

ONTARIO
COLLEGE
OF ART &
DESIGN

SKETCH

WINTER 2008

A Publication for the Alumni, Students, Faculty
and Staff of Ontario College of Art & Design

SKETCH

WIL KUCEY OF LE GALLERY
BACKGROUND ARTWORK: KATIE PRETTI ('03),
DAMSELS AND DISTRESS #2, 2007.
MIXED MEDIA ON PAPER, 42" X 50".
PHOTO BY MARINA DEMPSTER



The Ontario College of Art & Design is Canada's "university of the imagination," engaging in education and research and contributing to the fields of art and design, local and global cultural initiatives, and knowledge and invention across a wide range of disciplines.

Sketch magazine is published twice a year by the Ontario College of Art & Design for alumni, friends, faculty, staff and students.

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FROM OUR PRESIDENT

SARA DIAMOND
PHOTO BY TOM SANDLER

This issue of *Sketch* reflects the many ways OCAD is moving forward in the implementation of our new Strategic Plan — *Leading in the Age of Imagination*. It has been an exciting and challenging year.

Ensuring excellence in our learning environment drives our Strategic Plan. For this reason, OCAD launched the Centre for Innovation in Art & Design Education (CIADE) with significant seed money from the Government of Ontario — \$150,000 per year for three years.

CIADE will support our already excellent faculty in their efforts to stay up to date and teach to different capacities and styles. It will implement pilot curriculum programs identified in the Strategic Plan and will encourage faculty to build a research context around teaching and learning strategies in these programs. CIADE will provide workshops, seminars and one-on-one mentorship as well as regular consultations between faculty members, administration and students on the development of the New Ecology of Learning (NEL) as we create our exciting new curriculum and consolidate existing areas of knowledge.

Our new Chancellor, James K. Bartleman, was welcomed in an exhilarating and culturally diverse celebration this past fall. He is already at work helping to implement key aspects of our Strategic Plan: the creation of programs with and for Aboriginal artists, designers and youth; the internationalization of OCAD and building our ties to diverse communities and cultures through outreach and curriculum.

Our international efforts have accelerated with recent trips to the United Kingdom, which have resulted in large-scale collaboration agreements with Goldsmiths, University of London, and the University of Brighton as well as plans to collaborate with other institutions such as SMARTlabs Centre at the University of East London and the Royal College of Art. Projects with the National Institute of Design in India are also underway as a result of our memorandum of understanding with that prestigious institute, as is an impressive new project with ZKM in Germany on cultural tourism and mobile experience.

Recent OCAD student initiatives link art and design with the larger community, another key aspect of our Strategic Plan. In this issue of *Sketch*, you'll read about Think Tank, our design course emphasizing interdisciplinary practice, ethics, community building and sustainability. This past holiday season, one group of Think Tank students partnered with local Toronto restaurants and the Daily Bread Food Bank to launch the Bread Project, a one-day event wherein restaurant patrons were asked to donate a dollar, added onto their bills, for the bread accompanying their meals. Proceeds went to the Daily Bread Food Bank, whose immediate goal is to feed adults and children struggling with hunger across the GTA, and whose ultimate goal is to eliminate the need for food banks altogether.

The President's Lecture Series brings leaders in art, design and other fields to Toronto to share their expertise with us. Upcoming visitors include Cameron Sinclair, David Buckland, Dr. Ron Baecker, Gary Clement and Carol Squiers. We continue a series of brainstorming salons that are resulting in action plans, research and curriculum innovation. These include initiatives in sustainability and a large-scale consultancy on digital media that will shape our Digital Futures Initiative with learning, organizational and industry partners. We've received funding from Ontario's Entertainment and Creative Cluster Partnership Fund to work with academic, industry and policy partners to develop a Mobile Experience Innovation Centre. It will further research and innovation in mobile applications, services, technology and infrastructure.

We're delighted that Dr. Michael Owen is on board as our new Vice-President of Research and Graduate Studies. OCAD will offer three new programs next fall — an Interdisciplinary Master's in Art, Media and Design, an Executive Master's of Design in Advertising and a Master's of Fine Arts in Criticism and Curatorial Practice. We also feature the work of CRCP (Criticism & Curatorial Practice) students and alumni in this edition of *Sketch*. This work has inspired the graduate counterpart to this undergraduate program and is colourfully represented by our featured cover personality— rising curatorial bright light and LE Gallery owner Wil Kucey.

Whodunit? — our annual fundraiser chaired by Anu Bhalla — brought in \$300,000 to enhance student excellence innovation and creativity, a 28-percent increase in revenue over last year. And in these pages of *Sketch*, you'll meet one of the people who helped make this spectacular event happen: our new Executive Director of Development, Jessica Kamphorst.

You are our community and our partners. Please join me in celebrating our newest leaders and most recent achievements. They inspire all of us at OCAD and signal a cardinal year for the university in 2008.

—SARA DIAMOND



NEW CHANCELLOR CELEBRATED

This fall, the Honourable James K. Bartleman, Ontario's former Lieutenant Governor, joined us as OCAD's second Chancellor, succeeding Rosalie Sharp. As the titular head of the university, the Chancellor presides at convocation and is an honorary member of the Board of Governors and the President's Advisory Council. The Chancellor acts as an ambassador on behalf of the institution and works closely with the president in developing resource capacity and outreach activity.

The Hon. James K. Bartleman is a celebrated advocate for Aboriginal literacy in all media, racial equality and the rights of the mentally ill. He brings to the position many years of diplomatic service and is a passionate internationalist. Himself a writer, Chancellor Bartleman exemplifies the undeniable fact that art and design practices are explored through a diversity of cultures, disciplines, forms of literacy, methods and approaches. As such, he will assist the university in fostering an educational environment that best reflects

the cultural and social diversity of metropolitan Canada.

On November 7, 2007, the OCAD community officially welcomed its second Chancellor with a stirring ceremony and reception. In attendance were numerous friends and dignitaries, cultural and business leaders, and political movers and shakers. An official Vice-Regal salute and invocation from Elder Alex Jacobs provided a rousing start to the event. Among the many highlights were greetings from members of our senior administration, the Board of Governors and the Hon. David C. Onley, Lieutenant Governor of Ontario; a dance/drum presentation and honour songs; and a reading of poetry on behalf of all faculty. After his own address to the guests, Chancellor Bartleman was presented with a piece of jewellery commissioned for him by OCAD and created by artist Margaret Lim (Material Art & Design, '07). The wearable sterling silver pendant captures images of both contemporary OCAD and the Chancellor's boyhood home in Muskoka.

ON CAMPUS

ABOVE, LEFT
A MORNINGSTAR RIVER TRADITIONAL DANCER IN
A DANCE/DRUM PRESENTATION.
PHOTO BY CHRISTINA GAPIC

TOP
ROBERTA JAMIESON, PRESIDENT AND CEO, NATIONAL ABORIGINAL
ACHIEVEMENT AWARDS, AND THE HON. JAMES K. BARTLEMAN
PHOTO BY CHRISTINA GAPIC

PG3



JESSICA KAMPHORST
PHOTO BY PATRICIA PASTÉN

MEET JESSICA KAMPHORST

This fall the OCAD community welcomed Jessica Kamphorst, who joined us as Executive Director, Development & Alumni Relations, and President, OCAD Foundation. Kamphorst has an MBA in Arts and Media Administration from the Schulich School of Business. She headed the sponsorship team at the Toronto International Film Festival Group. More recently, she was Director of Development at Soulpepper Theatre Company, leading the campaign that built the Young Centre for the Performing Arts in the Distillery District. Says Kamphorst: "OCAD is a remarkable institution. Given the university's rich history and dynamic future, I know we're going to be extremely successful in generating new funds. I'm thrilled to be part of such a vital, changing place and to play a role in its growth."

...AND DR. MICHAEL OWEN

Dr. Michael Owen joined OCAD this fall as Vice-President, Research & Graduate Studies. An experienced and accomplished educator, academic and administrator, Owen most recently held the position of Associate Vice-President, Research & International Development, at Brock University, where he was tenured Professor in the Faculty of Education since 2004. Prior to that, Owen was Director of Research Services and Adjunct Professor, also in the Faculty of Education at Brock.

Owen's academic administrative experience includes previous terms as Director, Office of Research Services, both at Ryerson University and the University of Saskatchewan. With his Ph.D. from the University of Toronto and a Master's of Education from the University of Alberta, Owen's studies reflect his broad

academic interests in the humanities and education. While at Ryerson, Saskatchewan and Brock, Owen also worked extensively with faculty from a diverse range of disciplines, including photography, dramatic arts, dance, radio and television arts, and digital new media.

Owen's arrival signals the introduction of three new graduate programs beginning in September 2008 — a milestone in OCAD history. Owen will assist the university in further developing its unique, highly collaborative research mandate.

DR. MICHAEL OWEN
PHOTO BY PATRICIA PASTÉN



BUTTERFIELD, BUXTON AND CARR-HARRIS RECOGNIZED IN 2007

George D. Butterfield and Bill Buxton each received Honorary Doctorates at OCAD's 2007 Spring Convocation ceremony. A noted philanthropist, Butterfield is co-founder of the luxury active-travel firm Butterfield & Robinson. As Chair of OCAD's Capital Campaign from 2002 to 2005, he was critical to the success of the internationally acclaimed Sharp Centre for Design.

A designer, researcher and former OCAD faculty member, Buxton is now Associate Professor in the Department of Computer Science at the University of Toronto. He is also Principal Researcher at Microsoft Research. Both men have received numerous awards and accolades.

This year's Convocation ceremony also gave us occasion to celebrate Ian Carr-Harris, a treasured faculty member and 2007 recipient of the Price Award for Excellence in Teaching. A sculpture and installation artist, Carr-Harris was one of six recipients of the 2007 Governor General's Award in Visual and Mixed Media Arts. He is also an internationally recognized writer.



ON CAMPUS

CAMPUS GROWS WITH NEW BUILDING

The Council of Ontario Universities most recent "Inventory of Physical Facilities of Ontario Universities" identified OCAD as having just 40 percent of the space it needs based on current undergraduate enrollment. This makes the acquisition this fall of 205 Richmond Street West, a seven-storey industrial office structure just down the street from OCAD's main building at 100 McCaul Street, a good reason to celebrate.

Says Peter Caldwell, Vice-President, Administration: "With this building, OCAD will gain nearly 70,000 square feet of much-needed space for research and administrative

offices, offices for graduate students and faculty, and meeting/seminar space. The first two floors, which have a separate entrance on Duncan Street and can therefore have different hours of access, will be ideal for activities such as exhibition space, community gathering space, research studios, computing facilities and certain types of undergraduate thesis space."

In addition to its being partially tenanted and therefore much more affordable in the short term, the building has some key assets, including its proximity to the OCAD campus. Also significant is the fact that it is in excellent, almost move-in condition with fully accessible existing passenger and freight elevators and very high ceilings. OCAD's Board of Governors as well as its senior management feel that the acquisition of 205 Richmond West represents a move in the right direction for the university — one that, as Caldwell points out, "is affordable, responsible, appropriate and relatively risk-free."

TOP
IAN CARR-HARRIS
PHOTO BY MARTIN LIPMAN
COURTESY OF THE CANADA COUNCIL
FOR THE ARTS

BELOW
205 RICHMOND STREET WEST
PHOTO BY JOHN PLOW

ABOVE
BILL BUXTON AND GEORGE D. BUTTERFIELD
PHOTO BY GREG TJEKEMA



NAMING PROJECT PROVES ENGAGING

OCAD has set out with some vigour to examine the pros and cons of changing its institutional name. Since receiving degree-granting status in 2002, OCAD has evolved into a specialized university. Circumstances have shown, however, that retaining the word “college” in OCAD’s institutional name is still cause for confusion, particularly with respect to curriculum and mission.

The Naming Project is spearheaded by the Communications Committee of OCAD’s Board of Governors, with other members invited for their specific expertise. Throughout this past fall, members of the broader OCAD community were also invited to make their opinions and preferences known. After a lively community brainstorming session on September 10, 2007, the Communications Committee appointed a sub-committee of professionals to create a Request for Proposals from commercial companies interested in conducting a name and brand audit for OCAD. The findings of the consultant retained to assist OCAD — MJ Braide Corporate Development — will allow the Committee to make recommendations to the Board on the next steps to be taken.



UNIVERSITY LAUNCHES NEW WEBSITE

This past fall, OCAD assumed a new online identity. The site — www.ocad.ca — is markedly more dynamic, accessible and interactive. It also highlights the work of OCAD students, faculty and alumni. Anticipate more information on our website in the Spring 2008 issue of *Sketch*.

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OCAD READY WITH EMERGENCY PREPAREDNESS PLAN

How does a rapidly expanding university deal effectively with emergency situations? How should it train staff and students to respond quickly to emergencies? How can it communicate crucial information to the broader community in such situations?

The answers to these questions are of paramount importance at OCAD, and especially so for the following personnel: Peter Caldwell, Vice-President, Administration; Vicki Brown, Director, Campus Services & Security; and Peter Lashko, Director, Facilities Planning & Management. Caldwell, Brown and Lashko have taken a leadership role in creating a framework for decision making by developing the OCAD Emergency Preparedness Plan (EPP).

“When situations arise, we need to be able to classify them first, then determine how to deal with them most effectively,” says Brown. The EPP offers three definitions of an emergency situation: an incident, which would affect an individual

or group in the short term; a crisis, which would have a major impact on the university; and a disaster, which would involve far-reaching consequences beyond campus, such as a flu pandemic. With its systematic approach to resolving different categories of emergencies, the Plan ensures that appropriate personnel are apprised of the situation.

The EPP also highlights the accessibility of the red emergency phones throughout campus, including the newest one, in Butterfield Park, courtesy of Women’s Campus Safety Initiatives. “If people see any kind of problem, they should immediately pick up one of the red phones,” says Caldwell, “or they can dial 511 from any OCAD courtesy or office phone.”

This will alert security personnel, who all have first aid training. They can then contact the appropriate emergency response teams and direct them to the site.

Another crucial component of the Plan is educating emergency response personnel and the broader OCAD community. Besides informal “tabletop exercises” on campus involving key personnel and the

discussion of simulated emergency scenarios, educational role-playing simulations were also held at the University of Toronto, Ryerson University and the University of Western Ontario. In these exercises, specific emergency situations were presented to the participants who then attempted to resolve them. This process not only helps individuals to implement procedures more efficiently but also allows them to identify — and put into place — the materials and systems required to resolve such emergency scenarios.

OCAD has also been involved in a “town hall meeting” organized by the Toronto Police Service to educate the broader community about emergency response.

Currently, OCAD is assessing risks at departmental levels, working to install a public address system on campus and developing an extensive communications strategy and more educational programs.





ANN HAMILTON

This past September, OCAD welcomed to its Nomadic Residents program acclaimed American artist Ann Hamilton. Hamilton's public lecture on September 26, 2007, was delivered as part of Nomadic Residents and Material Witness, a lecture and workshop series presented in association with the Textile Museum of Canada. Her visit was made possible through the generous support of Partners in Art.

Hamilton's work with textile media explores connections between visual art forms, language and human presence. Her work comprises installations, photography, video, architecture and performance. The installations themselves are often of such magnitude

that they require the assistance of many volunteers or sometimes even the expertise of engineers.

Two spectacular events punctuated Hamilton's residency: the filled-to-the-gills public lecture and a newly conceived collaboration with OCAD students. The latter coincided with Scotiabank Nuit Blanche and involved an initial group, or "listening choir," of about 20 students, which had evolved over the course of Hamilton's stay through collaborative experimentation in different locations around OCAD. Nuit Blanche gave Hamilton and her listening choir an excellent venue for interaction, inspiring the following reflective words from the artist:

"Our own little group — a band, or

choir, of listeners — moved slowly, finding our way through the night, lost, then found through a form of acting in concert, travelling through the event together, responding to each place, each other, a constellation of listening changed by the sites in which we found ourselves.

Interestingly, it seemed as much about staying together — sensing what our process needed — as more formally pausing and more consciously listening. We found it made more sense for us to gather or stand in the interstitial spaces — the night's many, many, many events and large dense throngs and crowds — of the larger organism or sensing membrane we hoped to become.

Our experience was enormously affected by the situations we occupied, ranging from the dense and frenetic to an almost quiet exterior landscape whose sounds were more those of human footsteps and low conversation than amplified event.

We ended up losing people, one by one falling off or peeling away to be with friends. Then in one fateful 'misturn,' half the group went one way around 1:30 a.m., the other half another...

it seems the beginning of something — and the ongoing formation of a question."

EXPERTS ON CAMPUS

ABOVE
ANN HAMILTON
AND LISTENING
CHOIR
PHOTOS BY MARINA
DEMPSTER

BELOW
KARIM RASHID
KANT STOOL, CASAMANIA, 2006. INJECTION MOLDED PP.
PHOTO COURTESY OF KARIM RASHID STUDIO

BOTTOM
KARIM RASHID
KAB CHAIR, FRIGHETTO, 2001. WHITE, ABS, METAL BASE.
PHOTO COURTESY OF KARIM RASHID STUDIO



KARIM RASHID

From November 10, 2007, to January 20, 2008, the OCAD Professional Gallery presents *From 15 Minutes into the Future*, an exhibition of works by internationally renowned designer and former OCAD faculty member Karim Rashid. A standing-room-only public lecture last November launched the exhibition, speaking (and none too quietly) to the designer's rock-star-like status in the Toronto community.

Rashid, who is involved in 85 projects in 35 countries, is, not surprisingly, considered one of the most significant cultural shapers at work in the world today. He is a leading figure in the fields of product, interior design, fashion, furniture, lighting and art, and is known for his uncanny ability to visually describe our contemporary culture.

In the exhibition's publication and brochure, Professional Gallery Curator Charles Reeve writes about Rashid's work, OCAD's invitation and the Gallery's inaugural design exhibition. "The wit of the Ego vase is unusually prickly for Rashid, but its basic

impulse — a twist on the familiar that encourages an adventurous imagining of the yet-to-come — runs throughout his practice and underpins the decision to invite him for the Professional Gallery's inaugural design exhibition. Since Rashid has built on his time teaching at OCAD during the early 1990s to become one of today's most influential designers, it made sense for us to mark his accomplishment with his first solo exhibition in Canada for nearly two decades. Beyond that, his straddling of professions (designer, architect, brand consultant, contributing editor) and his playful questioning of preconceptions dovetails with the Professional Gallery's goal to engage with contemporary art and design as a way of unsettling expectations of what a gallery can be."

Rashid's talk was held as part of the Faculty of Design Speaker Series, and made possible through the generous support of M.C. McCain.

**THE WHODUNIT?
MYSTERY ART SALE**

What the *National Post* calls “The \$75 Question” had more than 3,000 people guessing during the sixth annual Whodunit? Mystery Art Sale. On Saturday, November 24, 2007, that \$75 question raised a record \$300,000 in support of the student experience at OCAD. This staggering achievement is just one of the many that marked this year’s Whodunit?

The famous and the not-yet-famous let their support be known, donating more than 1,000 pieces of mystery art that were finally released for sale on November 24. The first person in line reportedly waited 24 hours to purchase pieces by Peter Hoffer, Cathy Daley and Ted Harrison.

The 2007 gala event featured a spectacular live auction hosted by Jian Ghomeshi from CBC’s *Q*. On the block were 12 pieces of celebrity art — large-scale works by

Shelley Adler, Paul Beliveau, David Blackwood, Ed Burtynsky, Cathy Daley, Peter Hoffer, Thrush Holmes, James Lahey, Nathalie Maranda, Charles Pachter, Jacques Payette and John Scott.

Thanks to BMO Financial Group for generously presenting Whodunit? for the sixth consecutive year. Thank you too to Gala Preview sponsors Aeroplan and to media sponsors Newstalk 1010 CFRB, 97.3 EZ Rock, *The Globe and Mail*, ONESTOP Network and *NOW Magazine*. A gracious nod also to our event supporters: à la Carte, Annan & Sons, Chair-man Mills, Colourgenics, Hillebrand Artist Series, McNabb Roick, Roma Moulding, Soapbox Design Communications, Steam Whistle, Unisource and Wyborowa Exquisite Wódka.

Among the many other partners we’d like to acknowledge are Aboveground Art Supplies, Akau Framing & Art, Burry Sign Studio Inc., Galerie de Bellefeuille, Gilder Picture Framing, EPSON, Grassroots Advertising, HP, Nicholas Metivier Gallery, University of Toronto Press, Westbury National Show Systems



Ltd. and Lorella Zanetti. And many thanks to the dedicated Whodunit? Committee, led this year by Anu Bhalla, and to Soapbox Design Communications, who provided the brilliant creative and who won an *Applied Arts Complete Campaign Award* for their work with us in 2006.

Finally, thank you to our Live Auction artists and to the countless mystery artists and designers who generously contributed their work. Without you all, this event would not have been possible.



**EVENTS
ON CAMPUS**

**ABOVE
WHODUNIT? 2007.**
PHOTOS BY
SANDLER/TJEPKMA

**BELOW, LEFT
VISITORS CELEBRATE NUIT BLANCHE AT OCAD.**
PHOTO BY MARINA DEMPSTER

**BELOW, CENTRE
BRENDA GOLDSTEIN AND
ALISSA FIRTH-EAGLAND, 2007**
MULTIMEDIA INSTALLATION.
PHOTO BY MARINA DEMPSTER

**BELOW, RIGHT
DEMOLITION OF
RIRKRIT TIRAVANJJA'S
MUCH-DISCUSSSED
BRICK WALL.**
PHOTO BY
MARINA DEMPSTER

PG7



**SCOTIABANK NUIT BLANCHE
AT OCAD**

An estimated 800,000 people turned out this year to enjoy Scotiabank Nuit Blanche, Toronto’s second annual all-night, citywide contemporary art exhibition, and the OCAD community was thrilled to be a part of it. OCAD as a destination had multiple offerings; it was even the site of a newly conceived collaboration between acclaimed artist and OCAD Nomadic Resident Ann Hamilton and a special group of OCAD students (see opposite page).

A noisy unveiling set the tone for the evening and played out before an impressive crowd, which had gathered to watch the demolition of Rirkrit Tiravaniija’s much-discussed brick wall. The wall had been hiding the ingredients of a party — bubbly and glasses among them — and thus Nuit Blanche became the occasion for a closing reception celebrating OCAD’s inaugural Nomadic Resident, as well as a much-anticipated reopening of the Gallery itself.

Central to Nuit Blanche at OCAD was an exhibition of new media works curated by Liberal Studies Professor David McIntosh. TESTBED converted Level 6 of the Sharp Centre for Design into an interactive platform for artistic research, experimentation, prototyping and testing of real-time simulation models. TESTBED was comprised of six installations of new works commissioned specifically for the event. Artists included Judith Doyle, Robert Houle, Lorena Salomé, Simone Jones and Julian Oliver, Brenda Goldstein and Alissa Firth-Eagland, and Noam Gonick.

OCAD also welcomed back its Material Art & Design, Applied Art & Design and Material Arts alumni for a weekend of programming that included an exhibition of works by alumni and faculty in the Great Hall, curated by Professor William Hodge, Faculty of Design.

Finally, OCAD’s Student Gallery offered visitors the opportunity to view an exchange exhibit between ceramic students from OCAD and the University of Regina, while Transit Space presented an exhibition of works by third- and fourth-year Material Art & Design students.





THE CHANGING FACE OF CURATING: CRITICISM & CURATORIAL PRACTICE AT OCAD

by Leanna McLennan

TOP
OSCAR DE LAS FLORES
INTO THE WORLD..., 2007.
INK ON PAPER

ABOVE
KATHARINE MULHERIN
PRESS IMAGES
PHOTO BY KRIS KNIGHT

“The curating of contemporary art encompasses a dynamic array of art and design practice, such as artists’ books, traditional media, new media, design, performance, archives and ephemera,” says Dot Tuer, Professor at the Ontario College of Art & Design and acting Chair of Criticism & Curatorial Practice (CRCP). “This represents a shift in the role of curator from custodian to animator.”

The shifting role of the curator raises interesting questions about what it means to be an artist, critic or curator in the context of contemporary art discourses and practices. Students in OCAD’s CRCP program have the unique opportunity to engage in contemporary art discourse while developing a rigorous studio practice.

CRCP, the first undergraduate criticism and curatorial program in North America and the fastest growing program at OCAD, is unique because it allows students to focus on contemporary art and design practice and, at the same time, acquire the historical breadth of a liberal studies education. The program’s interdisciplinary nature offers them the opportunity to work with more than 30 faculty with wide-ranging expertise in contemporary art. In the Faculty of Liberal Studies, 10 art historians teach contemporary art from diverse perspectives, while the Faculty of Art has an incredible cohort of artist-practitioners with curatorial and critical experience.

“The program owes its strength to the fact that it’s organic,” notes Tuer. “It comes out of a shift in traditional art-making practices, which you can link back to the 1960s, when artists became artist-writers and artist-curators who were interested in thinking about art in terms of a broader discourse.”

Rosemary Donegan, Associate Professor at OCAD and the Chair of CRCP since 2003, has developed the program’s field study component. Students gain invaluable experience through placements in commercial and public galleries, museums, artist-run centres, magazine publishing houses, conservation departments and art education departments. These placements — in such prestigious organizations as the AGO, A Space, V Tape, YYY Artists’ Outlet and *The Walrus* magazine — provide students with training in applied curating and important connections in the art world.

“CRCP gives students the intellectual and practical skills necessary to work in a number of fields,” says Donegan. “This is why you see OCAD students going on to successful careers as gallery owners, conservationists, critics and artists.”

CRCP GRADUATES: SUCCESSFUL GALLERY OWNERS

A highly esteemed CRCP graduate, Katherine Mulherin has been highlighting Canadian artists in the international scene, exhibiting their work in numerous cities, including Toronto, Los Angeles, New York, London and Miami. At her recent preview of the ink drawings of artist Oscar de las Flores in Basel, Switzerland, she sold almost every piece.

“Mounting exhibitions and curating projects is my medium,” says Mulherin, who also enjoys the business side of owning a gallery.

Through her OCAD placement at Olga Korper, Mulherin became familiar with the intricacies of running a commercial gallery, while her placement at Mercer Union gave her



ABOVE
NICHOLAS DI GENOVA
 EXAMPLE OF AN AMPHIBIAN/
 MAMMAL HYBRID, 2007.
 PHOTO BY WIL KUCEY



TOP
KRIS KNIGHT
 THE LONE WOLF, 2007.
 OIL ON CANVAS, 30" X 36"

ABOVE
KELLY PALMER
 UNTITLED, 2006.
 OIL ON CANVAS, 30" X 40"

PG9

insight into the daily workings of an artist-run centre.

Upon graduating in 1998, Mulherin opened BUSgallery, a project-based gallery in a Queen Street West storefront where she lived and worked. One of her gallery's exhibitions, the schoolBUS project, featured the work of OCAD sculpture and installation students. In 1999, Mulherin ran several galleries, which she consolidated in 2003 into the commercial gallery Katherine Mulherin.

Mulherin's unpretentious charm, keen eye, business sense and critical insights are evident when she is discussing her gallery and the artists she represents. In each of her shows, she brings into conversation diverse artists and mediums — contemporary painting, photography, technology-based work, installation and sculpture. She credits her success to knowledge and contacts that she acquired as a student at OCAD and to artists such as Clint Griffin, Jason Dunda and Eliza Griffiths, who brought other talented artists to her gallery. "Working with artists has helped me to become more insightful

about all aspects of the world through art," says Mulherin.

Wil Kucey, the owner of LE Gallery, also got his start in CRCP. Initially admitted to OCAD with a scholarship in painting, Kucey registered in CRCP because it allowed him to maintain a studio practice while engaging with critical theory. In 2003, while in his third year of studies, he opened LE Gallery as a rental space available to OCAD students. He charged a fee to hang the show, sit the gallery and promote the exhibits. He later converted LE to a commercial gallery.

"There was a niche that needed to be filled," Kucey recalls. "OCAD students were being told, 'You're going to go on to a great career,' but the chances of getting into the galleries were very slim."

Through his OCAD placement at the Edward Day Gallery, Kucey learned how a gallery functions on a daily basis and developed connections to clients, the press and established artists.

"Rosemary Donegan is great at connecting you with people in the city who are doing projects in your area of interest," says Kucey. "The program was great for developing connections in the Toronto network."

"Nicholas de Genova, my top artist, was picked up in New York by a gallery in Chelsea just a couple of months after showing in my gallery. His work has now been purchased by the Whitney Museum of American Art, major collections across Europe, the Museum of Contemporary Canadian Art and almost every major collection in Canada. A lot of high-calibre work comes out of Toronto and especially out of OCAD."

Kucey is right. In NOW weekly magazine's "Best of Toronto" issue published this past November, Kucey was named "best young curator" for his ability to show "an uncanny knack [for] ferreting out a diverse range of the best young up-and-coming artists in the Toronto area."

CURATING AND NETWORKING AT OCAD AND BEYOND

"A strength of the program is the proximity to artists, being in an environment where people are practicing and being part of that dialogue, being able to work towards putting on exhibits at OCAD," says Ian Carr-Harris, Professor at OCAD and 2007 winner of the Governor General's Award in Visual and Media Arts.

CRCP students recently had the opportunity to work in an alternative curatorial capacity. With the help of Associate Professor Vid Ingelevics, who teaches in the CRCP program, they produced an intriguing show, "No Longer Extant," featuring art that has been lost, stolen or destroyed.

"The students and I started talking about how interesting it might be to trace some of those images and capture them," says Ingelevics, "like a museum of the missing."



ABOVE
LE GALLERY
 INSTALLATION SHOT OF CRAIG PORTER
 EXHIBITION "GALAPAGOS," JUNE 2007.
 PHOTO BY WIL KUCEY

GRADUATE STUDIES

In September 2008, the Ontario College of Art & Design is launching a Master of Fine Arts program in Criticism & Curatorial Practice. Combining history, theory and criticism with professional practice, it will explore the breadth and depth of contemporary art and design. Faculty will include practicing curators.

While the majority of curatorial and museum studies programs in Canada are streams within an art history program leading to a Master of Arts degree, OCAD's new program focusses on the professional practices of curating and criticism in combination with theory and history leading to the Master of Fine Arts degree. In partnership with the Art Gallery of Ontario, OCAD's graduate students will participate in an annual Collaborative Group Exhibition at the AGO. The program will also expand on practice-based placements established by the undergraduate program, and include a range of opportunities to work nationally as well as internationally.

"Curating is becoming an extension of art and design practice," says Kathryn Shailer, Dean of Liberal Studies. "OCAD graduates will help define the field."

The students gathered images, which were available in a very degraded form, from the Internet, art museums, the FBI and other sites where art crimes had been reported. These images were then projected from inside the OCAD building and onto the walls of the AGO next door.

Ingelevics is currently working to develop the connection between OCAD and the Archives of Ontario, so that both benefit from interdisciplinary and inter-institutional possibilities. He is curating two projects for the Archives — "In the Public Interest," two nights of screenings of government films with film/video exhibition group Pleasure Dome; and "Assignment to Archives," which examines the difficulties that arise from the lack of data accompanying government photographs as they come into the Archives. A satellite version of the second exhibition was on display in OCAD's lobby this fall.

"The Archives of Ontario is eager to work with our students who have the right set of skills," says Ingelevics, "skills that may give them field study possibilities or, even potentially, future employment."

CRCP graduates have also successfully secured positions in arts organizations and galleries. Among them is Kathryn Bondy, who works as a marketing and development assistant with Kaeja d'Dance, a dance and film company. As a student, Bondy curated "Unibrow: Connecting the Democratization of Taste" as part of her thesis and participated in myOCAD Retrospectives, which featured art filtered through member voting and student curators, and was shown at Xspace.

Maiko Tanaka, who was an OCAD Medal winner as well as the Birks Medal & Award winner in 2006, works as the programming and exhibitions coordinator at the Gendai Gallery in the Japanese Canadian Cultural Centre and as the curatorial assistant at the J. M. Barnicke Gallery at the University of Toronto's Hart House. Tanaka's "Three Cheers," a performance piece exploring the

relationship between sports and the arts, was recently shown at "Open Engagement: Art After Aesthetic Distance," an innovative art project hosted by the University of Regina.

As well, now that OCAD has received degree-granting status, its graduates have been entering art history graduate studies departments with full funding and scholarships. Martin Otárola, who had received recognition through annual juried scholarship competitions at OCAD, was accepted into the Art History Master's program at York University on a full scholarship. He also secured a position as graduate assistant for Philip Monk at the Art Gallery of York University.

CRCP also equips students with the necessary skills and professional contacts to engage in the art world. "Being a curator is not some sort of mystery; it is a practice," says Carr-Harris. "CRCP provides a platform that will enable students to go forward into graduate studies and professional practice as artists and curators."

Leanna McLennan is a Maritime-born writer and academic. Her work has been published in *The Antigoni Review*, *Broken Pencil*, *Fiddlehead*, *Taddle Creek* and *Third Floor Lounge: An Anthology from the Banff Centre for the Arts Writing Studio*, 2004.



Students in Greg Van Alstyne's second-year studio choose an "element," such as paper, electricity, water, news, hydrogen, carbon, sugar or ethanol, and then are asked to record and express their every connection with that element within a 72-hour period. In this 2006 work, Ji Yoon Ahn has imagined the consequences if, for every paper item in her bag, she instead had to bear the raw wood — an allusion to methods such as Ecological Footprint or Life Cycle Analysis.

INVEST IGATIVE INTELLE IGENCE

**THINK TANKS
PROLIFERATE
AT OCAD >>>**



station: lawrence		rating: 3 out of 5		[Progress Bar]						
benches	temp	phones	time	stairs	lighting	escalator	elevator	info display	basket	feel safe
plus 6, round 4 wheels	warm	phones	10:55am	stairs	dim	escalator	elevator	info display (digital display)	basket	feel safe
sound	very quiet, few people.				decor		very spacious, seems there are high ceilings here. the station is polarized by exits on each far end. the station layout is mirrored north to south, using red vertical tiles & cream coloured horizontal tiles. institutional tiles on the floor again.			

INVESTIGATIVE INTELLIGENCE: THINK TANKS PROLIFERATE AT OCAD

by Larissa Kostoff

“Sustaining a product, a house, a building, a vehicle, food, packaging, a business and, well, your life, is not about what good you can add to your collection of bads... Sustainability is about contribution and support. It will not work if there is no collaboration among people to design and develop plans, methods and models for others to follow.”
— Ghazaleh Etezal, Think Tank student

Think Tank’s holistic three-year program, a relatively new offering from the Faculty of Design at OCAD, asks students to execute projects of real value to real people — even to society at large. Some say the outcome has little to do with design. Others call it revolutionary.

Ninety-five percent of the world’s designers develop products and services for 10 percent — the richest — of the world’s customers. And herein lies the premise of Design for the Other 90%, an exhibition-cum-movement that posits a virtual “revolution in design.” In her foreword to the exhibition’s accompanying publication, Barbara Bloemink describes participating works as “design that is not particularly attractive, often limited in function, and extremely inexpensive...[with] the inherent ability to transform and, in some cases, actually save human lives.”

Bloemink is cautionary, claiming the works have little relation to what we generally think of as design. And it would seem she’s right. Bert Archer, who wrote in *The Globe and Mail* last year about Think Tank forays into animal husbandry — addressing the funky smell of a downtown abattoir — and urban transportation, to name a few, couldn’t get over the fact that OCAD’s students weren’t interested in building a “prettier toaster.”

Rather, what got last year’s Think Tank students in the media was how they were able to manifest — in the community, with real people and real problems — some of the principles of the design process. Observation. Research. Conversation. Deliberation. Diagnosis. Execution.

What’s driving Think Tank curriculum is a pretty straightforward directive. Let us, as a group, apply design thinking to as broad a spectrum of problems as possible. Where it deviates from your pretty toaster — where the order grows tallest — is actually also where it reflects the Faculty of Design’s enhanced mission, which, after its recent and substantive

curriculum review, declares “Design and Humanity” as the philosophical base of all programming with the following goal:

“To create objects, communications, environments and experiences that nurture community, humanize technology, satisfy human needs and empower the individual. Design and Humanity strives to achieve the maximum quality of experience for people for each ecological unit consumed in its creation, production and use.”

Think Tank allows design students from all disciplines to reflect on their potential, to consider how they may become able, even responsible, contributors to the well-being of the planet. In this forum, the potential for students as citizens and designers is realized through presence and practice.

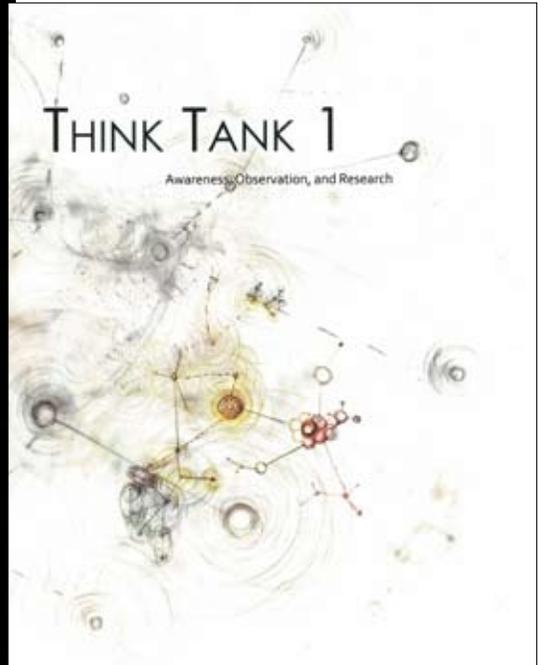
Does this make it political? Maybe. Yet most Think Tank proponents, both faculty and students, will tell you that it has nothing to do with political rhetoric. The clear-as-the-blue-sky focus on sustainability, for example, is the end point. Or, conversely, it’s the beginning of a designer’s engagement with contemporary issues.



Think Tank: A term that demands everyone to ask the right questions and to question anything and everything. To challenge ourselves with the decisions we make. To see life in its true, its raw, its naked form. We are here to design for humanity and if there were a time that the world needed artists and designers the most, this would be it.

Think Tank was an experience on its own. It greatly informed me personally of the world I live in and pushed the significance to what kind of impact intelligent design can have on people's lives. It acknowledged that we as artists and designers play one of the biggest roles that our lifetime will ever see; that our ideas, values and actions will drastically change how others will interact with the world. The art of sustainable design was a reaction to the global 'environmental crisis', whether it is a rapid growth of economic activity and human population, depletion of natural resources or damage to ecosystems and loss of biodiversity. Think Tank allowed us to think critically about these issues inside and outside the classroom and to act upon them in real life situations. It gave everyone room to interpret and further investigate the decisions we make through a devil's advocates way of thinking.

It is hard to break free from a certain mind set when everything around you manipulates your decisions. For better or for worse, the past dictates who we are and how we react in the present. Only with some kind of strategic direction can one really hope to achieve who they aspire to be in the future. The approach to anything you do need to be thought through carefully. No matter what choices you make, as long as your mind is set in the right place, the grand design plan will fall into place on its own. This is Think Tank.



OPPOSITE PAGE

STUDENTS EXAMINE THE "USER EXPERIENCE" ON THE TTC. DEVELOPED BY: VICTORIA MCGLADIE, MARK DAGE, JAUME SPINKS, HEATHER MARGARET MCCAW

ABOVE

STUDENTS IN KEITH RUSHTON'S FIRST-YEAR THINK TANK CLASS WERE ASKED TO CREATE A BOOK JACKET DESIGN FOR THINK TANK, ALONG WITH A FIVE-HUNDRED WORD INTRODUCTION THAT REFLECTS THEIR LEARNING EXPERIENCES IN THE COURSE.

ABOVE LEFT
PATRICK SUIN

ABOVE RIGHT
LOUIE YABUT

PGI3

That focus can make things tough, even depressing. However, for Think Tank Chairs Bruce Hinds and Lewis Nicholson, the course is fundamentally about empowering students. Each of the three consecutive-year levels takes as its point of entry a particular aspect of the design process, and each has an attendant question. Only the first is mandatory, or a requirement for OCAD design students.

Think Tank 1:
Awareness — Who am I?

Think Tank 2:
Consideration — Where am I?

Think Tank 3:
Action — What can I do about it?

Think Tank professor Keith Rushton brings it back to the idea of designers doing research: "I think of Think Tank as an incubator, a generator. I'd like to see our students work with an advisor whose role is to develop insight, to get them to ask the right questions."

Students typically establish the shape these questions take, and participating faculty cross disciplines. It's a tremendously varied group, and thus, each semester is diverse. (One new professor jokes about figuring he'd rely heavily on a nonexistent course outline.)

But there is structure and there are assignments. For example, it's common in Think Tank 1 for a 24-hour consumption diary to set the tone. One class investigates sustainable practices at universities across the planet and then turns the focus back on OCAD. Another divvies up the city into segments that span a 20-minute-walk proximity to OCAD and gives students each a square to assess and think about changing.

This, it turns out, is key — that we keep thinking about changing. It's the critical "but" when things get depressing and it's when another professor quotes Pulitzer Prize-winning fiction author Michael Cunningham:

"But history is always changed by a small band of very determined people."

ON CONTRIBUTION

"I was planning to leave OCAD for the Environmental Studies department at McGill because I realized that environmental design leads essentially to architecture — to the design of buildings and spaces — and I wanted to contribute something beyond that. Now I've decided to stay and a lot of that is due to Think Tank. I've become a bit of a guinea pig for the Strategic Plan. I will be a hybrid — I'm going to take classes at U of T and the classes I take here at OCAD will cross disciplines, dissolve boundaries. Think Tank kicks you out of your comfort zone. It's an awakening."

— Robin Ann McFaul

Robin Ann McFaul is a second-year Environmental Design student who has just completed Think Tank 1 with Prof. Ian Gray.

Think Tank 2006-2007 Group Project

Depletism / Depletist:

Devising new and appropriate language to help identify, define and target anti-environmental individuals, bodies and actions.

Students: Nathaniel Archer, Christopher Braden, Jonathan Chetner, Jan Drewniak, Michael Gagne, Michelle Glass, Cara Jackson, Monica Hunter, Ken Murphy, Andreea Omat, Nicole Ostonal, Mark Poon, Philip Rae, Pamela Ramirez, Nathan Robertson, Aisha Sheikh, Jeffrey Tappenden, Beau Turner, Andrea Wang. Facilitator: Lewis Nicholson.



ABOVE RIGHT

BRUCE HINDS' SECOND-YEAR THINK TANK, WORKING ON A CONSUMPTION PROJECT LAST YEAR. STUDENTS COLLECTED GARBAGE FROM AROUND THE SCHOOL AND ANALYZED IT AS RECYCLABLE OR NOT.

ON RESPONSIBILITY

“Think Tank will redefine the college in terms of changing the way designers look at the world, in terms of design ethics and responsibility. There’s a misconception about aesthetic, that it’s everything. Today’s designers have to be ethically sound, which means they have to be responsible. Which is sustainable.”

— Keith Rushton

Keith Rushton is Chair of Graphic Design at OCAD. He’s also a celebrated educator and the 2007 recipient of the Leadership in Faculty Teaching award, sponsored by the Ministry of Training, Colleges and Universities.

ON CHANGE

“If you go back three generations, the world you left when you died was more or less the one you entered when you were born. Two generations ago, that started to change. Now, much of what you learn when you arrive at university isn’t all that relevant by the time you leave. For the first time, it’s clear that the last 20 years can’t even begin to foreshadow the next. What we’re seeing instead is an exponential curve, an arc.

My students, on average, are in their early 20s. Their lives have mirrored this curve — they’ve been learning and changing rapidly ever since they were born. This makes it difficult for them to see the trajectory of global change. To them, the world can almost seem static. Right about the time they arrive at OCAD, however, the tumultuous change, the kind that comes with growing up, begins to taper. This allows them to see the quality of change in the world — and to see it suddenly, even profoundly. I’d like to help them consider what it is they’re seeing.”

— Matt Gorbet

Matt Gorbet is an interdisciplinary technologist, researcher, artist and educator specializing in physically interactive technology experiences. Gorbet believes that teaching Think Tank has changed his life.

WARD 19: THE CITY LAB

In response to a class assignment with “intervention” as its theme, members of last year’s Think Tank 3 chose south Toronto’s Ward 19 as their area of investigation. The class came forward with design solutions that addressed and, as Deputy Mayor Joe Pantalone later said, “nailed” six of the major issues in the ward.

Among the Think Tank group’s recommendations were the following:

- Adopt a new system of iconography, which would compress the information in street signs directed at motorists. The system would curtail the original “additive” approach that has resulted in the glut of often-unread signage.
- Adopt a different way to move livestock in order to reduce the unpleasant smell from a downtown abattoir. This proposal, which received high praise, combined work in public polling, the science of scent, transportation and animal husbandry.



BRUCE HINDS' SECOND-YEAR THINK TANK STUDENTS MEET ON THE ROOF OF THE SHARP CENTRE TO DISCOVER WHY OCAD DOESN'T HAVE A GREEN ROOF

PGI5

ON COMMUNITY

“In the mid-90s, the Carnegie Foundation for the Advancement of Teaching hired a team of sociologists to analyze how architecture was taught in the U.S. This team surveyed the profession, interviewed professors and students, and then released a report [“Building Community: A New Future for Architecture Education and Practice”] that changed architecture education across the planet. Researchers found that what students were doing in school and how they learned design had no connection with real people, real problems and real programs. The report itself became a kind of recipe on how to fix architecture schools. Following its release was the introduction of design/build studios. So, instead of doing little paper projects after fourth year, students would find someone in the community, and with them they’d solve a problem, build something. Often they’d be working with low-income groups, people who wouldn’t otherwise have access to an architect

Think Tank operates the same way, except within the framework of a design school. The idea is that the remedy of design, the study of it, its pedagogy, is abstract. There are no people. And we’re supposed to be designing for people.”

— Eric Nay

Architect and educator Eric Nay is currently Assistant Dean in the Faculty of Liberal Studies. His primary research interests are in global architecture and design as well as material and cultural sustainability.

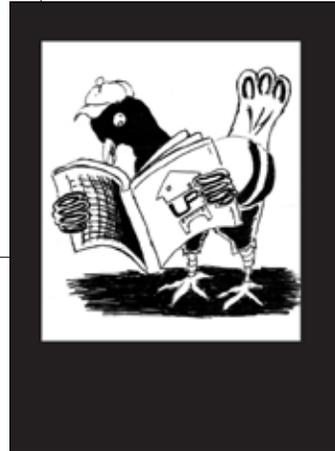
ON SUSTAINABILITY

“Fundamentally, we want students to become conscious of their responsibility and to take that responsibility seriously in terms of the best use of resources on the planet. You really can’t design without understanding for what or whom you’re designing. It’s a snapshot; it’s not everything. It’s really about raising awareness.

There’s been an enormous increase in conversations about sustainability. Major political bodies are coming forward to say we’re facing environmental catastrophe. But they’re also talking about the next 20 years, the tipping point we won’t recover from unless we do things now.”

— Lewis Nicholson

Lewis Nicholson, Co-Chair of the Think Tank program at OCAD, has more than 20 years of experience as a graphic designer. Born and raised in London, England, he moved to Toronto in 1993 and has since been designing exclusively for culture-based clients. More recently, Nicholson has also stepped out as an artist.



name :

address :

contact no. :

emergency contact :

date of birth :

place of birth :

doctor :

allergies :

blood type :

personal data



introduction

Urban Passage has been created to provide better understanding and access to the emergency services offered within the City of Toronto.

It is a guide to locations and information covering basic survival needs and is designed to act as a guide to shelter, food, clothing and social support.

1

ABOVE
THINK TANK STUDENTS CREATED THIS PROTOTYPICAL PASSPORT FOR THE HOMELESS TO PROVIDE BETTER UNDERSTANDING AND ACCESS TO EMERGENCY SERVICES IN THE CITY OF TORONTO

ON CONNECTIVITY

“How do you move somebody through a process to awareness? We see Think Tank as an armature. Students bring their problems into class; they bring their discipline-specific enquiries. Each becomes an opportunity for maturation and growth. There are sociocultural questions and questions relating to environmental design. How do we build cities in the future, for example, and how are we going to survive in these cities? How do we make things and why? All of this is material for discussion among our students, and because of this the course supports their design thinking and their critical thinking in almost every other course they take. It’s why Think Tank is a kind of core.”

— Bruce Hinds

Bruce Hinds is a Registered Architect and Educator and is Co-Chair of the Think Tank program. His architectural practice has covered a wide range of projects, from Vancouver and St. John’s, Nfld., to the Middle East and Asia. Hinds is currently working on Sustainable Community Development in the Moshi-Arushu region of Tanzania, at the base of Mount Kilimajaro.

ON PLURALITY

“Every classroom brings with it a sense of plurality by way of all the identities, places of origin and differences in language and political opinion. Because students are at a formative stage, the worst thing would be to preach. It’s the questioning process that allows you to discover where consensus is in the classroom. And that you can turn on its head. One minute we’re talking about the biology of sustainability, and the next we’re talking about the communication around that or around what businesses should or shouldn’t do, what individuals should or shouldn’t do, what the government feels we should or shouldn’t be doing.

Think Tank is holistic — it doesn’t wall anything off. Does that make it messy? Sometimes. But it’s actually less messy because we’re talking about a pretty tight knit of interconnected things.”

— Greg Van Alstyne

Greg Van Alstyne has 20 years of experience in art and editorial direction, branding, logo and typeface development, interaction design and graphic design. Since 2002 he has served as Director of the Institute without Boundaries (IwB), a School of Design program at George Brown College.



BLOORCOURT VILLAGE

In this year's Think Tank 3 (Action), taught by Prof. Bruce Hinds, students have again joined forces with the City of Toronto and, this time, also with the Business Improvement Area (BIA) of Bloorcourt Village and the Bloor Improvement Group (BIG). The goal is to revitalize the neighbourhood, or how the community experiences the neighbourhood, which has been identified commercially as being "in decay." At the time of this writing, OCAD was at the threshold of a "storefront consultancy." This kind of physical space, or studio — a donated and not-in-use storefront on Bloor Street — would give OCAD, the City of Toronto and the local BIA real neighbourhood presence, allowing space for a studio, gallery and archive as well as a community-input and resource centre. If successful, it could become a model "franchise," initiating urban renewal in other neighbourhoods throughout Toronto. Students may be further involved in the revitalization of this particular community through their participation in the Big on Bloor festival in summer 2008 through branding, marketing and design solutions



Dress Warmly and Stay Dry

- As you sit, keep moving your arms and legs to improve your circulation and stay warmer. Huddle with other people for warmth.
- Stuff your clothes with crumpled newspaper - acts as a good insulator.
- Wear more than one pair of socks at a time. Check with the Salvation Army, Goodwill, or clothing banks for cheap clothing.
- Always wear headgear. If your head is warmer you will feel warmer.
- Hotwater bottles
- (CHEAP ALTERNATIVE: get a plastic screw top soft drink/juice bottle and fill with hot water. Fasten lid tightly and place water filled bottle into a sock. Instant hot water bottle!)

PGI7

ON PASSION/COMPASSION

"The idea is to do this without destroying the joy, the appetite we bring to that world. We can't just stop dead all the activities that got us to where we are. What we can do is learn how to satisfy our libidos and maintain or even enhance our collectivity. We can do this *while* understanding the cumulative effects of our actions and while opening our eyes to the levels of impact we're actually having. That's when we start to design better, to make design a better discipline."

— Greg Van Alstyne

"I do try and seduce my students into doing interesting things. I tell them that they have the right and power to change the world."

— Lewis Nicholson

ON INFLUENCE

"Think Tank completely changed my life. After Think Tank 1, I volunteered at a nonprofit youth organization called TakingITGlobal. I did the posters, photographs and T-shirts for the youth section of last year's AIDS conference and it showed me what you can accomplish when you apply your skills in a different way. I brought this approach to my Mobility Exchange Partnership at Ringling [College of Art & Design, in Sarasota, Fla.] and to an internship I was awarded at SamataMason in Chicago. Now I'm bringing it to Bloorcourt Village (see sidebar, above right).

I'm interested in making sense of things, trying to discover where I fit in. As a result of Think Tank, I made connections, did all kinds of related reading. I fell in love with it and then it became me."

— Ghazaleh Etezal

Ghazaleh Etezal is a fourth-year Graphic Design student who is completing Think Tank 3 with Prof. Bruce Hinds.



PAINTING TO EXPLORE EXPERIENCE

At *Superplastic* last October, two OCAD graduates and their former instructors shared with Drabinsky Gallery visitors an artistic dialogue on how painting can be used as a starting point to explore contemporary experience.

The group exhibition featured the abstract paintings of Amanda Reeves and Jay Gazley (both Drawing & Painting, '05) and OCAD instructors Anda Kubis (Professor, Faculty of Art) and Vladimir Spicanovic (Associate Dean, Faculty of Art).

According to Kubis, who also curated the show, all four *Superplastic* artists use the painting process “as a means of resolving disparate interests in biology, industrial design, architecture, urban planning and film within the tradition of painting.”

Reeves, who has a degree in marine biology from the University of British Columbia, employs a scientific method in her practice to explore perception. “I want to get the viewers physiologically involved, to engage them with the work, so that they become aware of their optical experience.” She structures her painting process by controlling selected variables — for example, using a square format, working with circles and utilizing only pure chromos layers to cover other colours. “I set parameters that are nonflexible and that respond to what develops intuitively by not having the positioning and the colour predetermined.”

For Gazley, currently completing his MAA at the Emily Carr Institute of Art & Design, painting is a medium for exploring urban systems and architecture. His paintings in *Superplastic* examine Modernist notions of utopian city planning. “The works were extremely tight, very systematic and extremely clean because I wanted to take that utopia to such a plastic state that its perfection became an eerie distopia.” He sees a strong connection among the *Superplastic*



ALUMNI NOTES

BELOW

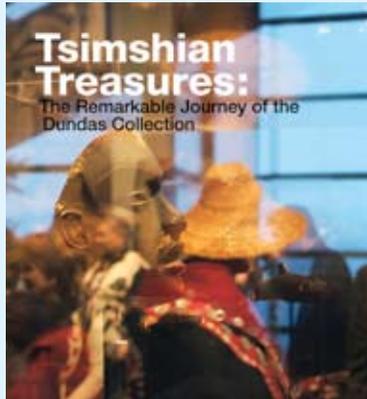
TSIMSHIAN TREASURES: THE REMARKABLE JOURNEY OF THE DUNDAS COLLECTION.
DOUGLAS & MCINTYRE
PUBLISHING GROUP, 2007

ABOVE

ANDA KUBIS
NEBULA, 2007.
OIL ON CANVAS, 36" X 36"

TOP

AMANDA REEVES
UNTITLED 2, 2007.
ACRYLIC ON PANEL, 36" X 36"



REMARKABLE JOURNEYS

In early 2007, when well-known art dealer Donald Ellis was looking for a graphic designer for a book on one of the most significant collections of First Nations art in North America, he immediately thought of Barb Woolley (Communication & Design, '82).

A sumptuous book of 70 full-colour plates and numerous dramatic photos, *Tsimshian Treasures: The Remarkable Journey of the Dundas Collection* chronicles the story of Native ceremonial objects acquired in the 1800s by Scottish missionary Rev. Robert Dundas in the Northwest Coast of British Columbia. The collection remained outside of Canada until 2006, when Sotheby's auctioned it off in New York for more than US\$7 million.

Donald Ellis, a renowned dealer in First Nations art, was instrumental in returning the Dundas collection to Canada. For more than two decades, he had tried, unsuccessfully, to negotiate its purchase by a Canadian institution. When it went up for private sale, *The Globe and Mail's* art critic, Sarah Milroy, wrote an article lamenting that the Canadian government was not showing interest in the artifacts. Upon reading her story, members of the Thomson family contacted Ellis and expressed their desire to keep the collection together and to return it to Canada. They purchased the majority of the objects, and the Tsimshian people, who had hoped that the collection would be returned to them, were able to purchase two of the objects.

In designing *Tsimshian Treasures*, Woolley opted “to place the objects “in a modern context as objects of art.” Notes Woolley: “I designed the book using a minimalist aesthetic, with a lot of white space, clean lines and a sans serif font because the objects don't need any embellishment.”

In addition to historical photos and archival material, the book also features reportage photographs of the ceremonies at the opening exhibit of the Dundas collection last spring. Held at the Museum of Northern British Columbia in Prince Rupert, the event showcased Tsimshian dance performances and songs and the blessing of the objects by First Nations leaders.

Woolley, who co-founded the multidisciplinary design group Hambly & Woolley in 1990 with her husband, illustrator Bob Hambly, maintains a close relationship with her alma mater. She developed the new graphic identity for OCAD as well as its signage, stationery, diplomas and *Sketch* magazine. Hambly & Woolley is an award-winning design studio with more than 300 citations for excellence.

artists. "We all use abstractions and the language of Modernism as a departure point and share a common interest in constructing something new out of that language, something not limited to the language of paint that refers to real-world phenomena."

In Kubis's work, the sense of play that she incorporates into her studio process allows for an engagement with high Modernist abstraction and facilitates a regenerative dialogue with Modernism's purist vocabulary. For her, painting is a means of mediating and understanding her environment as it is framed in contemporary culture. "The challenge, as I see it, is to seek a resolution between painting's historic context and its relevance today as a means of explaining the dominant drivers of today's visual landscape: architecture, design, advertising and photography."

Spicanovic's blurred abstractions, which developed from Modernist colour-field painting, allude to microbiology and interior environments. His creative practice includes painting, curating and art writing, as well as sound and film explorations. "My work in *Superplastic* is an extension of the *Painted Cinema* [volume 1 of 6] that was showcased in my solo exhibition this summer at Birch Libralato. In my work, I question the proximity between fantasy and actuality while reconfiguring our consciousness of the images and the sensory experience of painting."

Superplastic, says Spicanovic, provided "a wonderful opportunity to reconnect, exchange ideas, and illuminate once again the vitality of contemporary painting practice in the OCAD community."



TOP
JAY GAZLEY
SEVEN, 2007.
ACRYLIC ON PANEL. 60" X 60"

ABOVE
VLADIMIR SPICANOVIC
SKETCHES OF THESSALONIKI, 2007.
ACRYLIC ON RAW CANVAS, 80" X 12"

BELOW
KEEESIC DOUGLAS
THE VANISHING TRACE, #1, #2
(SERIES OF 7), 2007.
SILVER GELATIN PHOTOGRAPH WITH RED
PERMANENT MARKER, 34" X 42"

PG19



Danby's realist landscapes and portraits of Canadian politicians, musicians and athletes have triggered lively debates about the place of his work in the history of Canadian art. Many argue that he will be remembered as an influential realist painter alongside Canadians Alex Colville and Mary Pratt and American Andrew Wyeth.

Danby, who painted his first portrait at the age of 10, enrolled at OCA in 1958 and left in 1960 to pursue his art career. His first one-man show in 1964 sold out, an indication of the tremendous commercial success he was to enjoy throughout his career.

In 2001 Danby returned to OCAD as part of Ron Shuebrook's President's Speaker Series. At the sold-out event, Danby spoke of the significance of his time at OCAD,

SAD FAREWELLS: KEN DANBY

Internationally renowned realist artist Ken Danby died in Algonquin Park on September 23, 2007, while on a canoe trip. Danby is best known for his egg tempera painting *At the Crease* (1972), a widely reproduced image of a hockey goalie, which has decorated the homes of many hockey fans and aspiring players.

ALUMNI NOTES

SNOW RECEIVES FIRST MOCCA AWARD

Internationally renowned artist Michael Snow, OCAD alumnus (Design, '52), received the Museum of Contemporary Canadian Art's first annual award for lifetime achievement. The \$10,000 MOCCA award honours professionals and organizations for innovation in specific projects or for lifetime achievement in the field of contemporary art.

The BMO Financial Group presented the award at a gala evening that highlighted Snow's work in a setting created by Toronto designer Johnson Chou. Each of the guests — among them renowned artists, collectors, patrons, museum directors and curators — received a limited-edition plate designed by Snow and hand-crafted by ceramicist Thomas Aitken, and a catalogue.

Since his first exhibition, in 1957, Snow has been recognized for his diverse work in painting, sculpture, film, video, music and other media. He was appointed as an Officer of the Order of Canada (1981) and received the first Governor General's Award in Visual and Media Arts for cinema (2002).



SOUND INSTALLATION CONNECTS INSTITUTIONS

Andres Pang, who graduated from OCAD's Sculpture and Installation program in 1989, has created *Polyphony*, a sound installation linking Toronto with Brooklyn and offering a cultural exchange between them through speakers and microphones installed in the lobbies of OCAD and the Polytechnic University in Brooklyn, where she is currently a Master's candidate.

Says Pang, "My intention is to unite the two locations to convey the concept of *Sehnsucht* — a German term suggestive of "longing" or "joy" — that I feel when I am away at Polytechnic University in Brooklyn... to alleviate a certain homesickness, desire and nostalgia for OCAD in Toronto."

In order to bring attention to everyday sounds, Pang encourages us to experience the profundity of everyday moments. "It is the ephemeral and the chance encounter that I want to highlight with this piece."

By urging us to imagine other people in another space, she brings a fantasy element into our experience of real-life locations. She is currently working on another sound installation, which would link two historical landmarks that were significant during the War of 1812: Fort York in Toronto and Castle Clinton in Manhattan.

ABOVE, LEFT
KEN DANBY
AT THE CREASE, 1972.
EGG TEMPERA,
28" X 40"

ABOVE, RIGHT
KEN DANBY
COURTESY OF WWW.KENDANBY.CA

BELOW
POLYPHONY AT THE
ONTARIO COLLEGE
OF ART & DESIGN
PHOTO BY
ANDRES PANG

where he learned about abstraction. "It truly was [influential] because I regard everything that I do in many ways as structured through the abstract. I'm not concerned with duplicating an image or representing a picture. I'm concerned with structure, space and design. I'm concerned with tension...tonality... light...colour and all the elements that I learned about through abstraction."

Through his art, Danby strove to communicate something about Canadian life. Yet, despite his commercial success, he was not always recognized in the art world as a significant Canadian painter. "I've been accused of being a populist for recognizing what the public would enjoy and given no credit whatsoever for having perhaps tapped into the soul of my country and my heritage."

Danby was passionate about arts studies, which he viewed as central to a well-rounded education. He was a Champion Mentor for the DAREarts Foundation for Children Inc., which encourages kids at a young age to be involved in the arts. He also used his skills to support numerous charitable causes. In 2000 he painted a

hockey mask for the One-of-a-Kind Mask Auction for "Shoot for a Cure" to increase awareness of spinal-cord injuries in hockey and raise funds for spinal-cord-injury research. The Ken Danby Legacy Fund has been established in his honour to support arts education and charities that are important to him.

Danby was elected a member of the Royal Canadian Academy of Arts in 1975. He received the Queen's Silver Jubilee Medal and Golden Jubilee Medals. He served as a member of the governing board of the Canada Council and the Board of Trustees of the National Gallery of Canada. Danby received an Honorary Doctorate of Fine Arts from the Laurentian University in 1997. In 2001 he was made a member of the Order of Ontario and the Order of Canada.

Ken Danby will be fondly remembered by his many friends and colleagues.



ABOVE
KEN DANBY
LAKE LOUISE, 2002.
OIL ON CANVAS,
50" X 75"

PG21

Even We Don't Know Whodunit.

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EMERGING ALUMNI PROFILE: EDITH DAKOVIC: SCULPTING A SECOND SKIN

by Leanna McLennan

RIGHT
EDITH DAKOVIC
4 OF HEARTS.
FROM BLOATED
PAINTINGS SERIES.
SILICONE, PIGMENT,
HUMAN HAIR AND
AIR OVER WOODEN
STRETCHER.
SET OF 4 — EACH 39.5",
28" X 8" (100cm X 22cm)
— INFLATED.
PHOTO BY B. ABEL.
COURTESY OF P|J M
GALLERY, BERLIN



ABOVE, TOP LEFT
EDITH DAKOVIC
TRYING TO STAY ON TOP OF MY WORK
FROM THE TRYING TO..... SERIES, 2005.
DVD, 18 MINUTES/LOOP, HYBRID.
DIAMETER 27". 4 VIDEO STILL.

ABOVE, TOP RIGHT
EDITH DAKOVIC
LIFE-VEST, E PLURIBUS UNUM (DETAIL), 2006.
SILICONE, PIGMENT, HUMAN HAIR AND AIR.
PHOTO BY JENS ZIEHE.
COURTESY OF P|J M GALLERY, BERLIN

ABOVE, BOTTOM RIGHT
EDITH DAKOVIC
SOME=OTHERS — 6 OF 30 FIGURES (DETAIL)
SILICONE, PIGMENT, HUMAN HAIR AND AIR.
PHOTO BY GEOFFREY MACDOUGALL.
COURTESY OF P|J M GALLERY, BERLIN

Sculptor Edith Dakovic's report card from her teacher in kindergarten foreshadowed her career path: "Edith is very creative with plasticine."

Dakovic has always made things. As a child, she and her sisters helped her father build the houses where they lived. When she took an office job in her 20s, she found herself making three-dimensional models for presentations. "I was always down in the basement building [those] models," recalls Dakovic. "I realized that I was drawn to that."

Following her passion, she registered in Sculpture and Installation at OCA, as OCAD was then known. "Without OCAD, I wouldn't be where I am," says Dakovic. "I had the opportunity to learn technically and intellectually from practicing artists. I learned that you're not limited by what you can do. You can make anything."

In her work, Dakovic explores various thresholds — inside and outside, organic and fabricated — as well as industrial objects and art. Reflecting her artistic fascination with skin, her sculptures are cast in silastic (silicone rubber), which very much resembles human skin. "Skin," says Dakovic, "is the ultimate threshold between inside and outside."

Mer-made Products features inflatable skin-coloured sculptures of life jackets and air mattresses. These water-safety items are eerily life-like, filled with breath, yet insensate. Moles and veins appear on these safety devices together with nautical tattoos, which subtly bleed into the simulated skin.

"These tattoos express the longing of the times," explains Dakovic. "Mermaids reflect the sailors' longing for women. Anchors reflect a longing for place."



ABOVE
EDITH DAKOVIC
 MER-MADE PRODUCTS, 2005-2007.
 SILICONE, PIGMENT, AIR, HUMAN HAIR
 AND MIXED MEDIA.
 PHOTO BY GRAHAM SEATON.
 COURTESY OF P|J M GALLERY, TORONTO

ABOVE
EDITH DAKOVIC
 TRYING TO MAKE MY WORK MORE SOPHISTICATED
 FROM THE TRYING TO..... SERIES, 2005.
 C-PRINT MOUNTED BETWEEN ALU-DI-BOND
 AND ACRYLIC. VARIOUS SIZES.
 PHOTO BY E. DAKOVIC.
 COURTESY OF P|J M GALLERY, BERLIN

The daughter of a German mother and a Yugoslavian father, Dakovic herself has always been on the threshold of two places — Europe and North America — and feels equally at home in both. She spent most of her life in Canada, but her artwork engages with the sense of straddling two continents.

Dakovic explores the sensibilities involved in moving between places in *nEUclear reactions*, a group show at the Centro de Arte Caja de Burgos (CAB) in Spain, which highlights the work of bicultural artists connected to two continents. In CAB's website, curator Paco Barragán invited artists to explore "new ways of 'Europeanness' amidst a society that has become more complex" and where "the concept of 'home' is in continuous flux."

Barragán continues: "The hybrid objects of Canadian Edith Dakovic are made of silicone fragments... tattooed with memories and experiences that reveal migrations, loss and 'second skin.'"

Dakovic's *Hybrid* — a skin-coloured rubber sphere 75 cm (30 inches) in diameter with freckles, beauty marks, moles, a navel and human hair — was exhibited at the Museum of Contemporary Canadian Art in Toronto. The artist interacts with the sphere in playful, ironic ways that question the nature of contemporary artistic and social engagement. In *Trying to Make My Work More Sophisticated*, Dakovic sits at a dining table across from the sphere, which is tightly squeezed into a chair, and attempts to make her artwork more urbane while engaging in intellectually stimulating dinner conversation.

In *Bloated Paintings*, which features tattooed skin, stretched on a frame and inflated, Dakovic aims to make her art more human in ironic ways. An umbilical-cord-like hose dangles behind each frame, inviting the viewer to consider the threshold between the artist and her creation as well as the sometimes overblown hype of the current art market. This series, like her other works, is evocative, disturbing, thought-provoking and funny.

The artist's exploration of the impact of skin on perception began with two of her earlier works. For *Some=Others*, she used the small mould in casting her sculptures of people, but rendered them with different clothing, hair and skin colour. The series called into question assumptions people make based on the perception of race and gender. In *Testers*, she created skin-tone squares with a mirror in the centre to encourage viewers to examine themselves in relation to others.

Dakovic's silastic sculptures are so striking because they seem human. The lifelike "skin" is rendered with such impeccable detail that it invites you reach out and engage with the art as with a person. Dakovic inspires this longing to cross the threshold between life and art, to engage with her art as something human. It is this mysterious evocative quality in her work that makes it so moving.

Dakovic currently lives and works in Berlin. Her work has been included in collections in Canada, the United States, Germany, England, France, Spain and Brazil. Her most recent work, *Home Is Where the Heart Is*, will be shown at Kunsthallen Brænderigården gallery in Viborg, Denmark. A solo exhibition of *Mer-made Products* opened on November 7, 2007, at Axe Néo-7 (80, rue Hanson) in Gatineau, Quebec.

 Leanna McLennan is a Maritime-born writer and academic. Her work has been published in *The Antigonish Review*, *Broken Pencil*, *Fiddlehead*, *Taddle Creek* and *Third Floor Lounge: An Anthology from the Banff Centre for the Arts Writing Studio*, 2004.

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PRESIDENT'S LECTURE SERIES

OCAD President Sara Diamond invites you to attend a thought-provoking lecture series, one that explores the impact of art and design on sustainability, aging and wellness, and contemporary ethics.

Cameron Sinclair

When Being Sustainable Is a Matter of Survival

Wednesday, January 9, 2008

6:30 pm

David Buckland

A Public Dialogue on the 2007 Cape Farewell Voyage to the Arctic

Wednesday, February 13, 2008

6:30 pm

Dr. Ron Baecker

Towards the Design of Electronic Cognitive Protheses

Wednesday, March 5, 2008

6:30 pm

Gary Clement

Illustrative Reactivism: Responding to Current Events with a Sharp Pen

Wednesday, March 19, 2008

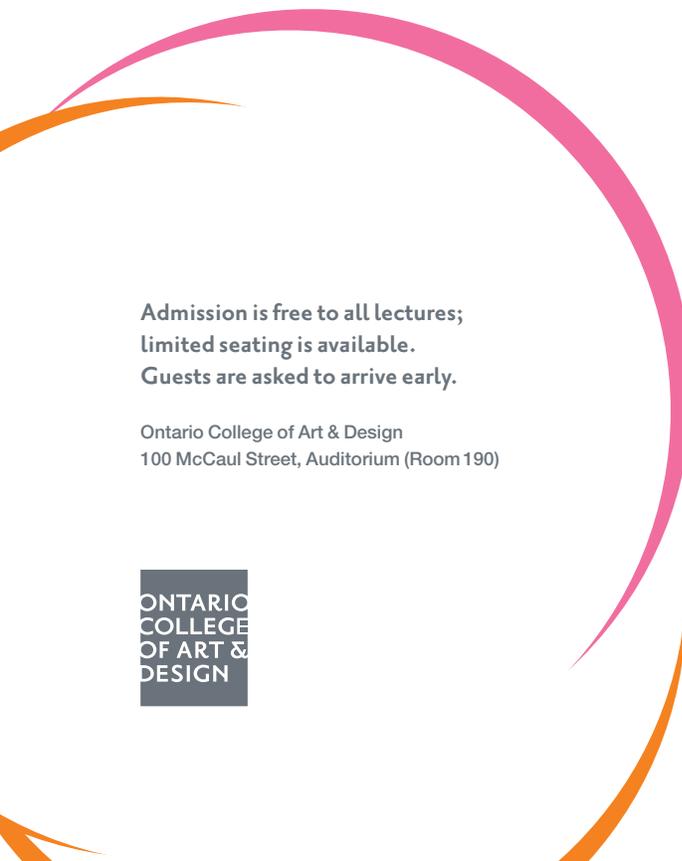
6:30 pm

Carol Squiers

The Origins of Style: Fashion Photography by Edward Steichen and Richard Avedon

Wednesday, April 9, 2008

6:30 pm



Admission is free to all lectures;
limited seating is available.
Guests are asked to arrive early.

Ontario College of Art & Design
100 McCaul Street, Auditorium (Room 190)



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