

# FACTING OUT

VOL. 5, ISSUE 1, JANUARY 2014

THE FACULTY OF ART  
NEWSLETTER

ART=CHANG

# THE FACULTY OF ART NEWSLETTER

VOL.5, ISSUE 1, JANUARY 2014

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Front page: Acting Out, Art = Change, Part of the Complex Social Change Series at the University of Lethbridge Art Gallery, Lethbridge, AB  
Works by Wendy Coburn & General Idea  
November 7 - December 20, 2013

# OPENING REMARKS FROM THE EDITOR

CAROLINE LANGILL

This past Fall was extremely productive for the Faculty of Art, much like each one previous, during my term as FoA Newsletter editor. Associate Dean Simon Glass nicely outlines a number of new curricular initiatives that indicate the Faculty of Art continues to surpass its anticipated mandate. I will leave it to the readers to discover this for themselves, but I did want to publically thank Drawing and Painting faculty member Natalie Walburger for her diligent work on the Life Studies IQAP. Seeing this new specialization move forward through the various committees and finally to its approval at Senate was an extremely rewarding moment for myself and my colleagues who worked with Natalie and I on forming this new and innovative program of study. It will bring study of the figure into the 21st century, and in line with those of our sister institutions who recognize that studying the same is about so much more than the painting of nudes.

The articles following the CICOF report point to other examples of curricular innovation undertaken by our faculty in the FoA. Once again Pam Patterson describes the ways that the Art and Design Education Lab is involved in promoting art that breaks down typical ways of learning. Her article, co-written with Marta Chudolinska, covers two exhibitions where institutions, artists, and students collaborate to address the challenge of balancing creative and pedagogical work. Michelle Forsyth's article on Professional Practices tracks her own

involvement with the development of curriculum for art students who require business skills in order to make a living with their art. Breaking from the curricular emphasis, Nicole Collins writes about 26, the art gallery she and her partner Michael Davidson created in the "front room" [a term I personally relate to since my British mother always referred to the front room as opposed to the living room] of their home. Featured artists range from OCAD U students and alumni to faculty. I thank each of these writers for their insights into the ways that teaching and learning in the Faculty of Art can take place far beyond the institutions' walls.

This is my last issue as editor, since I have since moved on to a new position in Liberal Arts and Sciences and the School of Interdisciplinary Studies. Over the last few years the primary focus for the newsletter has revolved around the realization of our academic plan, which includes so many new curricular initiatives. It has been my pleasure to work closely with Lisa Kennedy on each issue and I will very much miss our last minute scrambles to completion (well maybe not the scrambling part). I also want to thank each and every faculty member who has contributed copy. We all have very busy lives and I so appreciate each of you who found the time to write. My hope is that whoever picks up the editing mantle will fashion the newsletter according to their own interests, and so I look forward to Vol. 5, Issue 2!

# MESSAGE FROM THE DEAN

VLADIMIR SPICANOVIC

Dear Colleagues,

Happy new year to all of you and welcome to this ninth issue of the Faculty of Art Newsletter. From critical conversations about administrative restructuring that led to the establishment of the Senate's first ad hoc committee this fall, to the launch of the new BA program in Visual and Critical Studies and development of the Strategic Mandate Agreement (SMA) we continue to advance the OCAD U through critical engagement, consultative leadership and innovation in studio-based education.

This year we have implemented the new administrative model in the Faculty of Art that has been designed to promote cross-curricular synergies and administrative efficiencies through the clustering of academic programs (both existing and new) and resources. Let me take this opportunity to welcome once again JJ Lee, Director of First Year and Summer Studies; Wrik Mead, Chair of Media Installation; Luke Painter, Chair of Contemporary Painting and Print Media, and Peter Sramek, Chair of Cross-Disciplinary Art Practices. It has been a pleasure to work with these colleagues and see already many projects emerging under their leadership.

During the winter semester we will undertake further assessment and refinement of the new administrative model and the academic cycle framework that was developed which outlines all annual tasks and processes delivered by the Faculty of Art administrative team. This will allow us to streamline the workflow and improve communication as well as connect planning processes to Project Chroma, the new Enterprise Resource Processes management system. We have also created a new position in the office, Information and Projects Coordinator, to facilitate information sharing and support the realization of various outreach projects and initiatives. We are very pleased to welcome Tracy Buchanan back from her maternity leave in this new position. Also, we are pleased to welcome Patricia Doherty as the Executive Assistant to the Dean.

This winter we will begin the review and update of the Academic Plan and complete self-studies for two IQAP undergraduate program reviews in the Printmaking and Photography programs. As discussed in the Report from

CICOF prepared by Simon Glass, we have approved multiple new courses including the proposal for the new specialization in Life Studies and a full lap-top program that will be implemented across all Faculty of Art areas. In addition, the new course in professional practice has been approved as a core requirement in all BFA programs starting with students admitted in 2016/17 and a strongly recommended elective beginning next year. With the leadership of our new faculty hire Michele Forsyth, we are hoping to extend this new curriculum development and make it integral to the knowledge and experience of our graduates.

Parallel with these developments, we will undertake the development of a Letter of Intent for a new Low Residency MFA program in Contemporary Art Practice. This will be led by Professor Paulette Phillips. Additionally, we will expand the outreach of the course in International Art Collaborations initiated by Professor Peter Sramek to the CRCP Program. We are also hoping to initiate the development of a new specialization in Art and Social Change following the conference *The State of Blackness: From Production to Presentation* (February 22, 2014), organized by Dr. Andrea Fatona and supported by the Social Sciences and Humanities Research Council.

I would like to take this opportunity to thank Dr. Caroline Langill for her outstanding leadership and work as Associate Dean in the Faculty of Art and the founding editor of our newsletter. Dr. Langill has assumed the appointment of Interim Dean in the Faculty of the Liberal Arts and Sciences and the School of Interdisciplinary Studies. I look forward to working with her in this new capacity and ensuring greater communication and collaboration among all Faculties. Please join me in congratulating Dr. Langill on her new appointment and wish her continued success at OCAD University.

Please note that there will be a full faculty meeting in February to discuss some of these new developments. Thank you again for your efforts and continuing commitment to our students and community.

Vlad Spicanovic, Dean, Faculty of Art

# REPORT FROM CICOF

SIMON GLASS

The Faculty of Art's Curriculum and Innovation Committee has been pleased this past semester to welcome new members Michelle Forsyth, Colette Laliberté, J.J. Lee, Ginette Legaré, Wrik Mead and Carol Roderick. The committee is composed of Program Chairs, Director of First Year and Summer Studies, senior faculty, managers and heads of Academic Support Units and student representatives. This year's student representatives are Andrew Capra, Cecelia Leddy, and Alexandra Louise Bériault. CICOF's mandate includes providing "a forum for collegial and critically informed discussion of all curriculum issues and academic programming in the Faculty of Art".

CICOF has had another productive semester. Eleven new courses span seven program and specialization areas. Highlights include International Collaboration Studio – CRCP, Art and Design Education Lab International Practicum, Professional Practice, and others. International Collaboration Studio – CRCP, will engage students from OCAD University with students from international partnering universities collaborating on curatorial projects. The Art and Design Education Lab International Practicum is to be a summer offering in which the Faculty of Art will collaborate with the Non-Governmental Organization DREAM Project to help provide children and youth in the Dominican Republic with education and new opportunities while giving our students international

mentorship experiences. Professional Practice will be a third year course providing Faculty of Art students with further professional and entrepreneurial skills. This course will be an elective in the academic years 14/15 and 15/16, becoming a required course in 16/17.

Revisions to courses this past semester have included updates in almost every major program area of the Faculty of Art. Revisions help to keep our courses relevant and current while ensuring that pathways through curriculum are clear for students. Additionally, in order to provide students with the opportunity to more easily complete requirements for Minor Programs in four years, CICOF has approved the reduction of credits required to complete a minor from 5.0 to 3.0 or 3.5 credits in most cases.

One of CICOF's major accomplishments this past semester has been the approval of the new Specialization in Life Studies. Augmenting our offerings of Specializations in Publications and Digital Painting and Expanded Animation, Life Studies recognizes new opportunities for rethinking and rewriting the body and bodies in art. Bringing together courses from all program areas in the Faculty of Art as well as courses in the Humanities, Social Sciences, English, Science and Visual Culture, this new specialization will avail itself of the interdisciplinary and contemporary approaches of our faculty. This new specialization is housed in Cross-Disciplinary Art. While its foundation has support from recent

and classical thinking in figuration, it is also informed by current research in art, health and gestural studies incorporating new and emerging technologies.

As always, CICOF's work has not been accomplished without the help of many members of the Faculty of Art community. Program Chairs, Program Curriculum Committees and numerous faculty members have contributed greatly to CICOF's work. I extend my gratitude to you all.

CICOF also extends its congratulations to the new Interim Dean of the Faculty of Liberal Arts and Sciences, Caroline Langill. While we will all miss Caroline at CICOF meetings, we wish her the best of success in her new role and look forward to many collaborations across our faculties.



# ARTISTS TEACHING ARTISTS: THE “LEARNING ZONE”

## Pam Patterson & Marta Chudolinska

When we speak formally and publically about art and design education, the tendency is to talk about our students, the marking rubrics, the learning platform designs, and our ideas for pedagogy, but what about our private and personal experiences and frustrations? We attempt to balance the demands of teaching with maintaining our creative practice. But this reciprocal and complex relationship has also proved fruitful. We have sometimes found that our teaching or art making can in fact inform each other.

Two concurrent exhibitions, shown in November, 2013, with WIAprojects at the Centre for Women’s Studies in Education (CWSE), OISE, University of Toronto, and with Art and Design Education Lab (ADEL) at the Learning Zone (LZ), OCAD University, invited artists to create art to speak to their teaching. Teaching Artists at CWSE Hallway Gallery, OISE featuring JJ Lee, Mei Lee Ogden, Amy Swartz and Natalie Waldburger, presented work in paint and scripto-visual drawing that addressed both the playfulness and complexity of the art and learning relationship. Lee’s works on paper, painted collaboratively with her young daughter Mei, spoke to the nature of risk, trust, care, creativity and mutuality found in this unique art making and learning relationship. Swartz’s and Waldburger’s intertwined texts drew and mapped a process of joint discussion and critique. Graduates of OCADU’s Art and Design Education

Lab (ADEL) Advanced - Hudson Christie, Megan D’Angelo, Nazli Nahidi, Hareem Qureshy, Peter Rahul, Julia Sardinha, Angelina Stoilkova, and Cassidy Tam - presented visual and new media work in the Learning Zone at OCADU that revealed and explored the anxieties, pleasures and challenges they encountered as emerging educators in their art and design learning and teaching.

Both exhibitions were held in public spaces, a choice that challenged artists to respond to place and people, and that easily welcomed an unconventional audience; for example, one artist’s students – and co-creators – from a cancer support site, Gilda’s Club, attended the opening.

In making and exhibiting the work, there was also extraordinary cross-fertilisation between institutions and programs, as well as among the various artists and with the curatorial advisory team (Pam Patterson, Marta Chudolinska, Leena Raudvee, Daniel Payne, Peter Rahul): OCADU artists assisted with hanging the OISE exhibit; WIAprojects’ directors from CWSE advised on, and photographed the OCADU exhibit; classes from both Art and Design participated in the exhibition’s opening event. Much of this process reflected our collective commitment to experiential learning.

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This learning is enacted and engaged daily through the OCADU's Learning Zone:

The Library's mission is to lead the university in the creation, discovery and sharing of knowledge. The Learning Zone (LZ) is a space that recognizes that the knowledge that OCAD U students might need as art and design professionals may be different than that acquired from reading a book, writing an essay, or creating art and design work. The mission of the LZ is to provide students with opportunities for learning and growth that they may not find in the classroom or the studio. LZ emphasis is on collaborative, practical, experimental and peer-led student engagement. I think students thirst for this kind of experience and it is very inspiring to see them create it for themselves. The Artists Teaching Artists exhibit functioned in much this way. Just as the artists in this show learned about teaching-through-practice in community placements, they learned about creating an exhibition. We – the curatorial advisory team and artists – had several meetings for months leading up to the show where students discussed their work, gave each other feedback, divided up the exhibition space and created appropriate work, submitted artist statements, bios and images for the exhibition catalogue, promoted the exhibit on campus and throughout the city and planned and executed an opening event and discussion. They worked so hard. There is no question that this engagement will resonate for them with future exhibitions and in their professional activities.



Image on Pg. 5 from: *Teaching Artists at OISE*, photo by JJ Lee Images on Pg. 6 clockwise:  
 1. LZ opening with Peter Rahul's *People You Don't Know*  
 2. Artists Teaching opening Learning Zone – Hudson Christie discussing his work *Ouroboros*  
 3. Teaching Artists, detail of work by Amy Swartz & Natalie Waldburger

SHOULD BE DOUBLE-SPACED!!

she said

your concept is a little unclear what are you trying to say??

It was ←

← AWK. Justified to left

where's your title, student number?

Betty Botter bought some butter; 1RR.  
 "But," said she, "this butter's bitter!  
 If I put it in my batter  
 It will make my batter bitter. EXP.  
 But a bit of better butter  
 Will but make my batter better."  
 Then she bought a bit of better  
 Better than the bitter butter,  
 Made her bitter batter better.  
 So 'twas better Betty Botter  
 bought a bit of better butter.

Over-illiteration:  
 Consider using fewer words that begin with "b". Rep

This doesn't make any sense. Try writing the way you would speak.

This is a sentence run-on sentence

52.5%

# PROFESSIONAL PRACTICES

MICHELLE FORSYTH



I am new to OCAD U this year. Having recently relocated from Washington State University, where I developed and implemented a graduate seminar on professional practice, I feel extremely fortunate to be back living and working in Canada, where the artist-run culture is a welcome alternative to a market-driven system where sales are paramount to achieving success. When I finished my undergraduate degree, I too dreamt of this kind of success, which is what took me to the US in the first place. Yet, after a few post-graduate years spent working in galleries and adjunct teaching under the oppressive student loan debt I found myself with, I moved out west for a full-time gig and closer to my childhood

home in BC. Living and working in eastern Washington, far from any urban centre - Seattle was 5 hours away, Portland was 6 - was not in my plans. Yet, working from this rural outpost proved to be one of my greatest learning experiences. I was introduced to all kinds of new and innovative strategies for developing community and disseminating work.

With no public venues or temporary rental real estate for exhibiting our work, my students and fellow colleagues had to be innovative. One of my colleagues rented an entire motel in the area for a night to host a series of installation works, and my students organized a nomadic show where they created a series of works in the form of tents so that they could exhibit their work in any venue independent of architecture. We also hosted student performance nights

where students in painting, drawing and sculpture presented works as time based rather than static. The local bar, a well-known venue for local jazz, now held screenings of student videos.

These kinds of innovations are also happening at OCAD U. Last semester, Jennie Suddick's professional practices class organized and held a social networking event called Chatter Box in The Great Hall. Students invited a diverse array of members from the community to participate in conversation with one another. It was designed to help facilitate networking. They also started an artist directory of attendees.

While in Washington, I served as an ambassador for Artist Trust, "a not-for-profit organization whose sole mission is to support and encourage individual artists working in all disciplines in order to enrich community life throughout Washington State." As an Artist Trust Ambassador, I served as a bridge for my local community to the programs and services provided by Artist Trust and helped ensure that artists living on the eastern side of the state were provided with similar resources to those living in Seattle. I did this by inviting grant officers and other professionals out to speak with the local community. My graduate students benefitted greatly from these visits.

My graduate professional practices class met as a small group at a different venue every week, discussing readings, posing questions for each other, and developing innovative strategies for the dissemination of their work. Albeit it was a very small group compared with what is remotely possible at OCAD U, nevertheless it provided them with confidence to share their vision, overcome obstacles and heighten flexibility, in order to develop tools for their careers. Students worked to create community in a place where artists were known for making in their studios and disseminating their work elsewhere. Where one would drive for a day just to see an exhibition, or participate in an artist collective. Creating their own sites for dissemination and display, my students were able to gain some agency. Upon completion of the course in their first year of studies, many attended residencies during the summer both in the US and in Europe, and a few managed to land full-time teaching jobs right out of graduate school.

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I have been given the opportunity to continue this work at OCAD U. I have been asked to help develop and implement a professional practice course for the Faculty of Art. Jennie Suddick, who is currently teaching a version of the course for Drawing and Painting, generously sat down with me over lunch, sharing her notes and classroom experiences so that I could begin to understand the needs of OCAD students, and further develop ties with organizations in the GTA and across Canada. Together Jennie and I wrote the initial course proposal. I also met with a number of faculty in the college, including Wendy Cain, Shannon Gerard, Ginette Legaré, and Jennifer Long, who

center around developing community, identifying research goals, and formulating strategies for dissemination. When putting the proposal together we avoided using the term 'artworld,' as we felt that the language should convey a sense of inclusion. That said, It is important to stress that this course is not intended to be a site for teaching students to make work that fits the current market system already in place, but to provide them the skills needed to both use and challenge the current state of the arts.

Developing and implementing a course in professional practices does not necessarily imply that we try to promote the kind of success associated with an ego-centric and market-driven

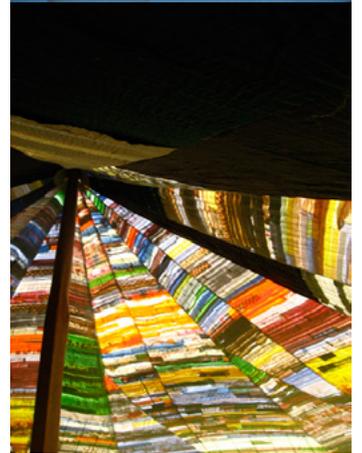
# it provided them with confidence to share their vision, overcome obstacles and heighten flexibility...

generously provided me with their time and a peek into how this course can serve the needs of the college as a whole. Over the coming semester, we will continue consulting with faculty and staff so that we can balance the needs of each subject area, and discover the problematics and potential synergies that such a course can provide for us as we continue to develop our strengths as an institution.

This course is currently slated to run at the third year level. It is designed to run as a large seminar format, seating roughly 160 students. In order to facilitate the needs of each department, smaller individualized seminars will cover topics that are discipline specific. This course will provide students with a comprehensive survey of professional practices in a variety of disciplines. It will

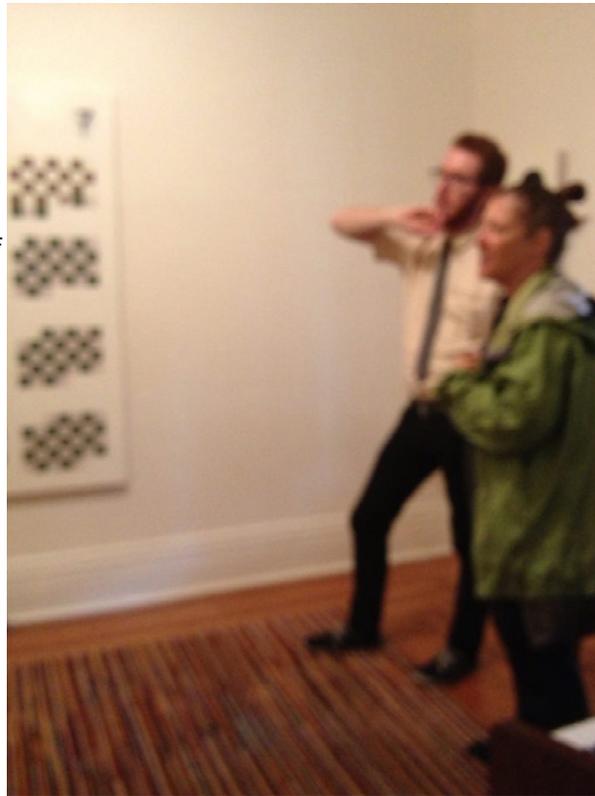
economy, but it is important for students to have skills needed to pursue their creative endeavors and still pay the bills. Students today are graduating with much more debt than I incurred. That said, it is important to stress the importance of failure. External validation is not necessary to achieving success, and gallery representation or sales need not be markers for artists to strive for. Questions such as: "How do students sustain a creative life after art school?"; "What are the challenges with living outside the city?"; or "What are some strategies for gaining exposure that are possible outside of the gallery structure?" are just a few of the questions that need to be asked.

Images from Pg. 7 and 8 from *The Tent Show: Traveling Arts Encampment*, organized by MFA Students at Washington State University, Pullman WA, 2007, photos by: Mary Rothlisberger



This September Michael Davidson and I decided to finally put into action a plan we had been contemplating for a long time. 26 is a domestic viewing space for contemporary art in the front room of our home in the Beaconsfield neighbourhood of downtown Toronto. Our goal is to create an open program of diverse local and international artists and to engage the viewer in a critical and relaxed experience with art. It is our first curatorial collaboration and so far we are still on speaking terms.

*Wrong But Close*, the first installation in September featured paintings by Mike Badour, a 4th year DRPT Thesis student at OCAD U. Both conceptual and adamantly physical, these oil paintings are both abstractions and not abstractions, painted numbers referencing language, that, as Michael Davidson said in his essay: "... (are) illustrations of a cosmology that speaks to the underlying order of



Photos by Nicole Collins  
above: Mike Badour, below: Stacey Sproule

# ART at 26

NICOLE  
COLLINS

existence." October saw the installation of *Suspended*, photographic works by Jacques Oulé. Each of these installations was a visual paradox, dislocating the viewer from the realm of the subject, and by doing so, they established a universal singularity of perception.

With *Tempted and Tried and Oft Made to Wonder*, OCADU alumna Stacey Sproule presented a cross-disciplinary program that set a high standard for the 26 space. Bringing together music, movement, embroidery, contemplation, open exchange, and community, converging into a secular, non-denominational and inclusive redefinition of a spiritual practice, Sproule led participants in an examination of how a spiritual practice gives us the tools we need to function and relate to one another, through, as she says, "these big meaty ideas like forgiveness, humility, compassion, atonement."<sup>1</sup>

A short documentary film by Toronto filmmaker Alec McKay of the proceedings of November 23 is in development. The final (fifth) Saturday of November featured a single work: *Spatial Interrogation* by Toronto visual artist Bogdan Luca (DRPT Faculty). Luca spent some focused time in the room at 26, taking measure, recording and making a series of photographs which were on view Saturday November 30, 2013 when we also hosted a lively discussion about the work, residencies and our perceptions.

January 2014 will feature a month of digital Projections and February's program is being organized by guest curator Jennifer Rudder (FoA CRCP) who brings us the work of senior Canadian artist Sheila Ayearst.

Please Join!  
26 Mackenzie Crescent, Toronto,  
ON, M6J 1T1  
Saturdays, 12-6 or by appointment  
416 346 3246  
<http://26artspace.tumblr.com/>  
<https://www.facebook.com/26artspace?ref=hl>

<sup>1</sup> Murray Whyte wrote about this project for the Toronto Star on November 15 2013:  
[http://www.thestar.com/entertainment/visual-arts/2013/11/15/art\\_at\\_26\\_two\\_toronto\\_artists\\_help\\_make\\_art\\_around\\_the\\_hearth.html](http://www.thestar.com/entertainment/visual-arts/2013/11/15/art_at_26_two_toronto_artists_help_make_art_around_the_hearth.html)

EXHIBITIONS

BARBARA ASTMAN &  
ADAM DAVID BROWN  
*We're in the Library*,  
Koffler Gallery, Toronto, ON  
November 19, 2013 - January  
19, 2014

ADAM DAVID BROWN  
*For The Time Being*,  
MKG127, Toronto, ON  
January 11 - February 8, 2014

*Circling the Inverse Square*,  
Kitchener-Waterloo Art  
Gallery, Kitchener, ON  
September 13, 2013 -  
January 5, 2014

WENDY COBURN  
*Acting Out, Works by Wendy  
Coburn and General Idea*,  
University of Lethbridge  
Art Gallery, Lethbridge, AB  
November 7 -  
December 20, 2013

NICOLE COLLINS  
*HEAVY: Black Paintings*, Gallery  
Two, University of Waterloo  
Art Gallery, Waterloo, ON  
September 12 -  
October 26, 2013

BONNIE DEVINE  
*Bonnie Devine: The Tecumseh  
Papers*, The Art Gallery of  
Windsor, Windsor, ON  
September 27, 2013 -  
January 5, 2014

WENDY CAIN  
*Shipwreck Dreaming*,  
John M. Parrott Gallery  
Belleville, ON  
September 5 -  
September 19, 2013

JUDITH DOYLE  
*Pathfinding*, HAVN (Hamilton  
Audio-Visual Node),  
Hamilton, ON  
September 13 & 14, 2013

MICHELLE FORSYTH  
*F'D UP!*, Art Gallery of  
Mississauga, Mississauga, ON,  
September 26 -  
November 9, 2013

*Thirsty*, Ada Gallery, Richmond,  
VA, November/December 2013

ELDON GARNET  
*A Thousand Works in Eighty  
Spaces: The Art on Campus  
Program*, University of Toronto  
Art Centre, Toronto, ON  
September 3 -  
November 14, 2013

SURENDRA LAWOTI  
*This Country is Yours*,  
*Photographs by Surendra  
Lawoti*, Toronto Image Works,  
Toronto, ON  
December 3 - January 31, 2014

JJ LEE &  
NATALIE WALDBURGER  
*Central*, Art Garage, Ottawa,  
ON  
September 13, 2013

DEREK LIDDINGTON  
*Every moment can be traced  
back to the first time the sun  
touched my face*, Cambridge  
Galleries IDEA | EXCHANGE,  
Queen's Square, Cambridge,  
ON  
November 16, 2013 -  
January 12, 2014

*Modern Love*, Daniel Faria  
Gallery, Toronto, ON  
October 25 -  
November 23, 2013

BOGDAN LUCA  
*Accretion*, Neubacher Shor  
Contemporary, Toronto, ON  
November 28 -  
December 21, 2013

WRIK MEAD  
*Draw the Line*, Payne  
Shurvell, London, UK  
September 13 -  
October 26, 2013

ANDREW RUCKLIDGE  
*New Work*, International  
Contemporary & Modern Art  
Fair, Art Miami, Miami, FL  
December 3 - 8, 2013

JENNIE SUDDICK  
*Stomping Ground*,  
part of *Land/Slide: Possible  
Futures*, Markham Museum,  
Markham, ON  
September 21 -  
October 14, 2013

NATALIE WALDBURGER  
*The Context*, Art Miami  
Pavilion, Miami, FL  
December 4 - 8, 2013

GEORGE WALKER  
*Conrad Black: Prints from the  
Wordless Novel*, Open Studio,  
Toronto, ON  
September 13 -  
October 12, 2013

*Graphic Narratives Of GA  
Walker*, Carnegie Gallery,  
Dundas, ON  
October 4 - 27, 2013

SCREENINGS

RICHARD FUNG  
*ReOrientations: A  
Retrospective on the Works of  
Richard Fung*, Innis Town Hall,  
The Bloor Hot Docs Cinema &  
OCAD University, Toronto, ON  
October 25 & 26, 2013

PANELS & TALKS

ANDREA FATONA  
*Testify*, Keynote speaker at  
the Cultural Convergences  
Annual Conference, Concordia  
University, Montreal, QC  
September 21, 2013

EVENTS

RICHARD FUNG &  
LISA MYERS,  
*The Gathering*, Thanksgiving  
soup and bread by Lisa  
Myers and Richard Fung  
in conversation with Jeff  
Thomas, part of *Land/Slide  
- Possible Futures*, Markham  
Museum Pavilion, Markham,  
ON, October 12, 2013

ELDON GARNET  
Book launch for "*Categories  
of Disappearance*", at the  
Christopher Cutts Gallery,  
Toronto, ON  
December 12, 2013

PAM PATTERSON  
*Babble (Babel)*, Public  
Performance Event, Hart  
House, University of Toronto,  
Toronto, ON  
November 9 - 11, 2013

GEOFFREY SHEA  
*Intersecting Abilities*, Common  
Pulse Arts & Disability Festival,  
Durham, ON  
September 27 - 29, 2013

GEORGE WALKER  
Featured guest artist at  
Gaspereau Press Wayzgoose  
Printer's Conference,  
Kentville, NS  
October 26, 2013

Book Launch for the  
Porcupine's Quill edition of  
*The Wordless Lord Conrad  
Black*, The Arts and Letters  
Club, Toronto, ON  
October 8, 2013

NEWS

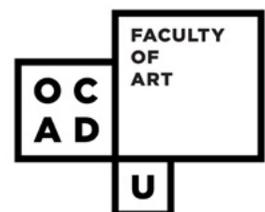
SARAH NIND  
Best Artists List for 2013:  
Whitehot Magazine Critic's  
Picks, named by Berlin critic  
Nadja Sayej, published in  
Whitehot Magazine of  
Contemporary Art

CURRENTLY AT THE  
STUDENT GALLERY:

*Tables, Chairs & Other  
Unrelated Objects 3*  
January 15 - 26, 2014

Organized by Matthew  
Cherkas and Sean Collins

Featuring work by Will  
Anderson, Alexandra Louise  
Beriault, Luca DiGregorio,  
Patrick Dougherty, Kinga  
Field, Andrew Gooding,  
Matthew Kennedy, Anne  
Kwon, Ryan Pollard, Charlotte  
Rauchberger, Dean Zhu



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