive in the ever-growing creative economy. And by forging new community partnerships and expanding its campus, the university will drive Toronto forward, economically, culturally and socially.

All members of the OCAD University community are being invited to stake their claim to this transformation by directing their support to their areas of choice. Visit [ocadu.ca/ignite](http://ocadu.ca/ignite) to understand how.

Steered by a powerhouse campaign cabinet that's chaired by Leslie Gales, president of the Midland Group of Companies Inc., the campaign is focused on four key areas (or pillars) of support. Those pillars include enhancing the student experience, fostering faculty innovation, enriching academic programming and building and renewing infrastructure.

But the campaign is about far more than projects; it's about people. As an innovator of culture and industry since 1876, OCAD University has produced, employed and otherwise supported tens of thousands of people whose job it is not only to imagine the future, but to help create it. What does it mean to make their creativity count?



**Opposite page, clockwise from top left** David Ballantine, *Wind Machine*; photo by Christina Gapic; David Ballantine, *Breath Vessels*; Ravinder Rai, *Facades*; photo by Christina Gapic; Phillip Cote, *Pontiac, Odawa Chief 1720-1769* (detail)

**This page, top to bottom** Heidi Berton, *Gluttony/Lust* from the illustration series *Sympathy for the Devil*; photo by Christina Gapic; work in progress for mapping project for affordable housing, photo by Greg Van Alstyne; Jessica Peter, *Visualizing Reddit*

## Making change

Hannah Pertsovsky (BFA, Sculpture/Installation, 2015) has transformation on her mind.

During her solo exhibition Drained Pool, held earlier this year at Toronto's Katharine Mulherin gallery, Pertsovsky used industrial materials to explore how slow-moving, inanimate objects change naturally over time.

"It's like the slow changes that also happen in life," she says. In fact, Pertsovsky has recently experienced a metamorphosis of her own.

"It's intimidating to leave university," she admits. "It's an abrupt stop to the flow of your thesis work and all the resources go away, like materials, studios, technicians and support from your professors. It can be a solitary experience."

And an expensive one. After years of schooling, many graduates struggle to play financial catch-up while also buying materials, finding studios, seeking representation and maintaining their practice.

Thanks to one of Canada's best contemporary art auctions, however, Pertsovsky's post-graduation journey has become much easier. Through Project 31, proceeds from the sale of artwork by renowned OCAD University faculty and alumni are donor-directed, often going towards scholarships for students. This year, for instance, Pertsovsky received a \$3,500 award that was made possible from the sale of work by artist and professor Ian Carr-Harris.

Says Pertsovsky: "It was humbling to receive the award. That kind of support gives you the confidence to keep going. It also gave me the freedom to make whatever I wanted."



## Campaign pillar 1: Enhance the student experience

### What's at stake

A university education is a major investment and the expenses are many: books, tuition, fees, materials, external studios and portfolio development. Add family responsibilities and part-time jobs to the mix, and it's easy for students to feel overwhelmed.

### The impact of your support

Scholarships and bursaries enable the best and brightest students to pursue their dreams, regardless of their economic status.



## Teaching tomorrow's cultural heavyweights

Good teachers, the late journalist Charles Kuralt once said, know how to bring out the best in students.

Paul Dallas is one of those teachers.

An artist, professor and chair of the Illustration program, Dallas was named Artist/Educator of the Year in 2012 by 3x3 magazine, a New York-based publication dedicated to contemporary illustration. Selected among candidates from 17 countries, he was recognized for his contributions to the illustration community and the development of OCAD University's much-lauded Illustration program.

An alumnus of OCAD U and the Royal College of Art, Dallas has more than 130 industry awards to his name. His clients include *The New York Times*, MTV, *Time* magazine and Canada Post, and his work has appeared on the cover of *Adweek*. Several of his illustrations are also housed in the permanent collection of the Royal Ontario Museum.

Before becoming chair of the Illustration program in 2004, Dallas was a sessional instructor at the university. Today, along with his fellow faculty members, he provides students with robust learning experiences.

"Students work on real-world assignments that are derived from actual commissions completed by faculty in their own practices," he says. "Because our professors have first-hand working experience, understand the professional forces at play and can guide students through the creative process step-by-step, student work has the potential to compete conceptually and aesthetically with work in the industry."

That level of preparation explains in part the success of Hudson Christie, the 2014 program Medal Winner who was published in *The New York Times* in the same month he graduated. Since 2007, when the program became the first in its field to introduce an undergraduate thesis course, Illustration students have won more than 400 awards in international student competitions.

Those achievements, Dallas says, provide proof that students ultimately benefit when faculty members receive support for their research, special projects or professional development.

"To keep students engaged, they need to be excited, amused or provoked. With a more varied educational experience, the prospect of optimizing a student's potential dramatically increases," he says. "It's also way more fun."

**Campaign pillar 2:  
Foster faculty innovation**

**What's at stake**

OCAD University faculty members are practitioners who love to teach and academics who love to explore. By maintaining an active research and/or professional practice, professors bring new insights to the classroom, inspiring students to investigate exciting possibilities in their own work.

**The impact of your support**

Funds that support faculty research, practice and professional development enable the university to attract and retain world-class educators, create new positions and increase the quality of its offerings to students.



## **Creating a better world**

Many people talk about improving accessibility and inclusiveness in society, but **Deepshikha Sharma** is actually doing it.

A student in the Inclusive Design graduate program, Sharma hails from India. It was there, while studying at the National Institute of Fashion Technology, that she created an assistive device for a classmate with a disability. The invention, which featured a small cart and chair, improved the student's mobility, enabled her to carry heavy items and helped her to avoid fatigue.

Now in Canada, Sharma is using her passion for design to make the world a better place for everyone.

"There should be no boundaries to human rights," she says. "Inclusive design isn't only about disabilities; it also applies to such diverse issues as unemployment, sexual abuse and homelessness."

Both the graduate program in Inclusive Design (the first of its kind in Canada) and the undergraduate specialization in the discipline (part of the Digital Futures program) were launched in 2011. Students learn how to enhance accessibility using digital technology, information and communications technology systems, industrial and environmental design, graphic communication and various forms of art. The combination of theoretical and practical learning enables them to come up with novel ideas, says Sharma.

For example, together with classmate Amita Pharsy, Sharma developed a website that explores the social problems that women face in India, Bangladesh, Pakistan and Afghanistan. The project, which recommended ways to affect social change, also examined human rights from Indian and Canadian perspectives, and included Pharsy and Sharma's personal reflections and experiences.

More recently, Sharma, a self-proclaimed animal lover, has also begun developing an app that will make it easier to report animal cruelty to the Ontario SPCA.

"I love the Inclusive Design program," she says. "As students and graduates, we can come up with innovative solutions."

## **Campaign pillar 3: Enrich academic programming**

### **What's at stake**

Hands-on, studio-based teaching, learning and research are the hallmark of an OCAD University education.

### **The impact of your support**

Through increased experiential learning opportunities and expanded academic programming, students will learn to design innovative solutions for real-world problems, and will take their knowledge and ideas into marginalized communities, work placements and international study and research initiatives.



## **Launching careers**

When **Wil Kucey** (BFA, Criticism & Curatorial Practice, 2005) was growing up in Port Hope, Ont., his grandparents taught him an important lesson about art preservation.

"I'd say, 'Look at what you own!' and they'd say, 'We don't own it. We're just its stewards.'"

That view has stuck with Kucey. Today, as an art dealer and owner of LE Gallery in Toronto, he describes himself as a cultural steward, finding collectors who will protect pieces of art for a lifetime. It's a role he takes seriously and one that's enabled him to make a significant impact in his field.

Just one year out of school, for example, Kucey was identified by art writers at *Now Magazine* as having "already stirred up the Toronto scene." Indeed, along with working with the Art Gallery of Ontario and the Museum of Contemporary Canadian Art, he has curated numerous external exhibitions of emerging art and has lectured at OCAD University, Ryerson and Queen's universities and Georgian College. But it's not just works of art that Kucey cares about; he's also interested in the creators. He has built a strong reputation for launching the careers of new, contemporary artists of his generation — and his commitment to their success starts early.

In addition to serving on curatorial committees for art auction fundraising events at OCAD University, Kucey regularly hosts career workshops through the institution's Centre for Emerging Artists and Designers (CEAD). The centre, which offers programs and services to ease students' transition into creative careers, will undergo an expansion as part of the campaign-supported renovation of 115 McCaul St.

Like the CEAD, Kucey supports young artists in various ways. His workshops, for example, cover everything from managing money to cultivating a



professional image. He also offers in-depth critiques of students' work and speaks to parents during orientation sessions.

"Outside voices are incredibly influential," he says. "I tell [students and parents] there are lots of examples of success in this industry. And I encourage students to work hard, be focused and find their unique voice in this world." □

Dana Yates is a professional writer who specializes in translating complex subjects for lay audiences. Also a life and business coach for Mom entrepreneurs, she lives in Toronto with her husband and their one-year-old daughter.

## **Campaign pillar 4: Build and renew infrastructure**

### **What's at stake**

Studio learning is critical to students' success. New facilities, state-of-the-art technologies and specialized labs and studios are necessary to advance OCAD University's unique model of experiential learning.

### **The impact of your support**

Investments in existing facilities and the construction of new buildings will provide students with ground-breaking technologies, and will expand the institution's influence within the city, across the country and around the world.

# ADVERTISING PROGRAM BOOT CAMP KICKS CAREERS INTO HIGH GEAR

By Kira Vermond



## PRINT

OOH and indoor transit ads will be demonstrating different narratives allowing for more than one audience to create a relationship with the brand.

### 1. Subway corridor: The family camping trip



### 2. Subway train: The dinnertime routine



### 3. Wild postings: The boyband gave me the flu.



## THE BRAND

Life Brand is part of the Shoppers Drug Mart chain where it consists of both pharmaceutical and everyday beauty products.

## THE PROBLEM

"Shoppers struggle to identify the brand."

There is little to no advertising both in-store and out, making it hard for consumers to have a reference point.

"Generic products have a bad rep."

Shoppers see little potential with generic because in their minds, "No one wants to be a generic person so why buy a generic product?"

## THE OPPORTUNITY

Develop brand awareness.

Identify Life Brand as more than a generic brand.

Increase market share and create brand loyalty.

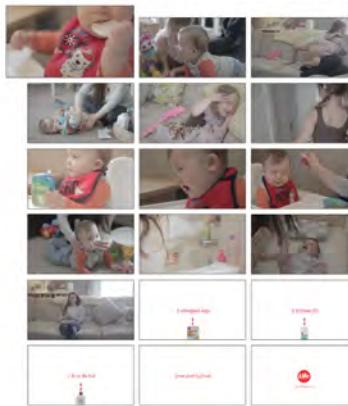
## THE BIG IDEA

A FAMILY OF PRODUCTS  
that are there for you  
FROM START TO FINISH.

## TV SPOT

Series of three 60 second TV spots with a central theme surrounded around the designated target group.

1. Newcomers to parenthood: A mother will be using LB products from the start of her day until the end.

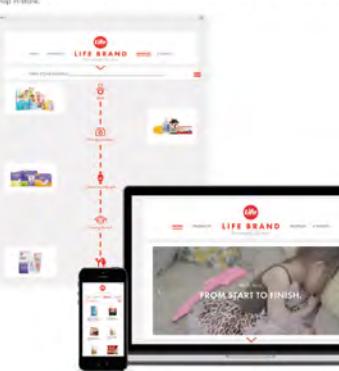


## ONLINE

The response site will serve as the hub of the campaign. Product information will be displayed as well as the ability to purchase.

In addition, there will be a "Find your own family of products" page where shoppers can scroll to find their current life needs. If the site does not have what they're looking for, they have the option to create what it can then be added to the existing timeline and have the option to purchase it directly.

The web experience can be transferred to a mobile platform where shoppers can easily find what they are shopping for in-store.



IMG061842:  
RARE\_WARBLER\_BIRD

Life is quick. Be ready.  
Introducing the world's fastest smartphone camera.  
[windowsphone.com](http://windowsphone.com)

Nokia Lumia 1020



Above Caroline Sierra - Bornais,  
Thesis Master Presenter.  
Brand: Life Brand

Far left Anton Mwewa.  
Photo by Guy McCrum

Left From Anton Mwewa: "Microsoft's Lumia 1020 has an unprecedented camera speed and with a 41 megapixel camera, it's like having a DSLR wherever you go. The concept? Everyday moments are fleeting and easy to miss. With the Lumia 1020, you are always ready for whatever photo-worthy moments life will throw at you."

campaign's context  
bundle according to their own bundle  
looking for as they

## IN-STORE

Shoppers Drug Mart will dedicate an entire aisle to Life Brand, where the visual timeline is applied in-store.  
Floor decals and flap panels will indicate the general life events allowing shoppers to "Walk down Life," where the shopping experience now becomes engaging and effortless.



**PROOF OF  
EVOLUTION:  
PIZZA  
IN A BUN**



FIND OUT  
WHAT'S INSIDE  
[PIZZAEVOLUTION.COM](http://PIZZAEVOLUTION.COM)



**ONLY THE  
DELICIOUS  
WILL  
SURVIVE**



THE NEXT STEP  
IN PIZZA EVOLUTION  
[PIZZAEVOLUTION.COM](http://PIZZAEVOLUTION.COM)



**FROZEN  
AT THE  
MOMENT  
EVOLUTION  
GOT IT  
RIGHT**



SEE HOW EVOLUTION IS TAKING  
OVER THE FROZEN AISLE  
[PIZZAEVOLUTION.COM](http://PIZZAEVOLUTION.COM)



**Anton Mwewa once knew** exactly where his career aspirations would take him: to a national newspaper as a staff reporter. But after earning a journalism diploma and dipping a toe in the tepid journalism job market, he knew it was time to rethink the plan.

Why not try advertising? It was, after all, his other love.

After researching college and university programs, he finally decided that OCAD University's undergraduate Advertising program would give him the skills and knowledge he'd need to enter the field. Mwewa is the first to acknowledge, however, that he didn't really know what he was getting into.

"I'm not going to lie. I was thinking I'd come in and it was going to be *Mad Men* and all fun and games," says Mwewa, who graduated from the four-year program in the spring of 2015. "Instead, OCAD U gave me a good foundation for advertising. It's more realistic and grounded."

In other words, OCAD U is succeeding at what it set out to accomplish a few years ago when it revamped its offering to become responsive to industry needs: giving students vital conceptual expertise along with practical skills such as networking and pitching campaigns to clients. It's a reimagining of some of the changes that occurred in 2002, when OCAD U gained university status and the program embraced the academic to become more theory driven.

Students can still choose to follow that more individual stream, pursuing a self-directed personal project in order to themselves go into entrepreneurship or to launch careers in industry. Or, if they anticipate working in ad agencies or marketing brands for a company, they can opt for a second more hands-on stream, which was introduced three years ago. The two streams offer much

**"The work they came up with was smart and incredibly polished. That's what blew me away. I couldn't believe what I was looking at!"**

— Rachel Brown, a headhunter at fishRecruit

**EVERLANE**  
"Better choices don't stop at clothing, it's a shift in perspective"

Everlane is a fashion brand that introduced luxury basics at an affordable price. They built their company on transparency, allowing them to be brutally honest with their customers. Since launch, they've spent a lot of mouth and money on a small budget for advertising (around 1%), everything will be online.

**TARGET**  
We are the adventurers, the ones that are always up to a new challenge. Learning new things, going to new places, meeting people from all over the world. We are the ones that care about family, the world, and we engage in online conversation. We stay active and healthy; we care about the environment and ourselves. Most importantly, we are the ones that are always up to a new challenge. Around four shops making up stories about the people around us because we realize that the world doesn't revolve around us.

**CHAPTER 1: THE BEGINNING**

**CHAPTER 2: DOCUMENTARY SERIES**

**CHAPTER 3: SOCIAL MEDIA TAKEOVER**

the same material for the first three years, but by year four, the new "Ad Concept/Collaboration" program turns into a high-pressure boot camp that has students working on ad campaigns with real businesses such as Scotiabank, Canadian Tire and Mercedes-Benz Canada.

It's not a co-op or internship program, since the hands-on classes are held in the evenings, but the experience is similarly immersive.

### Hit the ground running

It's a formula that's getting real results too, says Sandra Kedey, the associate professor who took over as the program's new chair in July 2015. More than 50 per cent of graduates in the new AdCon stream have jobs lined up when they leave school, prompting Kedey to call the hire rate, "unprecedented." The program is building on years of success, it being the launching ground for many top-tier creative professionals — from Nellie Kim, a partner and executive creative director of newly formed Ig2 in Toronto, to Elspeth Lynn, now executive creative director at M&C Saatchi in London, UK. Bob Goulart, creative partner at Grip Limited in Toronto, and

Ibraheem Youssef, who recently started a creative director position in Hong Kong.

The boot camp component, in which students work in small teams to create "mini agencies," helps make those successes happen for today's students, even if working under so much pressure also makes them sweat.

"You've got to learn to wow clients in three minutes," explains Kedey, who originally co-founded the program with Ann Urban, another associate professor in the Faculty of Design. "So yeah, it makes for stress. That's the working world. You're going to have 20 projects at the same time. You're going to have four photo shoots on the same day. How do you manage that? But that's our experience."

She should know. Along with her two decades with OCAD U, she has worked with clients ranging from Campbell's Soup to Kraft, and from Gatorade to the LCBO — both at top agencies and at her own company, SLK Communications Inc.

Rachel Brown, a headhunter at fishRecruit in Toronto and former colleague of Kedey, consults for the program and has been instrumental in connecting OCAD U with big name clients willing

to work with students. Corporate marketers give student teams creative briefs and expect real solutions under tight deadline. After students make their presentations, the clients give them feedback right then and there. It's a pressure cooker environment — and more successful than Brown ever would have imagined.

"The work they came up with was smart and incredibly polished," she says. "That's what blew me away. I couldn't believe what I was looking at!"

Whether the teams showcased witty tag lines, polished images or hilarious commercial vignettes, Brown says she was impressed by how savvy all the students seemed. "There was consistency there. It's not like just one or two teams got it and the other six didn't. They all got it. They had an instinct for what works."

### To market, to market

One client partner has actually decided to take an OCAD U ad concept to market. By the end of 2015, Canadians shopping in the frozen food aisle will notice a new packaging look and advertising push for Pizza Pockets, the microwavable convenience hand-pies from McCain Food Ltd. Not only will the winning student team split a licensing honorarium with OCAD U, which plans to reinvest its share of the money into new equipment, the students can add actual client work to their résumés. After all, not many people can say they've sold a creative ad concept before even finishing school.

That kind of practical business know-how and confidence helps OCAD U's graduating students stand out in the job market and gives them a unique advantage, maintains Brown.

"It really resonates with hiring managers. When they're looking at a roster of entry-level applicants and one of them can say, 'Hey, I was in a program that had me actually dealing with a real client and executing market-ready work,' that gives them a leg up."

Mwewa himself has experienced that employment boost. On graduation, he immediately landed an internship at J. Walter Thompson Canada in Toronto and the contract has been extended until the end of the year. Meanwhile, his portfolio of clients, ranging from Nokia to Goodyear, continues to grow. OCAD U helped him hone his minimalist, simple and elegant design sensibility, but the school also gave him a better sense of how to think like an advertiser.

While conceptualizing any project, he asks himself, "What's the one thing I'm trying to say?" A few intelligent double entendres go a long way too.

"Graphic design is all about making an image look pretty," he says. "Advertising is about people. It has wit. In advertising, you're trying to make thoughts look pretty."

### The whole package

Brown agrees that OCAD U's new focus on concept, design and business knowledge will cement its reputation as Canada's top advertising program through its combination of classes in graphic design, branding, creative copywriting and career-building skills. Any new grad can be market savvy when looking for a new job, but a grad from OCAD U has also developed a keen artistic eye and creative expertise.

"OCAD U stitches all of that together in one program. That to me is just a phenomenal offering," she says.

Marshall McLuhan may have once espoused that ads are the cave art of the twentieth century, but that hardly means the writing is on the wall for the digital advertising industry. Far from it. Visual advertising alone is growing by five or six per cent each year, says Kedey, as more companies are seeing the benefit of attaching eye-catching images to their products.

And as the industry continues to grow and evolve, the university's Advertising students will not only keep up with the progress, but also push the boundaries. Integration, after all, is the key to industry innovation. At OCAD U, tomorrow's top creative directors, designers and copywriters are learning how to create a convergence between old and new media — from shop windows to social media branding, and print ads to the next big thing online.

In fact, the program's new direction may just as easily prove to become the next big thing for the university if enrollment numbers are anything to go by. Last year Advertising went 10 per cent over its quota, prompting the addition of another class.

"This is a very successful thing we have here that's just growing," says Kedey. "And it's going to continue to grow gangbusters." □

Kira Vermond is a Guelph-based freelance writer who has penned over 1,500 articles and columns for the *Globe and Mail*, *The National Post*, *Chatelaine*, *MoneySense*, CBC and others. As a copywriter, she has worked on numerous multinational advertising campaigns. Kira's latest children's non-fiction book, *Why We Live Where We Live*, was recently nominated for the 2015 Norma Fleck Award for Canadian Children's Non-fiction.

**Opposite** Neha Patel, Thesis Master Presenter. Brand: Everlane

**Below** Advertising program grads Alec Carluen, Anna Chen, Neha Patel and Anton Mwewa took a brief featuring "Organic" by John Patrick, an international fashion brand eager to bring to life the idea of consumer "attraction rather than promotion." Deciding to focus on the lives of people affected by unethical fashion practices rather than the fashion itself, the team created a print campaign that tells the stories of characters working in the global garment industry. The campaign was awarded a "merit" at Young Ones 2014.

Image caption reads: Diego Garcia, Mexico. Diego works in the garment industry. He lost his finger in a workplace accident while crafting a one-of-a-kind Backless Dress (\$980 at Barney's)



**Diego Garcia,**  
Mexico.  
Diego works in the  
garment industry.  
He lost his finger in a  
workplace accident while  
crafting a one-of-a-kind  
Backless Dress  
(\$980 at Barney's)

# Alumni Profile: Sky Goodden

By Rose Bouthillier



**Over the last five years,** Sky Goodden (MFA, Criticism and Curatorial Practice, 2010) has become a rising-star art writer and publisher, driven by a deep passion for culture and language, a love of criticism, and an embrace of risk and hustle. She is the founding editor of *Momus*, an international online art publication that “promotes integrity and clarity in its reflection on the complexities, challenges and potential emerging from an artworld in flux.” Her contributing editors include Orit Gat (New York), Andrew Berardini (Los Angeles), RM Vaughan (Berlin), David Balzer (Toronto), and Saelan Twerdy (Montreal) — some of the best and brightest in the field. In October 2015, the site celebrated its one-year anniversary and some great successes, including content-sharing relationships with *artnet News* and *Tate Etc.* Prior to *Momus*, Goodden held the post of inaugural editor of *BLOUN ARTINFO Canada* for three years and was awarded the 2009 Editorial Residency at *Canadian Art*. I sat down with Goodden on an August afternoon to discuss her accomplishments, lessons, and vision for the years ahead.

**Rose Bouthillier:** We both started at OCAD University in 2008, the first year of the MFA program. It was an exciting time, being part of something totally new. What were your most important takeaways from the program?

**Sky Goodden:** I had great writing mentors in Andy Patton and Charles Reeve. Andy’s adage that you should try, on your best day, to be “equal to your object,” had a big impact on me. Another valuable thing that I walked away with was a sense of determination, to change the field of art criticism. That sounds quite ambitious, maybe a bit hubristic, but I was confident that the field needed renovation.

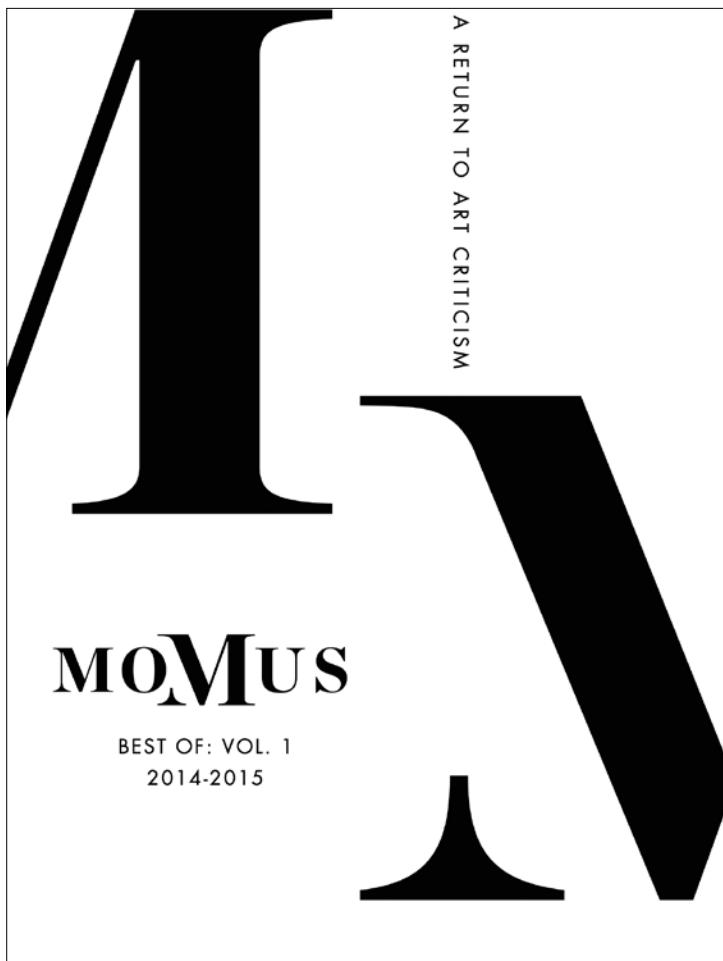
**RB:** What impact did your time at *Canadian Art* have on you?

**SG:** That residency was a total coup! It felt like the door being opened to my career. Editor Rick Rhodes was a mentor, very hands-on in a way that I didn’t expect. I would write 600 words on something, thinking it would be published. He would say “OK, now bring it to 400,” and then, “Now bring it to 200.” Though it was always the plan to publish 600 words. Those exercises taught me about economy. It was a tremendous opportunity — three months of paid experience — and it gave me a platform.

**RB:** What did you set out to accomplish as *BLOUN ARTINFO Canada*’s inaugural editor? What surprising things did you learn about online publishing during your time there?

**SG:** I like to say that I was the product of benign neglect! It felt like the powers that be weren’t really paying close attention, so I was able to shape that site with a voice that I felt was lacking in the Canadian art world. I did some things that felt like risks, including a very critical review of Shary Boyle’s presentation at Venice. For the most part in Canada, opinions perceived as negative are shied away from, which I think is actually a disservice to everyone. I focused on evaluative writing, not with an academic voice, but one that nevertheless expected an intelligent audience. That said, it was still an exercise in compromise. *BLOUN* is a complicated, international media conglomerate with a certain profile and brand. It was as much an education in what I didn’t want to pursue as what I should.

**RB:** When did you decide that you wanted to start something new and independent in *Momus*?



# MOMUS

BEST OF: VOL. 1  
2014-2015

**Opposite** Sky Gooden. Carbon Paper

**Above** momus.ca

**Right** Gooden leads a panel titled "The Many Faces of Collaboration" at Papier art fair in Montréal, with Althea Thauberger, Nadia Myre and Micah Lexier

**Below** momus.ca



**SG:** The Canadian ART/NFO site was really downsized, and I couldn't keep operating it the way I wanted to. Looking around, I realized that a similar job wasn't waiting for me, and that I would probably have to invent it. I was hopeful that I could hold on to my audience and also take on a wider field, approaching Canadian art as part of an international conversation with no quotas or apologies!

**RB:** What have been some of the highlights for you in the past year?

**SG:** Seeing some of my writers strike unique tones and chords. Andrew Berardini's "How To" series, for instance, has become a distinctive feature of the site. "How to Write About Contemporary Art" has been our best-read piece and it was the first one that we published. Forging a relationship with the Tate is something I couldn't have anticipated or dreamed of. And there was a moment at the Walker Art Center's *Superscript* arts journalism conference this spring when I realized that *Momus* had name recognition and was really a part of this international dialogue.

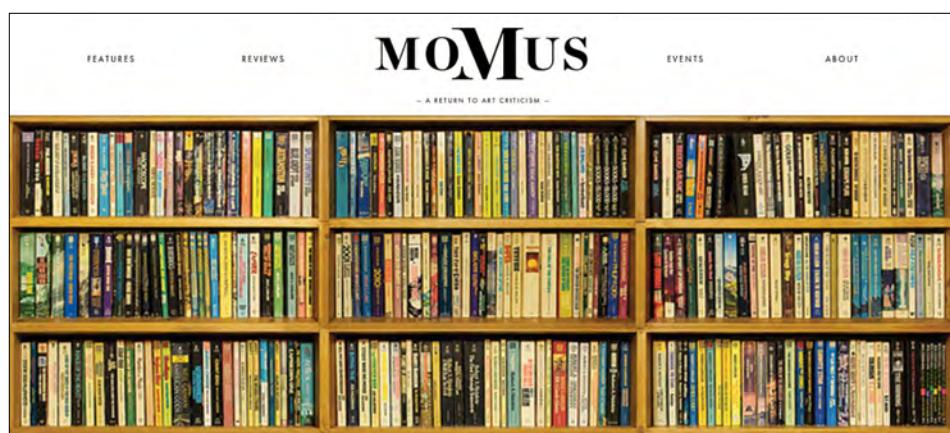
**RB:** What does the next year hold?

**SG:** There's an adrenaline that carries you through your first year. You don't look over your shoulder too much! I'm waking up from that dream right now. I have to work on growing our readership and running the business in a sustainable way, without sacrificing our ethos, integrity and mandate.

**RB:** Do you have a mantra?

**SG:** Have a stake. Put some skin in the game. □

Rose Bouthillier is associate curator + publications manager at the Museum of Contemporary Art Cleveland. Her recent projects there include Tony Lewis's first solo museum show, free movement power nomenclature pressure weight (2015) and the group exhibition How to Remain Human (2015, co-curator). Her writing on art has been published by *Arthopper*, *C Magazine*, *frieze* and *esse arts + opinions*.



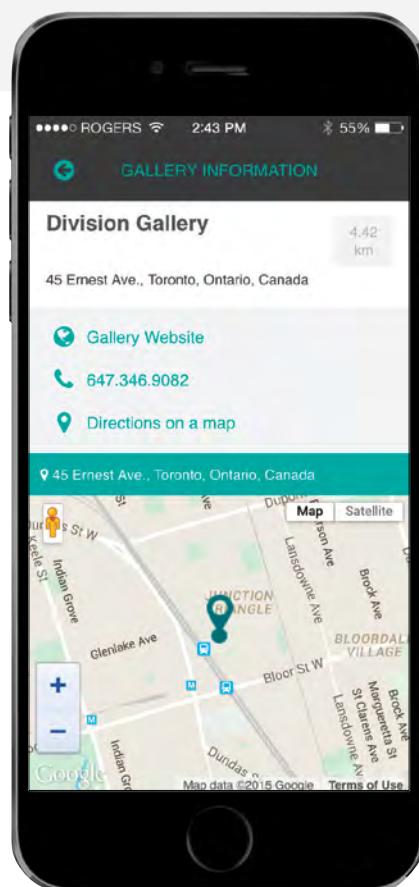
# CANADIAN ART

## FINDER APP

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# ALUMNI NEWS

## THE INAUGURAL ALUMNI OF INFLUENCE AWARDS

In 1926, long before becoming influential herself, Doris McCarthy (1910–2010) earned a scholarship to the Ontario College of Art. She was mentored during her time at the institution by a lauded group that included Group of Seven members Arthur Lismer and J.E.H. MacDonald. This year, she is one of five inaugural recipients of the Alumni of Influence Award, a program that invites nominations from within and outside the OCAD U community. Nominations for the 2016 awards can be submitted until February 22, 2016: [ocadu.ca/alumni](http://ocadu.ca/alumni).



### 2015 Legacy Award

**Doris McCarthy** (AOCA, Drawing & Painting, 1930) is recognized as one of the leading landscape painters ever to have worked in Canada. Although she passed in 2010, her career yielded more than eight decades of prolific work, exploration and collaboration, and ultimately helped shape Canadian art. Particularly exceptional was the pioneering role she played for female landscape artists.

McCarthy was also an educator and a seasoned traveller, but it was Canada that figured most often in her work and affections. That work is striking, sublime, and acclaimed in Canadian art history. But it is also her approach — her pursuit of adventure, art and learning — that survives her as an exemplar for artists today. McCarthy was president of the Ontario Society of Artists and the Canadian Society of Painters in Watercolour and was a member of the Royal Canadian Academy of Artists. Among her numerous achievements was induction into both the Order of Ontario and the Order of Canada.

**Top** Christine Germano, *Funeral*. (Because most of Greenland is rock, people wait to bury their loved ones in spring. Bodies are stored in a simple building through the winter months and when most of the snow has thawed, a hole is blasted with explosives to create a tomb — Uummannaq, Greenland)

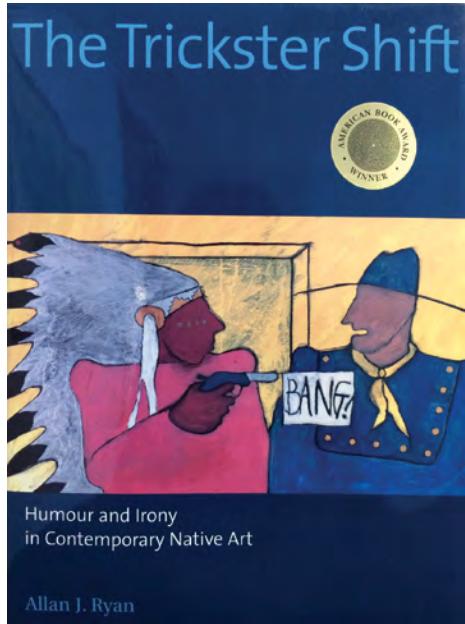
**Bottom** Doris McCarthy, *Iceberg with Icicles*, 2000, oil on canvas. From the Collection of the University of Toronto Scarborough; gift of the artist in 2009. Image courtesy of Doris McCarthy Gallery. Photographed by Toni Hafkenscheid

### 2015 Worldbuilder Award

Many qualities distinguish **Christine Germano** (AOCA, Photography/Sculpture, 1994) as a worldbuilder. Germano is both founder and director of the Constant Arts Society and artistic director of the international climate-focussed Portraits of Resilience project. But she has addressed so many dimensions of community in her career — collaborating with Indigenous groups since 2000 and developing an international reputation for her photojournalism projects, which feature the voices and images of young people whose futures are influenced by social and environmental issues. The latter in particular have encouraged youth to use photography as a means of self-expression, to build self-confidence, and to prepare them for ethical global citizenship.

While at OCAD U, Germano thrived in one of the university's own world-building offerings: the Florence Off-Campus Studies program. Represented today by the Lonsdale Gallery, her work has been published widely and shown internationally, and she is a recipient of the John Hobday Award in Arts Management. In early 2015 Germano toured the play *Maladjusted* with Theatre for Living, which, like the Constant Arts Society, collaborates with First Nations and multicultural communities to address diverse issues in the service of change.

# ALUMNI NEWS



Above Allan J. Ryan, book cover image for *The Trickster Shift*, UBC Press, 1999

Right Gracia Lam for Victoria Symphony Orchestra, 2013/2014

Below This quad of images shows how most projects of the time had a component of flexibility, a more casual approach to shared space, reflecting a change from assigned offices to "touch down" areas, with the images shown designed for a younger group in warehouse-type space. Image courtesy of Donna Cummings



## 2015 Distinguished Alumni Award

**Donna (Tindall) Cummings** (AOCA, Interior Design, 1967) both co-founded and helmed the pioneering interior design firm Marshall Cummings and Associates (MCA). As one of the first interior design companies to provide complete design and project management services, MCA worked with industry leaders such as Toronto Stock Exchange, PricewaterhouseCoopers, Irving Oil Ltd. and McDonald's Restaurant of Canada, as well as clients at the Canary Wharf district in London, among others. The company has won numerous awards, and Cummings and Marshall are both recipients of the Association of Registered Interior Designers of Ontario Fellowship Award for their significant contributions to the industry.

Cummings is also a great mentor to many designers. MCA developed extensive training and educational programs as well as internship programs in partnership with OCAD U and other design schools. After negotiating the sale of MCA in 2006, Cummings increased her mentoring and charitable work; she also found passion in painting — something that she insists involves learning, researching, problem-solving and practice, all of which define her time at OCAD U.



## 2015 Trailblazer Award

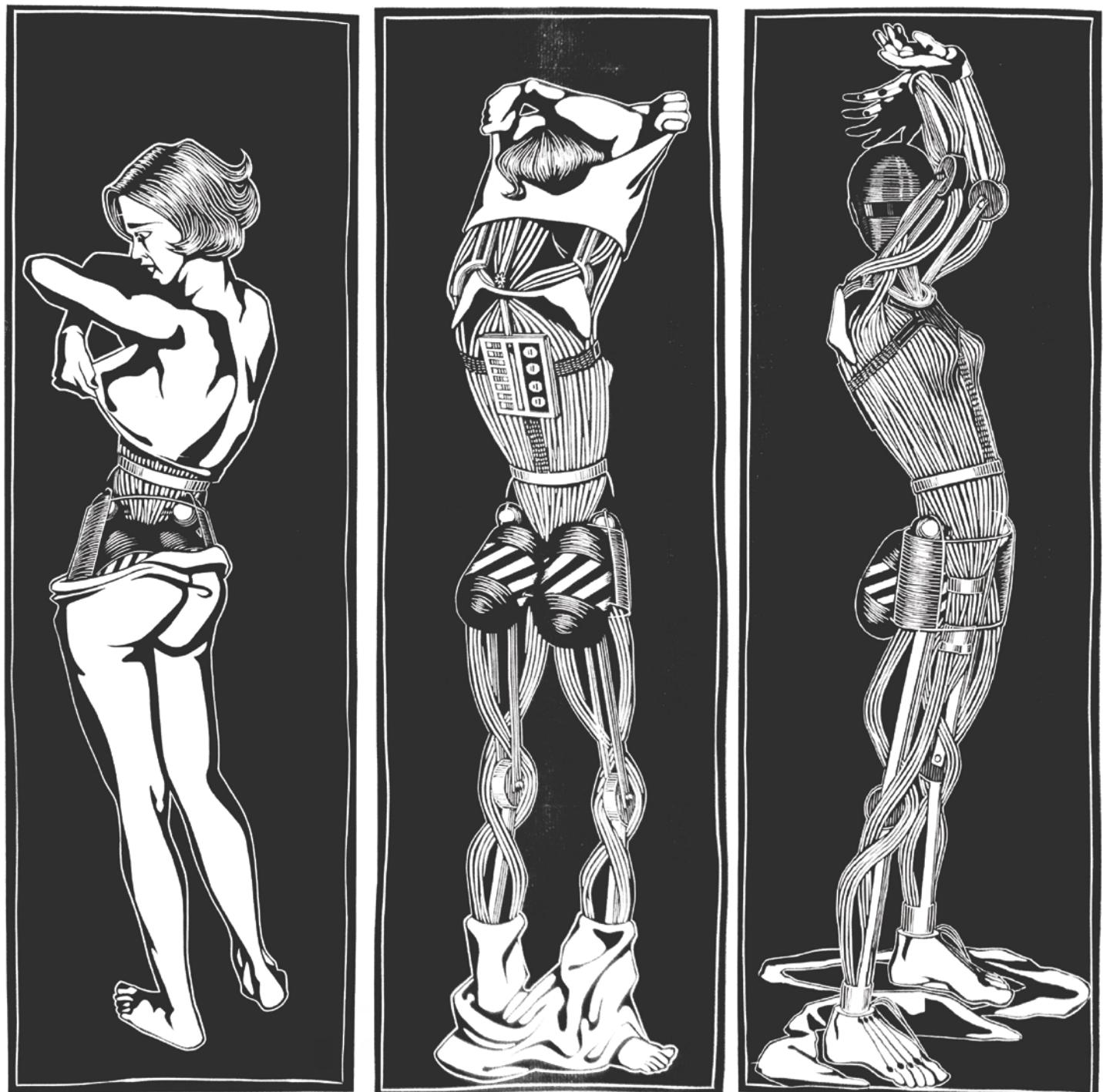
**Gracia Lam** (BDes, Illustration, 2009) has won numerous international awards in her short career, conferred by such luminaries as *Communication Arts*, *3x3 Magazine*, *American Illustration* and the Society of Illustrators. Her client list (*The New York Times*, *The New Yorker*, J. Crew and Random House, to name a few) is just as notable.

But it is Lam's generosity that sets her apart. Since graduating, she has been invited into core OCAD U illustration classes to offer mentorship in the areas of client relations, business administration, contracts and process. She is also no stranger to pro-bono work, donating to the Toronto Public Library Writer's Ball, The Penfield Children's Center, the South Asian Visual Arts Centre, and *Shameless*, a magazine for teenage girls.

# Exhibition

**BRIANNA TOSSWILL**  
Third-year student, Printmaking

*Obsolete* is a linocut print completed by Tosswill in her second year of study at OCAD U. In her words, "It speaks about autonomous beings' fear of being explained. Consider this: science isolates, for example, the creative gene. Artists have varied explanations for where their ideas come from and to have them attributed to something that they were born with and have no control over would feel wrong to most. Even worse would be to self-identify as an artist and discover that the creative gene is lacking. If science tells us something can or cannot happen, we tend to stop questioning. *Obsolete* refers to the futility or person-hood next to the absolutism of science and modern explanation." Tosswill was a 2014 recipient of the Emerging Artists and Designers Scholarship. More at [briannatosswill.com](http://briannatosswill.com).





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