



THE FACULTY OF ART NEWSLETTER

VOL. 4, ISSUE 1, NOVEMBER 2012

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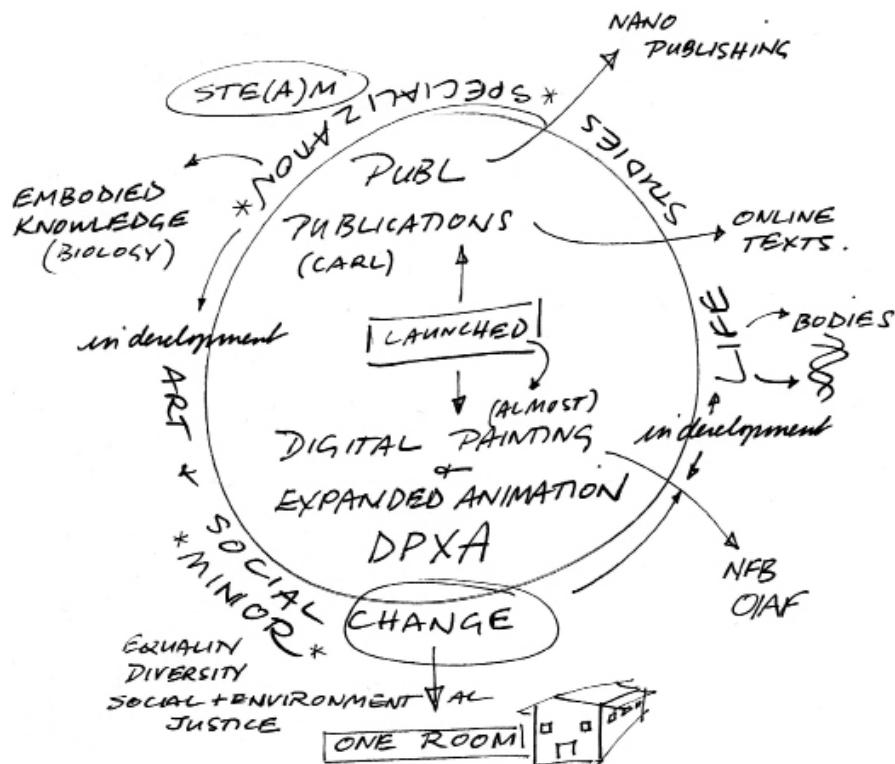
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Cover photo by Shannon Gerard, depicting summer term PRNT 2B22 Nano Publishing students participating in the Student Gallery Summer Camp Program, June 2012.

OPENING REMARKS FROM THE EDITOR

CAROLINE LANGILL

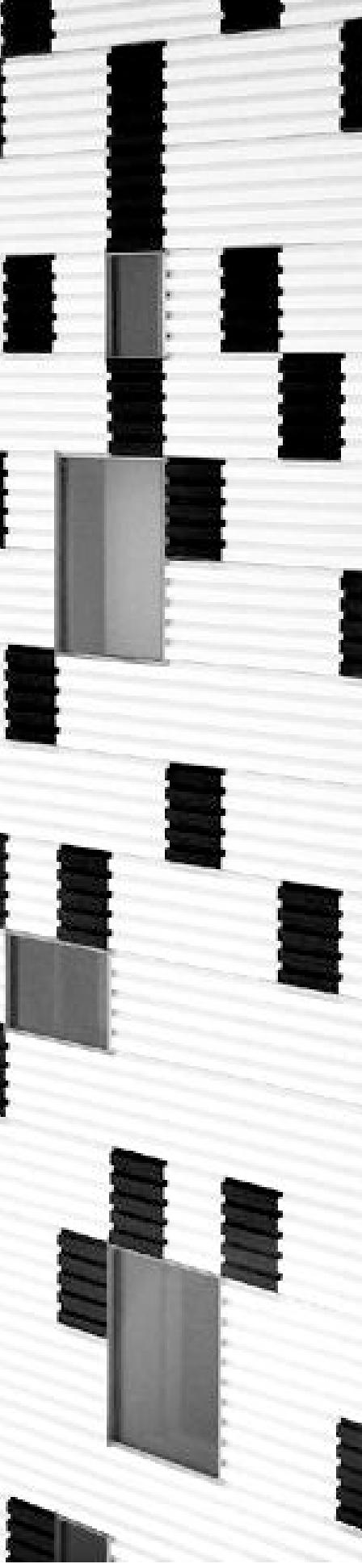


It is November 2012 and this is the 4th volume of the Faculty of Art Newsletter. As Dean Spicanovic notes in his message, we have undergone significant change in our Faculty. In order to pause, and consider, what has been achieved we are devoting this issue to explication of curricular initiatives. Shannon Gerard describes the new Publication Specialization, Luke Painter and Philippe Blanchard explain the nuances of the Digital Painting and Expanded Animation Specialization, Natalie Waldburger looks at the shift from Contemporary Figuration

to Life Studies and its ties to science, and Richard Fung illustrates the new minor in Art and Social Change. I thank each of the aforementioned faculty, who have steered these new curricular areas, for their ongoing enthusiasm and for their willingness to write about their work for the newsletter.

We round out this issue with Henrjeta Mece's piece on the exhibition she and Rae Johnson curated for the Zweigstelle Berlin Gallery. Toronto/Berlin 1982-2012 included the work of many of our faculty,

another indication of how fortunate we are to have such stellar artists teaching at OCAD University. Once again our list of exhibitions and events is vast and by no means captures all that is happening in the Faculty of Art, but it does provide a glimpse of our activity and broader effect on the national and international stage. I would like to thank everyone for their ongoing support and contributions to the newsletter, in particular Dean Spicanovic and Associate Dean Simon Glass. Finally, I will acknowledge Lisa Kennedy as the person who really makes this happen!



MESSAGE FROM THE DEAN

VLADIMIR SPICANOVIC

It is wonderful to see the Faculty of Art Newsletter becoming more than a form of communication and information sharing. With every new issue we become more determined to chronicle your activities, celebrate achievements and capture your reflections on teaching, illuminating at the same time the dynamic progress of our Faculty and the University.

Whether we think about pedagogical innovation involving the new ways of curriculum delivery and experiential learning, or about the innovations that aim to modernize the University and make it more sustainable and nimble within the world of fluctuating fiscal and economic realities, after a decade of BFA degree granting we are still greatly committed to students' learning and the quality of their education. The OCAD U initial draft of the Strategic Mandate Agreement presented by President Sara Diamond this fall, identifies the following three objectives: An enriched and Relevant Student Experience; Smart and Strategic Growth; and Leadership in City and Community Building. In tandem with the launch of the new Strategic Plan, Advancing Excellence at OCAD University for the Age of Imagination, 2012-2017, we see also the establishment of the Innovation, Productivity and Sustainability Task Force co-chaired by Dr. Christine Bovis-Crossen, our new Vice President Academic, and Matt Milovick, Vice-President of Finance and Administration. Here in the context of this initiative we see an aspiration to synergize academic and administrative efforts in order to foster innovation and find efficiencies in how we operate, teach and deploy resources. I would like to thank Professor Peter Sramek, for representing the Faculty of Art at the task force, as well as all of you who have participated this term in various committees and working groups helping us actualize the goals of the Academic Plan.

One of the most important announcements this fall has been with regards to the OCAD U partnership with David Mirvish under the Section 37 of the City of Toronto *Planning Act*, which supports the city and urban developments that benefit and engage community in innovative and meaningful ways. Located in the historic King street theater district and within the context of a breathtaking residential project designed by Frank Gehry, the OCAD University Public Learning Centre for Visual Art, Curatorial Studies and Art History is imagined as a public nexus for learning and interaction with art. This project will house the Exhibition and Visual Research Centre; Art History, Curatorial and Critical Studies Centre; Publication and Printmaking Research and Production Centre; and also Continuing Studies. Although the proposal for this unique project is expected to undergo various approval processes and city regulations, we are hopeful that it will be realized in the near future resulting in an additional 25,000 square feet of space for the University. I would like to extend my thanks to Associate Deans Simon Glass and Caroline Langill for their work on the proposal last summer.

So we have launched new specializations in Digital Painting & Expanded Animation, Publications, and a minor in Art & Social Change, and launched the Faculty of Art Innovation Fund in order to support faculty research projects and scholarly activities. When we add over dozen new courses, the ongoing IQAP program reviews of Sculpture/ Installation and Integrated Media, and a growing number of outreach projects and articulation agreements, it becomes clear that these are the times of a greater collective effort, dynamic dialogue and vision that we share together and feel proud to be a part of. Thank you again for your contributions and efforts and another great semester at the end of an amazing decade for the Faculty of Art and OCAD University.

REPORT FROM CICOF

SIMON GLASS

The Curriculum and Innovation Committee of the Faculty of Art has had a busy fall season with semi-monthly meetings. Early in the semester, the committee was informed about course releases for faculty to work on curriculum development and other initiatives in the Faculty of Art. Course releases have been assigned to improve faculty's ability to develop curriculum in the new Digital Painting and Expanded Animation Specializations, the Minor in Art and Social Change, the Publications Specialization, the International Art Collaboration, the new course in Community Practice and the nascent Specialization in Life Studies.

Up until last year, the Faculty of Art offered a BFA in Fine Art (No Major). Students often found the pathways through this major to leave them with insufficient prerequisites as they approached their final year. There have been very few graduates in the Fine Art (No Major) in recent years. This major has now been modified into a Major in Cross Disciplinary Art and the new course code CROS has been approved. Currently, the Specialization in Publications is the only pathway through this major, but more specializations are under development, such as the Specialization in Life Studies. It is anticipated that the Faculty of Art will be able to offer its students new options to pursue their studies in contemporary artmaking.

New and revised curriculum for the 2013/14 academic year has now all been approved by CICOF. We are proud to announce new courses in almost every major program area in the Faculty of Art.

New courses include Meta-Figure: the Body in Paint, Parody and Satire: Forms of Resistance in Contemporary Practice, Art and Social Change, Reading in Depth – Reading as Art, Face Forward and Hybrid Photographic Practice: Time and Stillness. Integrated Media has revised a number of its course titles, course descriptions and prerequisites in its moving images stream to provide students with a more accessible and smoother transition between year levels, and to recognize changes in the technologies that facilitate their artmaking.

In the coming months, CICOF will be considering new specializations for the Faculty of Art and articulation agreements with Southern Ontario colleges amongst other concerns of contemporary art practice and current and forward looking pedagogies.

FACILITIES & POLICY UPDATE

CAROLINE LANGILL

The big news this year in terms of facilities was the procurement of 60 McCaul as a production and critique site for the Faculty of Art and Design. With Drawing and Painting Thesis students occupying the back half of the building, Integrated Media, and Sculpture Installation students are making use of program spaces in the anterior of the site. While this has been a fairly smooth transition, some tension has arisen regarding use of the space during critique week. I want to thank faculty who have helped to alleviate these issues by generously donating space to the other programs. Also, this made evident our intense lack of space for critiques in the FoA partly due to the increasing interest in installation by students across the Faculty of Art, but also as a result of increasing enrollments. We will continue to explore new ways to accommodate student needs in this regard. At 205 Richmond, the basement space, previously occupied by Thesis and Directed Studio, is now an area devoted to students enrolled in Directed Studio,

which appears to be working very well.

As many of you are aware, the direct streaming in both Art and Design has led to new scheduling challenges in the Fabrication Studios, particularly in 170 which is catching the overflow from the Wood studios. Congestion seemed to peak in mid-October, leading Studio Management to undertake measures to deal with the new high numbers. With the addition of CA and monitor hours, as well as a switch to pre-cut materials for purchase by students, equilibrium seems to have been reached and the shop is calmer overall.

In terms of equipment purchase, the Rapid Prototyping centre has acquired a new 4 axis CNC router through an Ontario Wood Promotions Program grant, which was distributed by the Ministry of Natural Resources. Mark Jeffrey and Jules Goss submitted this application on behalf of Design. This particular iteration of the CNC will enable cuts to be made not just on the X, Y and Z axis, but also in the

round. In the Faculty of Art, five new DSLR cameras were purchased to enable DPXA and INTM students' use of Dragonframe Stop Motion software. Integrated Media students, who are part of the laptop program, have this software in their suite of options, but until now did not have the necessary cameras. The DSLRs will facilitate the use of that software and will improve the level of professionalism in animation for DPXA and INTM students.

Policies continue to change and shift at OCAD U in conjunction with our academic and strategic plans. Academic Standards is looking at a couple of policy changes that will impact teaching, one being the Grade Distribution policy and the second, the potential inclusion of a Fall reading break. Both of these discussions, the first expected to be resolved early in the new year, will possibly impact teaching for the 13/14 Academic Year. I will present a more thorough description of policy changes and new policy initiatives in the following issue.



Images from left to right of 60 McCaul: DRPT space, SCIN space with Francesca Nendaglio 3rd year SCIN student working on ongoing performance for SCIN 3B08 Intermedia Studio: Problems in Visual Language I, Stephanie Flowers 4th year SCIN student .

OCADU HAS A NEW SPECIALIZATION IN PUBLICATIONS!

SHANNON GERARD

I know!! Amazing, right? And it is my great joy to present both the framework for Publications (PUBL) and some of the exceptional activities our students have been up to since we launched.

In its broadest sense, PUBL is a curricular stream that introduces students to a range of possibilities in critical, textual and visual publishing. We bring together courses from Printmaking, Photography, Integrated Media, Criticism & Curatorial Practice, Graphic Design, and Liberal Arts and Sciences.

PUBL blends the practicalities of publishing (how to make publications and where to put them after that) with highly conceptual questions about the ways in which publication—with its emphasis on public engagement and distribution—is uniquely situated to address life in the 21st century. Above all, PUBL promotes deep engagement with professional strategies, community initiatives, and creative entrepreneurship.

PUBL students undertake their work fully within the world of publishing. Wherever possible, we intersect with local and international publishing networks to create a destination for student work outside of the classroom. PUBL students work with many forms—zines and comics, monographs and catalogs, artists' books, literary manuscripts, periodicals, e-books, blogs and e-journals, and other hybrid and interactive forms—and participate in distribution channels such as print-on-demand, subscription series, book and zine fairs, literary tours, residencies and more.

In helping to develop this new stream, I have had the immense pleasure of bringing students together with multiple internal and external initiatives through our work with The Carl Wagan Bookmobile.

Carl is a gallery, studio, library, classroom, and community project—all contained within a 1988 VW Westfalia. Subtitled “The Spaceship of the Imagination,” Carl is partly a loving homage to the innovation of astronomer Carl Sagan whose passionate work demonstrated so many of my highest ideals—dreaming, experiment, rigour, outreach and awesome hair.

Carl Wagan's first iteration was a collaboration with Vanessa Nicholas and Caroline MacFarlane as part of the Student Gallery's 2012 Summer Camp program. My Nano Publishing students converted the gallery into a campsite with their zines and multiples on view around a cozy paper-fire-pit, in a camp infirmary, and in a tent under twinkling stars. We decked out Carl as a secondary site behind Butterfield Park where he became a reading room and studio workshop. Nano students, dressed as Carl Wagan Junior Scouts, helped gallery visitors earn badges in bookbinding, poetry, library science, orienteering, arts and crafts, and more. Our day of programming at Summer Camp concluded with a good old fashioned sing-a-long around the cardboard flames. We even made s'mores and lit sparklers for a touch of magic.

Later, Carl made a mobile appearance at Onsite's summer show Letter Rip. During the opening, Carl picked up participants in front of the gallery who tried to earn as many badges as they could in the time it took to circle the block. Then they wore their badges back at the gallery, encouraging more participation!

We were able to offer all of this programming free of charge thanks to a generous sponsorship from Aboveground Art Supplies. This continuing relationship underlines one of the main outcomes of PUBL—financial tactics for building a studio practice.



In October, we were thrilled to intersect with UK-based German artist Eva Weinmayr when she stopped in Toronto to lead a 24-hour instant publication residency that was co-sponsored by PUBL, The School of Graduate Studies IAMD program, the OCAD U Zine Library, Art Metropole and Paper Pusher Printworks, a local risograph studio.

Beginning with a robust discussion of Eva's work (*pause*) 21 Scenes Concerning the Silence of Art in Ruins, workshop participants (a mix of PUBL and graduate students) conceptualized, designed, produced and launched Party's Over, a publication which suggested projections and possible continuations of the work of Art in Ruins. Party's Over was made entirely within 24 hours and launched at Art Metropole in a performance during which OCADU students read excerpts from Eva's original work along with their new texts.

In November, Carl Wagan made a trek down to North Adams, Massachusetts for a student performance at MASS MoCA. Responding to the current exhibition, OH, CANADA and its curatorial enthusiasm for the Great White North, our students created The Justin Beaver Schoolhouse. In this project,

...dreaming, experiment, rigour, outreach and awesome hair.



organized in a series of 2 minute "classes," we played with myths and ideas about Canadian-ness, engaging museum visitors in a variety of activities that gently educated and stimulated discussion around issues of identity.

Highlights of the performance were the maps of Canada drawn from memory in Geography class, the ketchup chips and blind maple syrup taste-test in Nutrition, writing lines in Detention, and the JBS Yearbook photo-booth. The Justin Beaver Schoolhouse activity culminated in a convocation ceremony in which visitors recited Carl's Oath of Citizenship and received

merit badges ranging from "General Excellence" to "Remedial Assistance Required."

We were once again joined by Vanessa and Caroline of the OCADU Student Gallery and by ALSO Collective (outgoing directors of the OCADU Student Press), who are currently working on a short documentary film about Carl.

PUBL has several exciting projects on the go right now. Nano Publishing students are launching a publication about their experience at MASS MoCA on November 29 at—where else?—The Beaver. In January, students in the CRCP course, Publications 1, are launching a very exciting artists' book with Onsite as a response to their current exhibition about Documenta 5. Next term, Publications 2 will create and engage in a second residency, this time with Vincent Perez of the Kingston based printshop, Everlovin' Press. Future collaborations are also planned with the Massachusetts College of Liberal Arts.

PUBL is a very exciting program, beginning at a very exciting time for OCADU.

...dreaming, experiment, rigour, outreach and awesome hair.

More information is available online.

Program guide:

http://www.ocadu.ca/programs/art/cross_disciplinary_art.htm

Carl's blog:

www.carlwagan.com

Images from Pg. 5 and 6 by ALSO Collective and depict the fall PRNT 2B22 Nano Publishing students running The Justin Beaver Schoolhouse at MASS MoCA, November 2012.

DPXA: DIGITAL PAINTING & EXPANDED ANIMATION SPECIALIZATION AND RELATED EVENTS

PHILIPPE BLANCHARD & LUKE PAINTER

The Faculty of Art is launching the new Digital Painting & Expanded Animation (DPXA) Area of Specialization in January 2013. For a few years now, Drawing & Painting (DRPT) has developed their digital painting offerings with the creation of the Digital Painting labs (rooms 460 and 440) and the Digital Atelier artist-in-residence program. Building on this, the DPXA Area of Specialization is developing a new collaborative endeavour between DRPT and Integrated Media (INTM) creating a hybrid and cross-disciplinary learning environment where students will be able to focus on digital painting and animation while expanding the boundaries of what these disciplines are traditionally understood as.

Luke Painter and Philippe Blanchard have been coordinating activities to drum up interest and awareness in digital painting and expanded animation at OCAD U this fall. In early September, they went to the Ottawa International Animation Festival (OIAF), the largest of its kind in North America, with a dozen students. As usual, the OIAF's amazing program of animation screenings, workshops, master classes and lectures did not disappoint.

Throughout the semester, Philippe Blanchard has held a weekly DPXA Animation Workshop on Thursday mornings in room 460. Faculty, graduate and undergrad students have been meeting for this informal animation "jam"

to try out new techniques, learn software and discuss work-in-progress. Highlights have included stop-motion demos using DragonFrame software and digital SLRs, AfterEffects workshops and a demo on analog video mixing with DRPT student Peter Rahul. The workshops will resume in the winter.

Other activities this fall include a series of DPXA-related screenings and artist talks at OCAD U. On November 1st, Philippe Blanchard coordinated an event in collaboration with the National Film Board. NFB executive producer Roddy McManus presented their Hothouse Program—a residency for emerging animators—and chaired a panel discussion where industry leaders and department heads from four GTA colleges discussed better ways of promoting and developing emerging animation talent.

DPXA trip to the Ottawa International Animation Festival. Left to right: Luke Painter, Philippe Blanchard, Peter Rahul, Karen Shay, Niki Sehmbi, Janet Cheung and Nicole Wong

This panel discussion was followed by a screening of NFB New Releases. Attendance was near capacity and demonstrated OCAD students' vivid interest in animation.

Other DPXA events this fall, coordinated by Luke Painter and Philippe Blanchard, will include a panel discussion on digital painting with artists Luke Painter, Andrew Morrow and Alex Fischer on November 8th, and a panel discussion by artists connected to the HELLO AMIGA exhibition at Trinity Square Video on November 16th, including Daniel Barrow, Barry Doupé, Alex Mcleod, Lorna Mills, Amy Lockhart, Mark Pellegrino and Andrew James Paterson. Philippe Blanchard will moderate the discussion surrounding the use of obsolete digital technology in creative practice.



The development of the Life Studies Specialization draws on OCAD U's tradition of figuration and its continued relevance to new forms of art production. Initially developed as a Minor in contemporary figuration, the expansion into a specialization came out of a desire to simultaneously preserve that knowledge, and to re-evaluate and contextualize figurative studies in relation to current art and design studio practices.

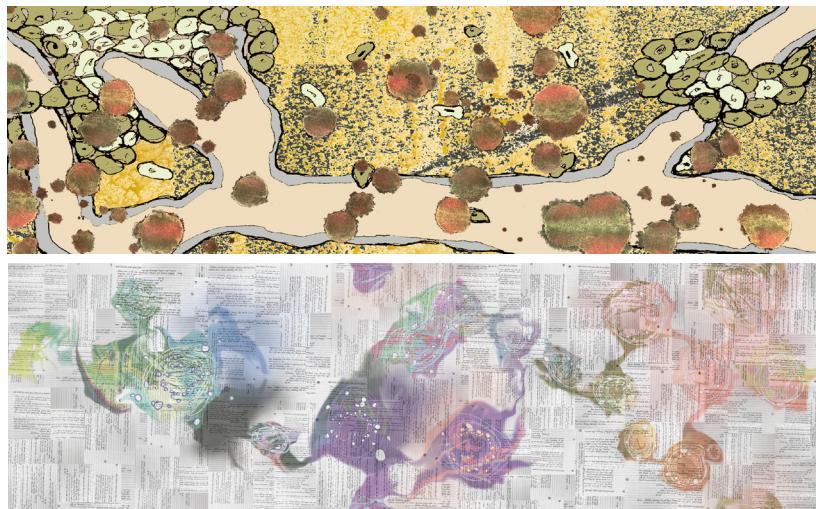
scientific and philosophical systems. These modes have a strong foundation in practice and observation: a balance of 'knowing' and 'doing.'

Our discussions expanded the possibilities rather than narrowed them. The wish list of topics seemed endless. A survey of our existing courses at OCADU revealed that almost everything we offer here falls into the domain of our discussion and includes such diverse

starting point.

Mission Statement for the Life Studies Specialisation

Students in this stream will investigate how embodied knowledge exists within, and is fundamental to, art practice. Taking into consideration historical precedents and contemporary critical debates, students will develop conceptual and technical skills to address



FROM FIGURATION TO LIFE STUDIES

NATALIE WALDBURGER

The most recent Curriculum Meetings in May produced animated and broad discussions about figuration as a subject in art and about the body in general. We learned that the idea of working from the starting point of the figure, or the body, generated strong opinions, and there was as much dissimilarity as there was similarity in our responses. Looking at the body, it turns out, is not only a basis for studies in figurative painting, sculpture, animation and human anatomy, but it also defines that which is not human and what is outside of the human experience.

The discussions eventually lead to the idea of embodied knowledge, a theory of knowledge based on the understanding that human life is that of a physical body. Understanding the physical human body as a living system within other living systems is a starting point for knowledge that can encompass social, cultural,

courses as biomimicry, wearable technologies, figurative painting, 3D modelling and animation, Aboriginal Visual Culture Studies, the sociology of typefaces and performance-based art, as well as forms of alternative knowing. The offerings among the Liberal Arts and Science courses were equally vast touching on subjects from art history to social justice and, naturally, science courses such as human anatomy.

We are particularly well poised to embark on a specialization that focuses on an approach to research, learning and art production across these disciplines. Life Studies allows students to make intellectual connections between subjects, a process that will form the basis of art production and academic study. It provides much more than breadth requirements. It supplies a truly cross-disciplinary approach that takes the connections between things as a

issues of human and non-human bodies and their representation. Through cross-disciplinary studio practice and academic studies, students will engage with questions of embodiment informed by art history, diversity, aboriginal culture, health and wellness, biology, and inclusive design. Building studio skills rooted in historical and contemporary contexts, students will explore a range of approaches such as observational drawing/painting, sculpture, performance, storytelling, perceptual studies, acoustics, animation, motion capture, and related technologies. This minor will group together courses from across programs to start new conversations about life studies in an environment of accelerated change.

Images: work by students from MAAD 2B27 Surface Design I, winter semester 2012, for GRAFT, which linked textiles, art and science. The project was initiated by the Ontario Science Centre in collaboration with the Stem Cell Network. Top: Hayley Sherman; bottom: Theresa Duong

A MINOR IN ART & SOCIAL CHANGE

RICHARD FUNG

In the fall of 2013, the Faculty of Art will officially launch the minor in Art and Social Change (ASOC), which has been a year and a half in development. The rationale of the minor is to offer students "the opportunity to explore some of the most pressing social, political and ethical issues of our time. With the tenets of equality, diversity and social and environmental justice at the heart of this minor, and an investigation of the role that art and artists have and can play as catalysts of change, students pursuing this minor stand to expand the liberating powers of dialogue, dissent and collaboration as cultural practitioners engaged in local, national and global contexts."

In the minor's two 0.5 credit core courses, offered at the 200 and 300 levels, students will work across disciplines to engage with key social issues and activist movements, and to develop critical thinking skills, collaborative strategies, ethical working relationships and methods of evaluating the effectiveness of their projects. These courses take place in a one-room schoolhouse environment in which classes at both levels meet at the same time and whereby advanced students help mentor their junior near-peers. Emphasis at the 200 level is on an orientation to the terrain in which students situate themselves in relation to issues and movements. At the 300 level, students gain experience in the field, developing methods for engagement with groups and artists. Another

unique pedagogical feature of the ASOC core courses is an intensive weekend workshop in which students explore issues and frameworks. The ASOC core courses were approved at CICOF this November.

In addition to the core courses, students will be able to apply a number of existing Faculty of Art and Liberal Studies and Sciences courses toward their minor, and a number of courses are being specifically developed for, or transferred to, the ASOC designation. These currently include the courses Making Gender: LGBTQ Studio, Witness: History, Memory and Creative Response, and Local Global Mash-up.

The Art and Social Change minor offers students the opportunity for experiential learning and civic engagement. It facilitates students' appreciation of the social impact of their artistic production.

The Art and Social Change minor was initiated by Wendy Coburn and has been shepherded by a committee that has included the participation of Janis Cole, Bonnie Devine, Andrea Fatona, Richard Fung, Simon Glass, Johanna Householder, Betty Julian, Caroline Langill, J. J. Lee, Vladimir Spicanovic and b. h. Yael. The launch of the ASOC minor will be announced at an event early in the winter term. Please direct any inquiries to Richard Fung, rfung@faculty.ocadu.ca.

DAL PURI DIASPORA WINS AT REEL ASIAN FILM FESTIVAL



Image: Still from *Dal Puri Diaspora*

Dal Puri Diaspora, directed by Richard Fung, has won the Samsung Audience Award at the 2012 Reel Asian Film Festival in Toronto in November 2012.

*For centuries, dal puri has been shared, altered and blended, mirroring the mélange of regional customs and dialects that thrive throughout South Asia and have been transplanted across the Atlantic. "The rivers flow and we have not been able to stem the flow of the rivers. There is no divide in terms of palate," says Pushpesh Pant, an Indian food historian. Uncovering histories of colonialism, trade and immigration, *Dal Puri Diaspora* is a fascinating survey of regional specialties and cultural specificities. From sidewalk eateries and spice factories to home kitchens, Fung explores the mutability of borders when identity is considered through cuisine and the deliciously complex world of roti.*

-taken from Reel Asian Festival Program, by Serena Lee

TORONTO/BERLIN 1982-2012

HENJRETA MECE

Mark-making has essentially been a constant throughout the process of being human. It began with our existence as a human species for reasons that are unknown to us and, continues to today, manifesting itself through various forms of drawing. Whether abstract, conceptual, or representational, for the most part, drawing continues to be intuitively driven forming a level of intimacy and fascination around the medium. This inexhaustible medium continues to express our relationship to nature, innermost dreams, and our place in the Universe.

Focusing on contemporary drawing, the exhibition featured a cross-generational jam of thirty-nine artists. The shifting sensibilities of these artists created a microcosm of various forms of drawing that explored contemporary strategies from ironic narratives to conceptual mark making.

This exhibition would not have been possible without the remarkable work of Andreas Stucken; the kind support of Lisa Steele and Hugh Alcock; the hospitality of our dear friends in Berlin - Ricardo Okaranza, Alfonso Mendibe, and Silva

Agostini; the enormous catalogue work of Julius Poncelet Manapul; and all the participating artists who made the show sensational.

Curated by Rae Johnson and Henrjeta Mece

Stephen Andrews | Rebecca Baird | Yael Brotman | Lisa Brown | Mat Brown | Jane Buyers | Derek Caines | Catherine Carmichael | Scott Carruthers | Helen Cho | Cathy Daley | Andy Fabo | Candida Girling | Oliver Girling | Sybil Goldstein | Thomas Hendry | Rae Johnson | Harold Klunder | Sholem Krishtalka | Catharine MacTavish | Julius Poncelet Manapul | HP Marti | Ron Martin | John MacGregor | Henrjeta Mece | Michael Merrill | Suzanne Morrissette | Diane Pugen | Gordon Rayner | Tanya Read | Gretchen Sankey | Fiona Smyth | Vlad Spicanovic | Julie Voyce | Lorne Wagman | Natalie Waldburger | Shane West | Kate Wilson



Image 1: Rae Johnson, Andreas Stucken, and Henrjeta Mece at Zweigstelle Berlin Gallery, Germany. Photo by Ricardo Okaranza.

Image 2: Installation View No. 1. Photo by Andreas Stucken.

Image 3: The opening reception of Toronto/Berlin 1982-2012 exhibition at Zweigstelle Berlin Gallery, Germany. Photo by Andreas Stucken.

Image 4: Installation View No.2. Photo by Andreas Stucken.



FACULTY OF ART FACULTY NEWS

EXHIBITIONS

BARBARA ASTMAN

Dancing with Che: Enter Through the Gift Shop, MOCA Calgary at ContainR, Calgary, AB, October 10 - 21, 2012

Flowers and Photography, Group exhibition, Art Gallery of Peterborough Peterborough, ON, July 1 - September 2, 2012

Freedom of Assembly: an exhibition of 18 Canadian artists, Oakville Galleries, Oakville, ON, June 23 – September 2, 2012

SCOTT BERTRAM

Scott Bertram: Taking Shape, Galerie BAC, Montreal, PQ, November 21 - December 8, 2012

PHILIPPE BLANCHARD and DAVID CLARKSON

Simulators, group exhibition, Angell Gallery, Toronto, ON, November 3 to December 1, 2012

CLAIRE BRUNET

ART-O-MATIC: Art Meets New Technologies, Group Exhibition, The Canadian Clay and Glass Gallery, Waterloo, ON, October 28 - March 17, 2013

NICOLE COLLINS

Breaking Black, Panabaker Gallery, McMaster Museum of Art, Hamilton, ON, November 15 - January 12, 2013

MITCH FENTON

Mitchell Fenton, Recent Work, The Rectory, Toronto Island, ON, November 8 - II, 2012

Views of Lake O'Hara, Willock & Sax Gallery, Banff, AB, June 2012

ERIN FINLEY

Daisy Chain-An Exhibition of New Drawings, Union Gallery, Kingston, ON, Sept. 29-Nov. 1, 2012

Bee, La Porte Peinte Group Exhibition, La Porte Peinte Centre Pour Les Arts Burgundy, France, September 8 2012 - July 28 2013

RICHARD FUNG

Dal Puri Diaspora, North American Premiere, Reel Asian Film Festival, Toronto, ON, November 10, 2012

ELDON GARNET

Equal Before The Law, Unveiling of the public work: Equal Before the Law McMurtry Gardens of Justice

Between Osgood Hall and City Hall Wednesday May 30, 2012

SIMON GLASS

Babel on Rosetta Stone, Group Exhibition, Gallery I3I3, Toronto, ON, November 14 - 25, 2012

SPENCER HARRISON

The Freak Show, one-day exhibition at 4th Line Theatre Opening, August 15, 2012

APRIL HICKOX

Workers, 2009 - 2011, April Hickox and Rafael Ochoa, Toronto Island and the city ferry docks., Toronto, ON, July 1 - September 15 2012

Vantage, The Katzman Kamen Gallery, Toronto, ON, May 10 - June 5, 2012

APRIL HICKOX and JENNIFER LONG

JUBILEE, group exhibition, Harbourfront Centre, Toronto, ON, April 21 - July 15, 2012

ROBERT HOULE

enuhmo anduhyaun (the road home), University of Manitoba School of Art Gallery, Winnipeg, MB, September 7 - October 12, 2012

BENTLEY JARVIS

Memory Cubes, Bentley and Simon Jarvis, Queen St. West Business Improvement Area (BIA), Nuit Blanche, Toronto, ON, October 2, 2012

SIMONE JONES

Simone Jones: All That Is Solid, Robert McLaughlin Gallery, Oshawa, ON, November 17, 2012 - January 13, 2013

ANDA KUBIS

Anda Kubis: New Paintings, p/m Gallery, Toronto, ON August 4 - 25, 2012

FRANCIS LEBOUTHILLIER & NINA LEO

LEITMOTIF, group exhibition curated by Stuart Keeler, Parkdale Village BIA, Scotiabank Nuit Blanche, Toronto, ON, October 2, 2012

HUGH MARTIN

Silent Lake - New Photographs, Mira Godard Gallery, Toronto, ON, May 5 - May 26, 2012

PETE SMITH

2 0 0 8 0 5 8 6 1, Ferneyhough Contemporary, North Bay, ON, October 1 - 31, 2012

Blind Carbon Copy, p/m Gallery, Toronto, ON, May 10 - June 30, 2012

JENNIE SUDDICK

I Was Here, Open Studio- 401 Richmond, Toronto, ON, October 26 - December 1, 2012

Beacon, Project Window, York Quay Centre, April 21 - July 15, 2012

VARIOUS FACULTY

60 Painters, Humber Arts and Media Studios, Etobicoke, ON, May 18 to June 9, 2012

PANELS & TALKS

RICHARD FUNG

Curating Across Borders talk, with Siya Chen, independent curator, Collector[s] Kim Simon, curator, Gallery TPW, Richard Fung, instructor, Local Global Mashup (OCADU, Faculty of Art), Gallery TPW, Toronto, ON, November 14, 2012

JENNIE SUDDICK

Monsters & Jackalopes & Yetis, oh my! An intro to artists & cryptozoology KWAG Contemporary Art 101: Lunchtime Lecture Series, Kitchener-Waterloo Art Gallery, ON, November 8, 2012

PUBLICATIONS

PAM PATTERSON

Book Launch for *Border Crossings: An "Erotic" Affair?*, Toronto Women's Bookstore, Toronto, ON October 2, 2012

Border Crossings: An "Erotic" Affair?, Edited by Pam Patterson with articles by Dina Georgis, Sevan Injejian, Emily Kakouris, Pailagi Pandya, Eireann Oughton. Designed by Leena Raudvee. Published by WIAprojects with support from Cultural Pluralism and the Arts & Charles C. Smith.

NEWS

JUDITH DOYLE

OCAD University has recognized Judith Doyle with its 2012 Award for Distinguished Research, Scholarship and Creative Activity.

The Award is conferred on the basis of a strong portfolio of research, scholarship and creative activity, and the impact that activity has had on the broad spectrum of art and design research and practice internationally. The award also recognizes contributions toward undergraduate and graduate research and scholarly training. June 2012

MARIA GABANKOVA

Two new portraits by Associate Professor Maria Gabankova were unveiled last week during a ceremony at the Royal Winter Fair. The ceremony inducted Kim McConnell and Barry Wilson into the Canadian Agricultural Hall of Fame (CAHF), November 2012

FRANCIS LEBOUTHILLIER

Associate Professor Francis LeBouthillier's collaborative research partnership with Mount Sinai Hospital is featured in the article "Everybody is born" on Research Matters, a website devoted to raising awareness of the important work of Ontario's university researchers, June 2012

LeBouthillier has contributed his creative skills as a sculptor and researcher to the development of realistic foetal models that help train surgeons in undertaking high-stakes in utero procedures.

NINA LEO

Winner of the 2013 Eric Hoffer Award for: *Only by the Spear that Smote You*. The Eric Hoffer Award for short prose recognizes excellence in writing. The winning prose and selected nominations are published annually in the anthology, Best New Writing.

CHARLES REEVE

The Board of Universities Art Association of Canada (UAAC) has appointed Associate Professor Charles Reeve as interim Treasurer to the organization. The UAAC provides a national voice for its membership, composed of university and college faculty, independent scholars and other art professionals in the fields of art, art history and visual culture. The UAAC belongs to the Humanities and Social Sciences Federation of Canada and is affiliated with the Comité international d'histoire de l'art (CIHA).

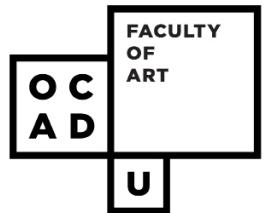
CURRENTLY AT:

ONSITE GALLERY

Harald Szeemann: Documenta 5 Curated by David Platzker, Organized by Independent Curators International (ICI), October 26, 2012 to January 12, 2013

OCAD U STUDENT GALLERY

The Connection Machine featuring work by: Andrew Remington Bailey (curator), Patrick Kyle, Ola Kolodziej, Brianna Lowe, Lauren Pelc-McArthur, Peter Rahul and Ella Selbie November 15 - December 8, 2012



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