



THE FACULTY OF ART NEWSLETTER

VOL. 4, ISSUE 2, JUNE 2013

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OPENING REMARKS FROM THE EDITOR

CAROLINE LANGILL

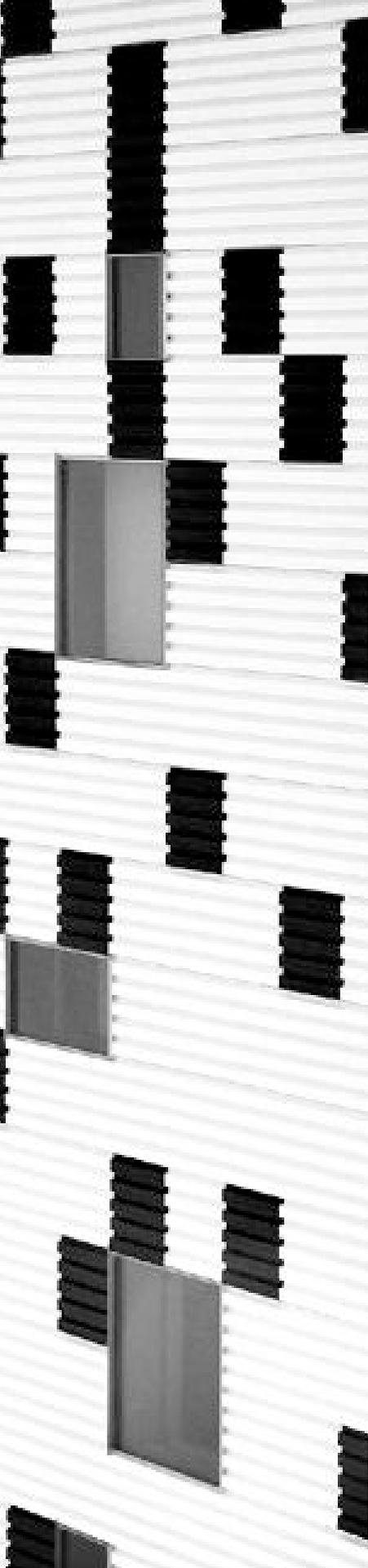
It has been a busy and productive year for the Faculty of Art, as Dean Spicanovic emphasizes in his message. Academic restructuring within a climate of necessary fiscal restraint has been a challenging, but rewarding process. Associate Dean Glass describes the curricular development and enrolment growth that have emerged as a result of new specializations. Growth is always welcome, but with it comes increased pressure on space. My facilities report within covers some of the change needed to ensure we maintain studio environments that are productive, but also healthy and safe.

In the call for this issue Lisa Kennedy and I asked faculty to submit writing based on what was new and exciting in their work at OCAD U. The following articles exemplify the breadth of activities and initiatives that our faculty are involved in. They also indicate unique approaches to knowledge production undertaken through the Faculty of Art and its curriculum. Prof. Judith Doyle has been working with Baycrest for a number of years to demonstrate the positive

influence of media art production on brain injury rehabilitation. She writes about her collaborative exhibition Pathfinding here. Having attended the opening with Dean Spicanovic, I can attest to the enthusiasm regarding this particular partnership between OCAD University and Baycrest. Jennifer Rudder's guidance of her student curators and their exhibition Disrupting/Undoing is written between the lines of her article which reports on that exhibition. Working closely with the Accessibility Manager for Diversity/Equity Initiatives and the Inclusive Design Research Centre., the exhibition addressed art and ability in ways not previously seen at OCAD U. She also shows how the Criticism and Curatorial Practice program is reaching across the university to include new partnerships. The Chair of CRCP, Johanna Householder, also contributes to this issue through her report on the Encuentro hosted in January, in Sao Paulo, Brazil, by the Hemispheric Institute of Performance and Politics. Prof. Householder gives us some insight into the extent of the research creation undertaken by this group through her

experience of the events, which included her own performance work. Finally, Amy Swartz writes about her experience of the most recent University Art Association conference where she created her own disruption by ignoring her submission and instead presenting passionately on her commitment to drawing as a critical thinking and problem-solving tool.

I would like to thank each writer for their participation in this issue and for their support of this particular method of knowledge sharing in the Faculty of Art. It is with great pleasure that we publish their work here. As always, our events and exhibitions page rounds out the issue continuing a tradition of posting significant accomplishments of our faculty. Thanks to all of you for passing on information about your activities and achievements. Thanks must also go to Lisa Kennedy who, despite taking on the interim role of Assistant, Academic Planning, continues to produce this newsletter with me. It is truly a collaborative effort. All the best for a productive, but also restful, summer!



MESSAGE FROM THE DEAN

VLADIMIR SPICANOVIC

Dear Colleagues,

With a glorious 98th annual Grad Ex and the opening of the inaugural Hazelton Lanes Arts Festival, we showcased again the talent of our graduates and reached the end of another dynamic academic year. Now is the time when we can find some time to read and explore this eight issue of the Faculty of Art Newsletter. Our 4th annual May Curriculum Forum has just passed. It is through these forums that we have initiated the structure for many projects and strategies that are embedded in our Academic Plan, including new specializations in Digital Painting & Expanded Animation, Publications and Art & Social Change. In tandem with these new specializations, we are expanding the lap-top program and experiential learning offerings, and we will soon launch a new on-line course that will engage our students in learning about the human body and meta narratives of the figure. Next fall we will bring our latest specialization in Life Studies forward for approval. Many thanks to all of you who worked collaboratively on these new curriculum initiatives and made valuable service contributions this year. And many thanks to Caroline Langill and Lisa Kennedy for their continued work on keeping this form of communication vital as well as thanks to all contributors to this eight issue of the Newsletter.

One of the most important announcements made this year was that OCAD University received Royal approval to name the Princess of Wales Centre for Visual Arts. The new transformative city project by David Mirvish, and designed by Frank Gehry under the auspices of Section 37, will be OCAD University's most dynamic interface with the public and a home to the Publications Research and Printmaking Production Centre, Art History and Curatorial Studies Centre, Continuing Studies Centre and exhibition

space where we can showcase the work of our faculty and permanent collection.

This year also saw a record-breaking Project 31 fundraiser with many art works donated by the Faculty of Art faculty. Thank you again for your generosity, we look forward to seeing the auction proceedings find their way to support our students, programs and services that we offer next year.

I am very pleased to welcome David Rokeby, as our first Adjunct Professor in the Faculty of Art. Rokeby's deep knowledge of interactive art and commitment to technological innovation and the multi-sensorial experience of art will complement the research and curricular initiatives across the Faculty of Art and OCAD U. We congratulate and thank again our faculty colleagues who are retiring this year, Sandra Altwerger, Peter Mah, Lorne Toews and Louise Zurosky and anticipate to be joined by new tenure-track faculty in the areas of Contemporary Painting, Issues of Representation and Indigenous Visual Culture. This is a truly transformative time for the Faculty of Art, a time for renewal and transfer of knowledge, as well as a time to reimagine new forms of teaching and administration. At the same time, we have undertaken 2013-14 budget planning, which involved budget reduction scenarios due to changes in funding formula pertaining to the provincial tuition framework. After deep consultation and thorough financial analysis we have undergone cuts in the areas of both academic and non-academic compensation in the value of one and two percent. In tandem with proposals brought forward this year by the Innovation, Productivity and Sustainability Task Force (IPSTF), the budget planning process has been directed toward keeping the University out of deficit and ensuring that we move forward with the implementation of strategic plan initiatives while growing and maintaining the academic integrity and excellence of our academic programs.

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We have also completed the first cycle of IQAP program reviews of the Integrated Media and Sculpture/Installation programs. We have generated, through this process, very practical and rigorous action plans that will ensure the quality of our BFA programs. Next year we will revisit the Academic Plan and engage more deeply in conversation about how to make studio based education innovative and more fiscally sustainable. This theme of seeking sustainability through new forms of curriculum delivery will inform many new initiatives and or work next year.

This year we also found ourselves in the process of restructuring academic administration in the Faculty of Art. During the last five years our Faculty has expanded its mission and diversified its curriculum offerings and outreach capacities. We will be offering new specializations, experiential learning placements, a broader lap-top program, international art collaborations and entrepreneurial projects that will help start up careers of our graduates and bring contemporary art closer to public. The proposed administrative architecture will be supported by a new ERP system that will replace DBOCAD, and enable better connectivity with the Strategic Research Plan and curriculum developments across all three undergraduate Faculties and Graduate Studies.

The new model was developed in close consultation with Chairs, Curriculum and Innovation Committee membership and the Dean's Advisory Group, and presented at the March 28th Faculty of Art Townhall. It is designed to improve productivity and administrative efficiencies across the whole spectrum of services that we offer. As well, the new model also reflects the

hybrid and cross-disciplinary character of contemporary art practice. The key characteristic of the new structure is a shift from the discipline- specific program Chair model to a hybrid grouping/ clustering of programs (both existing and new). The three program clusters and First-Year listed below are designed to promote cross-disciplinary dialogue and cross-institutional synergies, and will be administered by Chair(s) and an Associate Chair(s).

Proposed clusters:

First Year and Summer Studies
Director

Cross-Disciplinary Art Practices
PHOT, CRCP, CROS, PUBL, ASOC, LIFE
Chair / Associate Chair

Media and Installation Art
INTM, SCIN, FABR, DPXA
Chair / Associate Chair

Contemporary Painting and Print Media
DRPT, PRNT, DPXA, FLORENCE
Chair / Associate Chair

The new administrative model will provide support to new specializations in Digital Painting & Expanded Animation, Publications, Art & Social Change, Life Studies and Cross-Disciplinary Art while ensuring the integrity and academic excellence of our core six BFA programs and the First Year experience. This is a moment to showcase innovation not only in how we teach art but also in how we administer our programs, manage resources, communicate, report and respond to growing demands for accountability and shifts in government funding models.

I would like to use this opportunity to thank our outgoing Chairs, Johanna Householder, Judith Doyle, Anda Kubis, Luke Painter, David Pelettier, Peter Sramek, and Sylvia Whitton for their leadership and contributions to the Faculty of Art, and for their input in the development of the new administrative model.

Also, it is important to recognize that we have made some important achievements in the area of research. Professor Richard Fung and Geoffrey Shea have been awarded the Social Sciences and Humanities Research Council grants. Under the leadership of Professor Judith Doyle, we have established the Art & Health Research Group. I also would like to acknowledge the research and work of our Associate Dean, Caroline Langill, and faculty members Natalie Waldburger and Luke Painter, on the Cronenberg Virtual Museum project that will be presented this fall at the Toronto International Film Festival in collaboration with faculty and students from Sheridan College and York University.

Let me thank you all for a terrific year of teaching and for your efforts in the area of service whether by serving on various academic committees or by participating in projects and research that promote and advance the values of OCAD University. There will be many opportunities next year to continue the dialogue and extend our individual and collective efforts.

I wish you enjoyable summer holidays and all the best with your projects, plans and preparations for another great year.

Vladimir Spicanovic
Dean, Faculty of Art

FACILITIES & POLICY UPDATE

CAROLINE LANGILL

The Academic Plan in the Faculty of Art has had an impact on studios and shops. The Digital Painting and Expanded Animation (DPXA) specialization is very popular with students and we are anticipating strong enrolments for 13/14. This has led to an understanding between DRPT and Integrated Media in relation to production requirements. While management of the Digital Painting Lab in 440 and the Drawing and Painting Digital Research Lab in 460 will remain the responsibility of DRPT, equipment required for DPXA production courses will be managed by the technicians in Integrated Media. This emphasizes the interdisciplinary nature of the specialization and dialogue between the two programs is already producing exciting results for students.

Increasing enrolments across the

university, in conjunction with direct entry into first year for students in DRPT, as well as Design, has impacted facilities and their management. Focus this year for Studio Management was on managing increasing enrolments at OCAD U, adapting to direct entry into the FAB studios for first year students in Design and the production of Standard Operating Procedures (SOPs) for equipment in the shops and studios. Led by Geeta Sharma, Director of Safety and Risk Management, SOPs were produced for each piece of equipment. These documents will provide guidance and accessibility for students, faculty and staff in the proper procedures when using hand tools, power tools and machines in studio practice. Studio Managers, Mark Jeffrey and Nick Hooper, worked diligently over the year to edit and customize these documents to

OCAD University's needs. The SOPs have been reviewed by faculty working in the respective areas and will be finalized by Fall of 2013.

Increased enrolments have put pressure on all the shops and studios. This was acutely felt in the First Year/SCIN shop. In response to overcrowding, 170 will be expanded over this summer. The office and storage area between 170 and 161 will be removed and the interior wall in 170 shifted to allow for more space in that shop. Additionally, 161 will move out of classroom rotation and will become an open assembly room for use by students from both Art and Design. We expect this will be a welcome change and will also reduce crowding in the Fabrication studios.

REPORT FROM CICOF

SIMON GLASS

The Curriculum and Innovation Committee of the Faculty of Art has met semi-monthly throughout the winter semester.

A new articulation agreement with Fanshawe College's Fine Arts Advanced Diploma program has been approved by CICOF. Graduates of this three year Fanshawe program with an average grade of 75% are now eligible to enter 3rd year in Drawing and Painting, Photography, Printmaking and Sculpture/Installation. The Faculty of Art now has four active articulation agreements. In addition to the agreement with Fanshawe College, we also have agreements with Georgian

College, Sir Sandford Fleming College and Yukon College.

The winter semester has seen the official launches of three new programs: Specializations in Digital Painting & Expanded Animation and Publications, and the new Minor in Art and Social Change. Special events were held for each launch. On January 17, fourteen contemporary short animations and videos were screened at the OCAD U Student Gallery to celebrate the DPXA Specialization in a special program entitled *Forever Falling Apart*. On January 23, the main lobby at OCAD U hosted the launch of the new Specialization in Publications.

Visitors, including students and faculty were invited to get their hands on printmaking processes from xerography to screenprinting to letterpress. On February 12, the Minor in Art and Social Change launched with an evening of interviews with four contemporary artists exploring social change in a wide range of mediums and approaches. A lot of excitement was generated by these events – the new programs are now truly on the map. New program guides will be available for all these programs, in addition to existing programs when the new calendar is launched in June. Please take advantage of any opportunities you may have to let students know there are now even more options for them.

We are all in this
together.

TO DISRUPT/ UNDO

JENNIFER RUDDER

disrupting/Undoing was a collaborative project organized through Diversity & Equity Initiatives, the Inclusive Design Research Centre and the Criticism and Curatorial Department of OCADU. The week-long event was undertaken by faculty, staff and students of OCADU to present works of art and design innovations that challenge our current constructs of disability. It took place at the Open Gallery, 49 McCaul St. April 1 to 5, 2013.

I love to learn new ideas, but can we discover how to unlearn our accepted practices in the curatorial process to ensure that artworks and their installation allow for inclusion, interaction and accommodation? In October 2012, I was invited along with Criticism and Curatorial Practice (CRCP) Chair Johanna Householder to a meeting with Cathy Berry - the Accessibility Manager of Disability/Equity Initiatives and the Inclusive Design Research Centre (IDRC) of OCADU, and David Pereyra, a Post-doctoral Fellow working with Jutta Treviranus in the Inclusive Design Institute (IDI). Berry and Pereyra presented their desire to engage and collaborate with a core group of CRCP students, mentored by CRCP Faculty, the IDRC, Diversity and Equity Initiatives and the IDI. The students would curate, design and install a multidisciplinary exhibition/salon of works of art and design, addressing issues of disability culture. The resulting exhibition would form part of a week-long Arts Salon that would include artist talks, workshops and screenings.

disrupting/Undoing took place at the new Open Gallery in the Inclusive Design Research Centre (IDRC) at 49 McCaul St. The IDRC is a research resource shared with seven post-secondary partners. Berry and Pereyra sought my input as someone with thirty years of experience as curator and director in art and culture institutions across Canada. As Assistant Professor within CRCP, I was asked to create a team of fourth year students and to mentor them in the creation of a fully

accessible exhibition on the subject of disability. Two students chose to work on the project within the Independent Studies program, providing them with an opportunity to apply their theoretical learning from CRCP undergrad classes to curatorial procedures and skills for a course credit. Together, with Berry, Pereyra and Industrial Design student Gordon Waller, we had a hands-on team to create *disrupting/Undoing*. The mission for the working group was to raise our consciousness regarding traditional curatorial practices that do not usually consider inclusion and accessibility, particularly as they relate to disability rights and to change that attitude.

Sharing and Learning

The process that led to the exhibition *disrupting/Undoing* was slow, careful and filled with collaboration and shared learning. In weekly meetings Cathy Berry, David Pereyra and Gordon Waller proceeded to relay their extensive knowledge of the accommodation of disabilities. Together we explored how universal inclusive design principles could be applied within exhibition making. Discussions on how curatorial practices could shift to allow an audience to interact with and experience works in the exhibition through sight, tactility, audio and non-auditory experiences, enlightened all of us.

First on the agenda for all CRCP students and faculty was the completion of the online Accessibility for Ontarians with Disabilities Act (AODA), Customer Service Training, (accessibility@ocadu.ca) I believed that I was reasonably well informed in the consideration of both mental and physical disabilities. Working through the three online training modules, I discovered a much more nuanced approach to the accommodation of the experience of disability. The training will assist me both as faculty and as a person.

As a practicing curator, it was my role to educate the working group on the process of an open call for artists, the breakdown of tasks, as well as the strategies/work load expectations for receiving, acknowledging and jurying the proposals from the call for submissions.

Through a collaborative curatorial team approach (inclusive of the disability community), the team put into practice the core principles central to the Accessibility for Ontarians with Disabilities Act (AODA) legislation. Those are: dignity, independence, integration, and the equality of opportunity to allow for a variety of understandings of disability arts and to ensure a reputable process. Our process and practices were fully documented by Cathy Berry to allow for the sharing of inclusive curatorial practices for future exhibitions at OCADU, including the annual Grad Ex open house. Going forward, the unique experience gained through the creation of *disrupting/Undoing* provides leadership for inclusive solutions to Ontario's many cultural institutions.

For our curatorial objectives and goals, we turned to the definitions of the IDRC and Diversity & Equity Initiatives. Inclusive Design is defined by the IDRC as: design that is inclusive of the full range of human diversity with respect to ability, language, culture, gender, age and other forms of human difference. The title for the exhibition came out of the

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group's discussion for our search for work that: disrupts or questions stereotypes and undoes cultural "norms."

Through painting, photography, sculpture, assemblage, performance, design and technology, the artists' representations and considerations did much to address our notions of what is a disability, who are the disabled and to shift the experience of looking in the art gallery. In the case of faculty member Gordon Peteran's sculptural work *Repaired Prosthetic* (2009), the combination of disability and authority exist in tandem within a prosthetic device that harkens back to his grandmother's experience with polio. The "diagnosis" can be visible or invisible to the world. Student Megan Mare's painting *Sixty-five Roses: Reveal and Conceal* (2011), presents a double self-portrait: one as we see her and one as the x-ray sees her. Other works melded artistic practice with new technologies to discover the possibilities of the human brain, or the creation of a communication system for people with speech limitations.

Administration for the project was carried out by the two Independent Studies students, Kimberly Elliott and Nadine Khoury. After creating a floorplan for the unusual curving, glassed-in space, they installed the work, choosing a hanging height sufficient to accommodate visibility from a wheelchair. Kim and Nadine elected to have label information transcribed into Braille and to offer recorded descriptions of the art to those without sight. The large and enthusiastic turnout to the opening and attendance at the artist talks and workshops during the busiest week of the school year, was a testament to the success of *disrupting/Undoing* in presenting an art experience that prods our biases and shifts how we see each other, or as artist Elaine Stewart describes it, rips off the "the wet blanket of the perception of disability ..."

Artists and artist groups included in the Open Gallery exhibition: 32 Pigeons with Jan Derbyshire, Ambrose Li, Angela Punshon and Oj Chen; Dina Belaia; Cardinal with Geoffrey Shea, Alan Boulton, Alex Haagaard, Nell Chitty and Tahireh Lal; Erin Finley, Eric Huhta, Megan Mare, Michaela Osborne, Gordon Peteran, Elaine Stewart, Spirit Synott, Alexei Vella, Gordon Waller and Brooke Wayne. *Pathfinding*: a media installation by Judith Doyle, Emad Dabiri, Robin Len & Kang Il-Kim was held in the Black Box screening room.

A Salon of artist talks, workshops and screenings held throughout the week featured many of the artists as well as the Master of Design in Inclusive Design course, "E_ecting Cultural Change"; Colin Clark; Sarah Crosskey; Jan Derbyshire; Irene Loughlin; Mike Skubic & Judith Snow; Tony Diamanti; Spencer Harrison and students from DRPT 2B13 Contemporary Issues and two workshops with Judith Doyle's Pathfinding group on new media and live video mixing using the Microsoft Kinect hands-free game controller.

CRCP student collaborators on disrupting/Undoing were Kim Elliott, Nadine Khoury, Katharine Wilson, Simone Rojas Pick and Aisha Simpson. Faculty of Art professor Spencer Harrison joined us for jurying and final deliberations.



Photographs by Asma Khanani Caporaletti

CURATING PERFORMANCE: RE/ACTIVATION STRATEGIES

at the Hemispheric Institute, Sao Paulo, Brazil, January, 2013

JOHANNA HOUSEHOLDER

Every other year, the Hemispheric Institute of Performance and Politics hosts an Encuentro at a different site in the Americas. Hundreds of artists who engage with both performance and politics, as well as the scholars, students and theorists who study, research and write about their work, come together for a “part academic conference, part performance festival” encounter.

Since the operative word is performance, the programming is intense, the discussion passionate, and the performances range from hardcore street interventions to elaborate theatrical productions. In addition to the workshops, panels, keynotes and exhibitions, a key component of Hemispherica centres on the Work Groups to which one applies. The Work Groups meet every morning of the Encuentro to focus on a specific issue or problem.

I participated in the “Curating Performance: Re/activation Strategies” group exploring questions related to the theory and methodology of curating performance. The phrase “curating performance,” refers to two related practices: that of organizing a live event/s, and that of re-presenting an event after it has happened. In recent years, performance artists and process-based works have been increasingly featured in mainstream museum and biennial exhibitions. What’s more, completed performances have been

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restaged as “reperformances,” and the remains or “leftovers” of performance art have become incorporated into museums and galleries as surrogates for an event, mnemonic aids, performative fragments, as well as art objects in their own right. These are all markers of what the work group’s convenor, Lucian Gomoll of Wesleyan University, characterized as a paradigm shift—transforming the status of performance art in the spaces of exhibition and questioning the roles of the artist, the curator, and the audience. The tensions and possibilities that are emerging from current experiments with curating performance are what we explored together as a group.

who also teaches at the University of Wisconsin, shared site-specific works that involved curatorial methods as part of her art practice – something she has been doing since the 1980s. In 1986, Clark invited people to perform everyday activities in a museum, provoking great anxiety on the part of administrators, resulting in endless meetings about the consequences of having someone wash dishes in the space of the exhibition. One saw in Clark’s history the beginnings of the institutionalization of performance art, when museums first met performance artists and it was not love at first sight.

I presented as a case study in recuperation, a performance done in the

dictionary. This appropriation activated a connection of Anderson’s Opus 1001 to the history of alienation of indigenous peoples from their languages. I cite this case study as an example of the productive possibilities of re/activation strategies which can complicate contemporary conversations regarding reperformance.

Next year for the first time the Hemispheric Encuentro will be held in Canada, hosted by Concordia in Montreal in June, 2014. OCAD University is an institutional partner of the Hemispheric Institute.

the programming is intense, the discussion passionate

Participants in the Group included artists, curators, and scholars from across the Americas whose projects and interests were just as varied though the focus was clearly on Re/activation strategies. Katrina de Wees, curator for the Studio Museum in Harlem, New York, came with ideas for an exhibition of performance art and artists who explore themes of Afro-Futurism. Pancho Lopez, a Mexico-based performance curator working transnationally, discussed his strategies for bringing together artists according to politicized themes, such as identity, nationalism, and citizenship. Gina Ulysse, an anthropologist/performance-poet workshopped ideas for augmenting her performance project with installations that would historically and materially reinforce her references to Haitian culture. Laurie Beth Clark, an artist

context of a collaborative “restaging” of pieces from the W.O.R.K.S. (We Ourselves Roughly Know Something) archive. W.O.R.K.S. was an artist collective active in 1970s Calgary. Original members Clive Robertson and Paul Woodrow organized a 40th Anniversary concert of a selection of seminal works, with the assistance of Matt Rogalsky, Terrance Houle and myself. As part of this collaborative action, I proposed to reperform Eric Anderson’s Opus 1001 (1964), a non-representational Fluxus performance based on simple amplification. The score reads as follows: “Action: words whispered by one performer are shouted aloud by a second performer.” In the 2012 restaging, collaborator Terrance Houle prompted me to replace parts of the original performance text with phrases translated from a Blackfoot

Photograph from Pg. 7:
The Scene is Public, Coletivo Teatro de Operações / The Collective Theatre of Operations



PATHFINDING

JUDITH DOYLE

Pathfinding portrays the perceptual experiences of memory loss in resonant images combining natural branching phenomenon and scans of neuro-pathways. The collaboration using video compositing continued for more than a year, *Pathfinding* was installed at Baycrest Health Sciences in a high-traffic, publicly accessible space. Composited imagery played on an array of vintage TVs, each with its own soundtrack or “voice.”

The collaborators are Robin Len, Emad Dabiri, Kang-Il Kim and I. Robin and Kang have difficulty storing and retrieving new memories (anterograde amnesia) resulting from Acquired Brain Injury (ABI). All four artists have worked as filmmakers/composers and draw from this, enlisting embodied memory through artistic collaboration. At Baycrest, we worked with neuropsychologist Dr. Brian Richards of Memory Link, a program developing

assistive technologies and training for people with ABI. In September 2012, we relocated from Baycrest to the Social Media and Collaboration Lab (SMAClab) at 230 Richmond West at OCADU.

Pathfinding was installed near the elevators to the Apotex seniors’ residence at Baycrest. Next to a cafeteria, at the base of a busy elevator and hallway, the “Water Cooler” was designated for curatorial projects, but conscripted into use as a flu shot clinic before our show. In order to prepare the space for exhibition, we covered the floor-to-ceiling windows and sidelined leftover office supplies and storage units. We adapted to harsh overhead lighting and a pillar as best we could.

The *Pathfinding* opening featured live music by soundtrack composer Paul Geldart using Ableton. There was a good turnout from OCAD University and from Brain Injury Services of Hamilton,

who had contributed so much in order to make it possible for Robin Len to participate, regularly transporting him to and from Toronto by taxi with his personal care worker. Robin and Kang-Il Kim’s families were present, as well as the Baycrest curators and a good turnout from Memory Link. Print designer Shannon Griffiths attended, as did artists from Toronto and Hamilton where Robin now lives.

I went most days to “sit” the exhibition during the two weeks it was up. Audiences changed depending on the time of day. Up until lunch, our vintage TVs distracted people in the Second Cup coffee kiosk lineup across from us. People paused along what is a kind of interior thoroughfare. Most were members of the Baycrest community – staff, clinical practitioners, orderlies, nurses, researchers, security personnel and visitors.

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Cont'd from Pg. 9

Later in the day, long-term residents arrived in walkers, wheelchairs or mobile stretchers, some with Alzheimer's or dementia, accompanied by family members and personal care workers. They encountered us during routine expeditions to the first floor, or en route to the weekly bingo game or sing-along. We chose to use crowd-sourced old TVs rather than projection or flat-screens in part to evoke their embodied memory of domestic space. Some residents parked their wheelchairs and gazed at the familiar TV screens, as if looking out a window at an ambient landscape of composited imagery - flowers, brain scans, natural branching phenomena, neuro-pathways, backyard Buddhas, test patterns and colour bars. Each TV had its soundtrack, created by Paul Geldart using Ableton; altogether, the sound is wave-like, atonal and rather soothing.

Remarks included: "When does this start?," "Who is this for?" and "That old TV has life in it yet!"

The context on Baycrest's first floor : the "Water Cooler" is near the Second Cup, the Cafeteria and an Atrium where

Jewish services are conducted. There is a density of painting, sculpture and craft, amidst printed panels, flat-screen monitors and banners promoting Baycrest's research on aging well. When visiting, curator Yan Wu remarked on this visual density - art, posters, wayfinding screens and slideshows about Baycrest's conferences and researchers. It is confusing, even without a cognitive impairment.

Baycrest curators Bianca Stern and Aviva Babins intend to promote engagement, discussion and novelty for Baycrest residents and clients. *Pathfinding* can be seen as a case study. The curators felt compelled to animate the work, and also to situate it in the institutional framework including problem-solving about aging, extensibility of research and commercialization potential. They endorsed novelty, but not to a degree that would upset or confuse residents and other Baycrest stakeholders.

It's crucial and revealing for artists to "sit" installations in health settings. To disappear after the opening would be unwise. Discussion with viewers and negotiation of meaning within the

institutional framework is an essential relational component. For example, one day an expository poster about the work appeared on a tripod in the middle of the installation; the artists moved it to the side. The next day, the panel was back in the centre; again the artists moved it to the side. As well as such strategic adjustments, performativity (for example, sewing the curtains onsite), dialogue about the work, and simple co-presence are reassuring and interesting for viewers who might find the work befuddling.

Pathfinding subsequently showed at the *disrupting/Undoing* exhibition at the Inclusive Design Institute at OCAD U and will show again in September at HAVN (Hamilton Audio Visual Node). This artist-run centre focuses on new media. Working with the youthful artists (including INTM students from OCAD U) we are developing a "franchise" or extension of our collaborative approach at HAVN. For the *Pathfinding* exhibition at Baycrest, we gratefully acknowledge support from the Ontario Arts Council Artists in the Community and Workplace program.



Audience at Baycrest for Pathfinding



Pathfinding artists: Kang-Il Kim, Emad Dabiri, Judith Doyle, Paul Geldart, Robin Len

Photograph on Pg. 9: Paul Geldart performs live at Pathfinding opening

THOUGHTS TO DRAW UPON

AMY SWARTZ

"I am enough of an artist to draw freely upon my imagination. Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world." Albert Einstein.

At the UAAC conference in Montreal this past November I gave a presentation on the importance, continued relevance and problem-solving nature of drawing. The talk focused on my experience as a student, an artist and an educator.

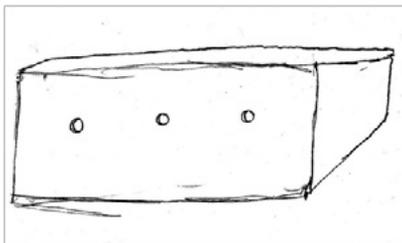
This was not the talk I presented in the Conference Calendar. The presentation I wrote the abstract for was centered on the difficulty with teaching large classes and lack of funding for arts education. I made the mistake of attempting to speak to something I thought I should address, but had little background in - and to be honest - had little interest in developing it into a presentation. Instead I am heavily invested in making and teaching drawing, so last minute, I changed my mind and my talk.

As an artist I use drawing in my practice, but moreover I think in drawing. I see my installations and sculptures as three-dimensional mark making; everything I make even when using objects, I imagine as imprints with context. As an art educator I teach drawing as a primary making, observational and research-based activity that unleashes the imagination. It can be two or three-dimensional, include mixed media, be animated or performed. Drawing bridges and crosses all disciplines, and promotes close observation of our lives as well as the opportunity to develop concept rich critical thinking and problem solving skills.

At the conference I presented the preliminary draft of an article I wrote for Visual Inquiry titled "Thoughts To Draw Upon. The article will be published in April 2013 in the journal's guest publication, Teaching and Learning Art. In the article, I discuss my thoughts about the drawing process and use examples of OCAD U student work. To skirt copyright issues, I asked my 11 year-old daughter Rachel to illustrate the first image - the Little Prince's Sheep Box.

Abstract

In our modern world filled with exacting information and result-oriented activities, drawing is both a process and product that feeds the imagination, rescues the mind from literal explanation and builds a connection between emotion and rational thought. The drawn mark can transform into a plethora of optical possibilities, creating visual poetry and free association of ideas. This article is based on my own thoughts about the mark marking process and the wide-ranging, inventive and unex-pected ways students' create complex, personally relevant contemporary drawing.



*Drawing of the Little Prince's Sheep Box
By: Rachel Peterson, age 11, 2012
Materials: Ballpoint pen
Figure 1*

In the book Le Petit Prince/The Little Prince by Antoine De Saint-Exupéry (1995: 15) the main character The Little Prince asks the author Antoine to draw him a sheep. After several attempts he is finally satisfied when Antoine does not draw a sheep but instead sketches a simple line drawing of a rectangular box with three holes on one side (see Figure 1). The Prince's specific vision is left intact with the sheep hidden. Each one of us as viewers has a unique image of the animal within the structure, yet all of us envision a sheep. The magic of drawing and the poetic engine of the imagination live inside the idea of the box. In this article I use my own teaching methods and documentation about the drawing process, as well as my reflection upon student work, to illustrate how drawing can be used like the box, as a place for imaginative thinking and to creatively develop visualization and problem solving skills.

Swartz, A. (2013), 'Thoughts to draw upon,' *Visual Inquiry: Learning & Teaching Art 2*: 1 pp. 95-104, doi: 10.1386/vi.2.1.95_1

The Hazelton Lanes Arts Festival was the result of a close collaboration between Faculty of Art and First Capital Realty Inc., which owns the Hazelton Lanes shopping mall that is located in historic Yorkville. The ten-day festival that took place between May 10 and 19, 2013, was designed to bring contemporary art closer to the public by showcasing a juried exhibition of art, performances and lectures by OCAD U students and faculty. Situated in the unique setting of Oval Square that lies at the centre of Hazelton Lanes shopping mall, the juried exhibition featured art works spanning photography, painting, prints and site-specific installations. The artists were asked to respond to the architecture of Oval Square that on one hand, represents a common public space that lies at the hub of the Hazelton Lanes shopping



UNFOLDING THE OVAL SQUARE

VLADIMIR SPICANOVIC

centre, now the First Capital Realty property, where fashion, design and urban living have been embraced for over thirty five years – on the other hand, Unfolding the Oval Square was interpreted as a moment of magical transformation involving two intrinsic geometric objects and a myriad of meanings and new forms of representation.

The exhibition was also a great commercial success with over a dozen works sold, and one hundred percent of the proceedings awarded to the artists. The talks by David Rokeby, Anda Kubis, Nataalka Husar, Vladimir Spicanovic and a digital painting performance by Philippe Blanchard and Peter Rahul, provided an opportunity to engage new audiences and share unique insights about contemporary art making and

OCAD University. Building on previous successes and collaborations with First Capital, which have led to public art commissions of work by Nicholas Crombach, Vanessa Maltese, Sarah McCaw, Meryl McMaster, Annyen Lam, Rajni Perera and, in the near future, Mike Goldby, Hazelton Lanes Arts Festival has been a great success story for the Faculty of Art. It has provided an important career start up opportunity for our graduates and resulted in an expansion of the Faculty of Art Innovation Fund which has been used to support faculty research, students travel and events as well as professional development for faculty and staff. I would like to use this opportunity to congratulate all the artists and thank everyone involved with this important collaboration. Moreover, the Faculty of Art would like to thank First Capital Realty for their continued support of OCAD

University. Many thanks also to Henrjeta Mece, a Faculty of Art graduate, who acted as a project manager of this marvelous community building effort. The second edition of the festival is planned to take place in November 2014.

ARTISTS

Lanie Chalmers, Jessica Chen, Robin Clason, Nicholas Crombach, Nathan Cyprys, Justin de Lima, Shannon Lea Doyle, Brianne Freedman, Natasha Gouveia, Layne Hinton, Kate Hogg, Jessamyn Kahn, Singithi Kandage, Sang-jin Lee, Amelia Levick, Joel Libin, Brianna MacLellan, Romena Mohammadi, Keita Morimoto, Chi Moscou-Jackson, Sona Safaei-Sooreh, Claire Scherzinger, Maria Tsylyke, Aleksa Velicki, Marian Wihak, Setareh Zakeri

Photographs courtesy of First Capital Realty



EXHIBITIONS

BARBARA ASTMAN

Dancing with Che: Enter Through The Gift Shop, MOCCA Media/Retail Space, Toronto, ON, June 22, 2013 - August 11, 2013

dancing with che: polaroids and digital prints, Corkin Gallery, Toronto, ON June 19 - August 17, 2013

IAN CARR-HARRIS

Susan Hobbs Gallery, Toronto, ON, March 21 - April 27, 2013

CATHY DALEY

New Zones Gallery of Contemporary Art, Calgary, AB, March 2 - April 4, 2013

JUDITH DOYLE

GestureCloud, in collaboration with Fei Jun at:

-Av@tar 2, C-MODA (China Museum of Digital Art), Beijing, April 14 - 28, 2013 (Including live-to-live networked performances by Judith Doyle, Jonathan Carroll and Cale Wier) - Art Beijing International, April 30 - May 4, 2013.

- ISEA 2013 19th International Symposium of Electronic Art, "Resistance is Futile," Sydney Australia, 7 - 16 June, 2013 with support from Social Media & Collaboration (SMAClab) researchers Mike Goldby, Arielle Gavin, Ken Leung & Nick Beirne.

Pathfinding, group exhibition, Baycrest Health Sciences Centre, Toronto, ON, February 13 - March 1, 2013

Pathfinding, at the Black Box at the Inclusive Design Institute, April 1 - 4, 2013

WENDY CAIN

Wendy Cain: *Fluid Paper*, Toronto Public Library Runnymede Branch, Toronto, ON, February 2 - 27, 2013

DAVID CLARKSON

Space & Time, David Clarkson and Michelle Gay, Art Gallery of Peterborough, Peterborough, ON, January 19 - March 17, 2013

NICOLE COLLINS

Giotto's O, Young Gallery (inside FRANK), Art Gallery of Ontario, Toronto, ON, Installation April 27 - June 23, 2013

DANIEL HUTCHINSON

Paintings for Electric Light, YYZ Gallery, Toronto, ON, May 11 - July 6 2013

SIMONE JONES

Within Distance, Doris McArthy Gallery, University of Toronto Scarborough, Toronto, ON, April 25 - May 30, 2013

JEAN-PAUL KELLY

Service of the Goods, Scrap Metal, Toronto, ON, April 10 - 27, 2013

COLETTE LALIBERTE

Katzman Kamen Gallery, Toronto, ON, March 8 - April 20, 2013

|| LEE

|| Lee and Mei Lee Ogden, *Sign Languages*, loop Gallery, Toronto, ON, April 27 - May 19, 2013

ANDA KUBIS

Made in Canada, group exhibition, Crisall Gallery, Vancouver, BC, May 4 - 25, 2013

NICHOLAS PYE

Unspoiled, Nicolas and Sheila Pye, Curator's Office, Washington, DC, May 18 - June 22, 2013

BETH STUART

LOUD.BROWN.SHROUD., ESP, Toronto, ON, June 13 - July 14, 2013

AMY SWARTZ

Amy Swartz: Pest, Cambridge Galleries Preston, Cambridge, ON, January 12 - February 24, 2013

Pest, Cabridge Butterfly Conservatory, Cambridge, ON, February 26 - July 3, 2013

SCOTT WATERS

The Keeper of Nothingness, LE Gallery, Toronto, ON May 10 - June 2, 2013

ROTOZERO, YYZ Artists' Outlet, Toronto, ON, January 12 - March 30 2013

VARIOUS FACULTY

Catherine Lane, Lisa Myers, Luke Painter, *True North*, group exhibition, Harbourfront Centre, Toronto, ON, January 26th-April 14th, 2013

SCREENINGS

RICHARD FUNG

Dal Puri Diaspora, Innis College Town Hall, Toronto, ON, January 31, 2013

PANELS & TALKS

CLAIRE BRUNET

Public Talk: Brown Bag Series: Claire Brunet and "Paradox in Sculpture Practices: Perspectives on a 3D Digital Medium," Hexagram Research Centre, Concordia University, Wednesday March 20, 2013

FRANCIS LEBOUTHILLIER

Public Talk at *Research Matters, Life In 2030*, Royal Ontario Museum, Toronto, ON, Thursday May 9, 2013

NANCY PATERSON

Presentation of the paper: "Veillances: Protocols and Network Surveillance" at Columbia University's Institute for Tele-Information, in their Experts' Workshop, "Theory of Broadband: Regulation, Networks and Applications," May 2013

GEOFFREY SHEA

Presenting on his research collaboration, *Screenplay*, with Holland Bloorview Kids Rehabilitation Hospital, at the Business Innovation Summit 2013: Innovation for the Corporation, Feb 19-20, 2013

PUBLICATIONS

ANDREA FATONA

"Arts Funding, the State and Canadian Nation-Making," in *Critical Inquiries, A Reader in Studies of Canada*, Edited by Lynn Caldwell, Darryl Leroux, Carrienne Leung, Brunswick Books, March 2013

RAE JOHNSON

Toronto/Berlin 1982-2012 catalogue and catalogue launch, Christopher Cutts Gallery, Toronto, ON, Saturday February 23, 2013

NINA LEO

"The Politics of Smell: how scent technologies are affecting the way we experience space, our sense of place and one another," *Digimag Journal: digital art, design and culture*, Issue 73, Autumn 2012, Milan, ITALY

NEWS

bh YAEL

Recently received a Canada Council grant: Media Arts, Grants to Film and Video Artists: Research/Creation, for the project: *Lessons for Polygamists (working title)*

CURRENTLY AT:

ONSITE GALLERY

No Dull Affairs, Karen Lofgren, Vanessa Maltese and Jillian McDonald Curated by Lisa Deanne Smith, June 19 - October 12, 2013

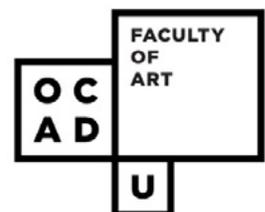
Ads for People: Selling Ethics in the Digital Age, February 7 to May 25, 2013

OCAD U STUDENT GALLERY

Public Action, a publications residency at the OCADU Student Gallery! Public Action is facilitated by Shannon Gerard and Mary Tremonte. Invited artists include Paul Kjelland, Leila Pourtavaf, and Agata Mrozowski (June 4-14,) Anthea Black and Jennie Suddick (June 18-27.) June 12, 2013 to June 27, 2013

Do you want to hear a story? Yes, I want to hear a story, Artists from Contemporary Collage Methodologies, organized by Derek Liddington, April 12, 2013 - April 27, 2013

Period Piece, The Gynolandscape, curated by Sonja Ahlers and Petra Collins, March 8 - April 6, 2013 *Tables, Chairs & Other Unrelated Objects*, Organized by Matthew Cherkas, Bahar Ghaemi and Vincent Joseph Monastero, January 16 - February 9, 2013



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