

2007

## Sketch

Matthews, Laura, McLennan, Leanna, Kostoff, Larissa, Drobnick, Jim and Milroy, Sarah

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### Suggested citation:

Matthews, Laura, McLennan, Leanna, Kostoff, Larissa, Drobnick, Jim and Milroy, Sarah (2007) Sketch. Spring 2007 . Ontario College of Art & Design, Toronto, Canada. Available at <https://openresearch.ocadu.ca/id/eprint/1287/>

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# SKETCH

SPRING 2007

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

JOINING HERE  
TO THERE

# SKETCH

**ABOVE**

**RIRKRIT TIRAVANIJA IN CONVERSATION AT OCAD**  
COVER (L-R): RIRKRIT TIRAVANIJA, PROFESSOR IAN CARR-HARRIS,  
STUDENTS KELSIE PARSONS AND AMANDA TAMUL; SARAH MILROY.  
INSIDE PAGE (L-R): STUDENT CURTIS AMISICH, ASSISTANT  
PROFESSOR/PROFESSIONAL GALLERY CURATOR CHARLES REEVE,  
STUDENTS MARTIN OTAROLA AND KATHRYN BONDY.  
PHOTO BY KC ARMSTRONG



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

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

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Produced by the **OCAD Marketing & Communications Department**  
Designed by **Hambly & Woolley Inc.**  
Contributors for this issue **Jim Drobnick, Larissa Kostoff, Laura Matthews, Leanna McLennan, Sarah Milroy**

Date of issue **May 2007**

The views expressed by contributors are not necessarily those of the Ontario College of Art & Design.  
Charitable Registration # 10779-7250 RR0001  
Canada Post Publications Agreement # 40019392  
Printed on recycled paper

Return undeliverable copies to:  
Ontario College of Art & Design  
100 McCaul Street  
Toronto, Ontario  
Canada M5T 1W1  
Telephone 416.977.6000  
Facsimile 416.977.6006  
[www.ocad.ca](http://www.ocad.ca)

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SARA DIAMOND  
PHOTO BY TOM SANDLER

## FROM OUR PRESIDENT

As the 2006/2007 academic year draws to a close, we celebrate achievements and share exciting news with our readers in this issue of Sketch.

Ian Carr-Harris, an alumnus and valued faculty member of OCAD, is a recipient of a Governor General's Award in Visual and Media Arts. He exemplifies the best of OCAD — a practicing artist with an international career in sculpture and installation, and a writer-curator who shares his knowledge generously in the classroom and facilitates the OCAD student experience in the wider world.

OCAD is being granted a much-needed infusion of funding from the Ministry of Training, Colleges and Universities that will enable the Digital Futures Initiative — a key platform of our Strategic Plan. We are thankful. The additional \$2 million annually to our operating budget will provide technical and human resources to accelerate our advances in digital learning, which will be undertaken in association with six Ontario colleges, corporate partners and a number of other universities.

This permanent funding is above a one-time amount of \$1.4 million from the Province that we will use to implement our Strategic Plan with its focus on student engagement and our new ecology of learning. We are also receiving funding for our new graduate programs as part of the Government of Ontario's multi-year commitment to provide \$6.2 billion for post-secondary education. Although the cost of inflation, our small size and our program weight (arts, not sciences) mean that we continue to need our community's support to face budget challenges, these funds will greatly benefit us.

During the week of April 2nd, OCAD made a significant forward move in its learning and outreach capacity with the launch of the Nomadic Residents International Artist Residencies program and the opening of the first exhibition of the Professional Gallery featuring work by Rirkrit Tiravanija. As part of the residency, made possible with the support of Partners in Art, Tiravanija conducted a public dialogue with OCAD gallery curator Charles Reeve and met with numerous classes.

"Mobile Nation" was OCAD's international research and innovation conference on the future of mobile technology and content. It was chaired by faculty member Martha Ladly, and its many participants included academics and companies from across Canada, the U.S., the U.K., India and Europe as well as students, artists and designers. Besides being one of the funding agencies for our conference, Canadian Heritage has also awarded a grant of \$367,000 to professors Paula Gardner and Geoffrey Shea for their mobile media project, Portage.

OCAD, Ryerson University and York University have partnered under the working name CONCERT (Consortium on New Media, Culture & Entertainment R&D in Toronto) with companies and other post-secondary institutions in an initiative that will be a driving force for innovation in culture and entertainment in the GTA.

A core element of OCAD's Strategic Plan is building the diversity of our student body. In this issue of Sketch, you will meet our new Director of Diversity and Equity, Mehrnoosh Aghdasi, and learn of some of our plans in this field.

Our readers can see that we have begun the implementation of our new Strategic Plan (read a summary of it at [www.ocad.ca](http://www.ocad.ca)).

I want to thank Dean of the Faculty of Art Blake Fitzpatrick for all his work on behalf of OCAD. He is leaving on July 31, 2007, having accepted the position of Professor, Documentary Media Program (MFA) and Director of Research and Publications, School of Image Arts, at Ryerson University.

Meanwhile, I look forward to welcoming friends and supporters to the 92nd Graduate Exhibition on May 11 to 13. With its "tour de force" theme, it is sure to capture the inventive and generous spirit of our talented graduating class.

—SARA DIAMOND

**AGO LOANS MASSIVE WALLWORK TO OCAD**

The AGO has loaned OCAD a major contemporary wallwork — Lawrence Weiner’s *Chains Wrapped Around One Thing & Another Broken One By One With the Passage of Time (Rusted Free) (Busted Open) (Pulled Apart) (Melted Loose) (-----) (-----)*. This text-based piece, which was, until recently, on display as part of the AGO’s Wallworks series, is not a typical loan; while the words remain intact, the execution of the work itself is specific to the OCAD installation.

Cut from large pieces of vinyl,

the letters and symbols of *Chains Wrapped Around One Thing* were installed on the north wall of the OCAD lobby, approximately 40 feet above the main entrance. This offers passersby a unique viewing opportunity. Says David Moos, Curator of Contemporary Art at the AGO, “I’m especially pleased it’s located near the entrance, giving students and the public the opportunity to draw inspiration from Weiner’s work.”

Assistant Professor Charles Reeve, OCAD’s Professional Gallery Curator, is also pleased about how Weiner’s work enriches the “visual experience” at the University. “Lawrence Weiner is one of the most influential artists of the past 40 years,” says Reeve. “Bringing a major work of his into our learning environment is very exciting.”



**ABOVE**  
**LAWRENCE WEINER**  
 CHAINS WRAPPED AROUND ONE THING & ANOTHER BROKEN ONE BY ONE WITH THE PASSAGE OF TIME (RUSTED FREE) (BUSTED OPEN) (PULLED APART) (MELTED LOOSE) (-----) (-----).  
 PHOTO BY CRAIG BOYKO. COPYRIGHT © ART GALLERY OF ONTARIO, 2007

**BELOW**  
**MEHRNOOSH AGHDASI, DIRECTOR, DIVERSITY & EQUITY.**  
 PHOTO BY PATRICIA PASTÉN

**PG3**

**ON CAMPUS**

**MEET MEHRNOOSH AGHDASI**

OCAD is committed to reducing cultural barriers and increasing under-represented groups among its students, faculty, staff and board members.

For the past 18 months, a special task force — Equity in Education and Employment — has acted as advisor to President Sara Diamond on issues of policy and new priorities. One critical initiative championed by the task force has now been realized through a newly created position at OCAD: Director, Diversity & Equity.

In February this year, the OCAD community warmly welcomed Mehrnoosh Aghdasi into the new position. Within university and community settings, Aghdasi has worked in a leadership capacity for 15 years in diversity and equity, trans-nationalism and education, anti-oppression and anti-racism, feminism and Aboriginal issues.

Aghdasi’s goal is to help OCAD build a model community, one that values a diversity of perspectives, people and experiences. She will help the institution develop strategies that broaden outreach for hiring and student recruitment and, along with faculty, explore ways for curriculum to appropriately accommodate diversity. She will also establish connections with diverse communities to make OCAD a priority choice for prospective students, faculty and staff.





**ALUMNI INVITED HOME FOR NUIT BLANCHE AND TO CELEBRATE MAAD REUNION**

Toronto’s version of Nuit Blanche, the all-night, city-wide contemporary art celebration, returns on the weekend of September 29 to 30. This year, OCAD will mark the occasion with a special exhibition. The show will explore continuities between the history and future of material art and design — where traditional disciplines of art and design are blending in unique new ways.

An Alumni Reception on Saturday, September 29, 4:30 to 6:30 pm, will kick-start Nuit Blanche celebrations. Why not reconnect with former classmates while enjoying an exclusive preview of OCAD’s Nuit Blanche contribution?

Also scheduled for Toronto’s Nuit Blanche weekend is the Great MAAD Reunion, hosted by Material Art & Design alumni William Hodge and Robert Wylie. This OCAD event will include exhibitions, lectures and tours and will provide MAAD graduates with plenty of opportunity to connect with their peers.

Interested participants are invited to submit images — past and present — that reflect their work and their lives. For more information about the Great MAAD Reunion, visit [www.ocad.ca/alumni](http://www.ocad.ca/alumni).

**ON CAMPUS**

**DISPLAY WALL FEATURES DONOR COLLECTION**

This spring, the Faculty of Art unveils its new display screen and donor wall to mark the unique generosity of both faculty and patrons. The wall salutes last year’s Drawing & Painting initiative — the brainchild of Professor Paul Sloggett, in his previous role as Assistant Dean — which generated \$30,000 for OCAD’s Endowment Fund through the sale of faculty-donated artworks.

The endowment program was developed by the Drawing & Painting fundraising committee led by Chair Laura Millard and Assistant Dean Vladimir Spicanovic. Individual artworks were donated by the following faculty members: Catherine Beaudette, Nicole Collins, Cathy Daley, Maria Gabankova, Nataalka Husar, Alexander Irving, Rae Johnson, Anda Kubis, Colette Laliberté, Peter Mah, Laura Millard, Suzanne Nacha, Sarah Nind, Andy Patton, John Scott, Ron Shuebrook, Paul Sloggett, Dan Solomon, Vladimir Spicanovic, Lorne Toews, Michèle White and Sylvia Whitton.

Patrons Sandy and Sean Delaney purchased the donor collection to create the Endowment Fund. (Tragically, Sean Delaney passed away in early February, 2007. The OCAD community felt this loss deeply.)

The inaugural fund will be used to host an artist-in-residence program, bring national and international artists to the university and create a newsletter for OCAD alumni as well as national and international artists.

**ABOVE**  
SCOTTIABANK NUIT BLANCHE:  
GIANT CHESS IN BUTTERFIELD PARK.  
PHOTO BY JAMES MACDONALD

**BELOW**  
DRAWING & PAINTING  
ENDOWMENT FUND  
DONOR WALL.  
PHOTO BY PATRICIA  
PASTÉN



## CANADA COUNCIL CELEBRATES 50 YEARS

To celebrate the 50th anniversary of the Canada Council for the Arts, 50 Canadian artists were invited to Ottawa on March 27 and 28, 2007. Guests included writers/playwrights John Murrell, Antonine Maillet, Rudy Wiebe, Yann Martel and Nicole Brossard; visual artists Sara Diamond, Mary Pratt and Françoise Sullivan; actors Jean-Louis Roux and Albert Millaire; throat singer Lucie Idlout; conductor Walter Boudreau; dancers/choreographers Menaka Thakkar, Judith Marcuse and Jean Grand-Maitre; and filmmakers Zacharias Kunuk and Alanis Obomsawin. Photo by Martin Lipman. Courtesy of the Canada Council for the Arts.



BELOW  
THE AGO SLIDE COLLECTION  
AT ITS NEW LOCATION,  
IN ROOM 1410 AT 118  
McCAUL STREET.  
PHOTO BY ERIC SCHWABB

PG5



### OCAD HONoured WITH SLIDE LIBRARY DONATION

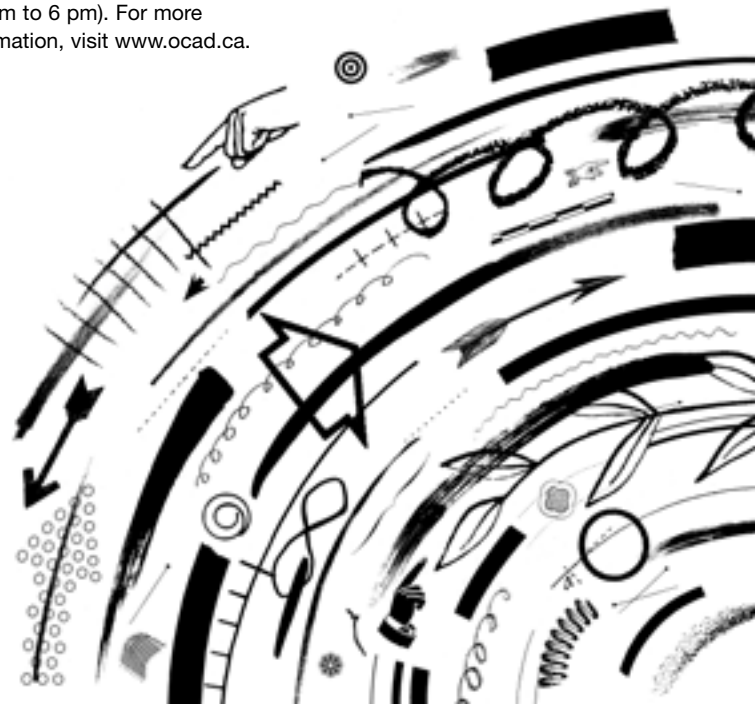
The Art Gallery of Ontario (AGO) recently donated some 110,000 slides to OCAD. The collection, which used to reside in the AGO's Education department, includes AGO resource slides and catalogue material.

"We're delighted to share this unique resource with the broader community," says Kelly McKinley, the AGO's Richard & Elizabeth Currie Director, Education and Public Programming. "This exchange is another example of the many ways we're creating new and sustainable connections between the two institutions that comprise this unique art campus."

The collection is accessible to both AGO users and the OCAD community in a new location — Room 1410, Level Four, Annex Building, 113 McCaul Street. For information on accessing the slides, please contact Eric Schwab, Manager, AV & Imaging Services, 416-977-6000, extension 344.

### TOUR DE FORCE

Experience a tour de force of imagination and invention this spring at the 92nd Annual Graduate Exhibition with spectacular work on display throughout OCAD's main campus from Friday, May 11 (11 am to 8 pm), to Sunday, May 13 (11 am to 6 pm). For more information, visit [www.ocad.ca](http://www.ocad.ca).







## IAN CARR-HARRIS

by Sarah Milroy

This spring, Ian Carr-Harris was named one of six recipients of the 2007 Governor General's Award in Visual and Media Arts, Canada's foremost distinction recognizing career achievement in the visual arts.

Carr-Harris is an internationally recognized sculpture/installation artist and writer. As an educator and alumnus, Carr-Harris is also an esteemed member of the OCAD community.

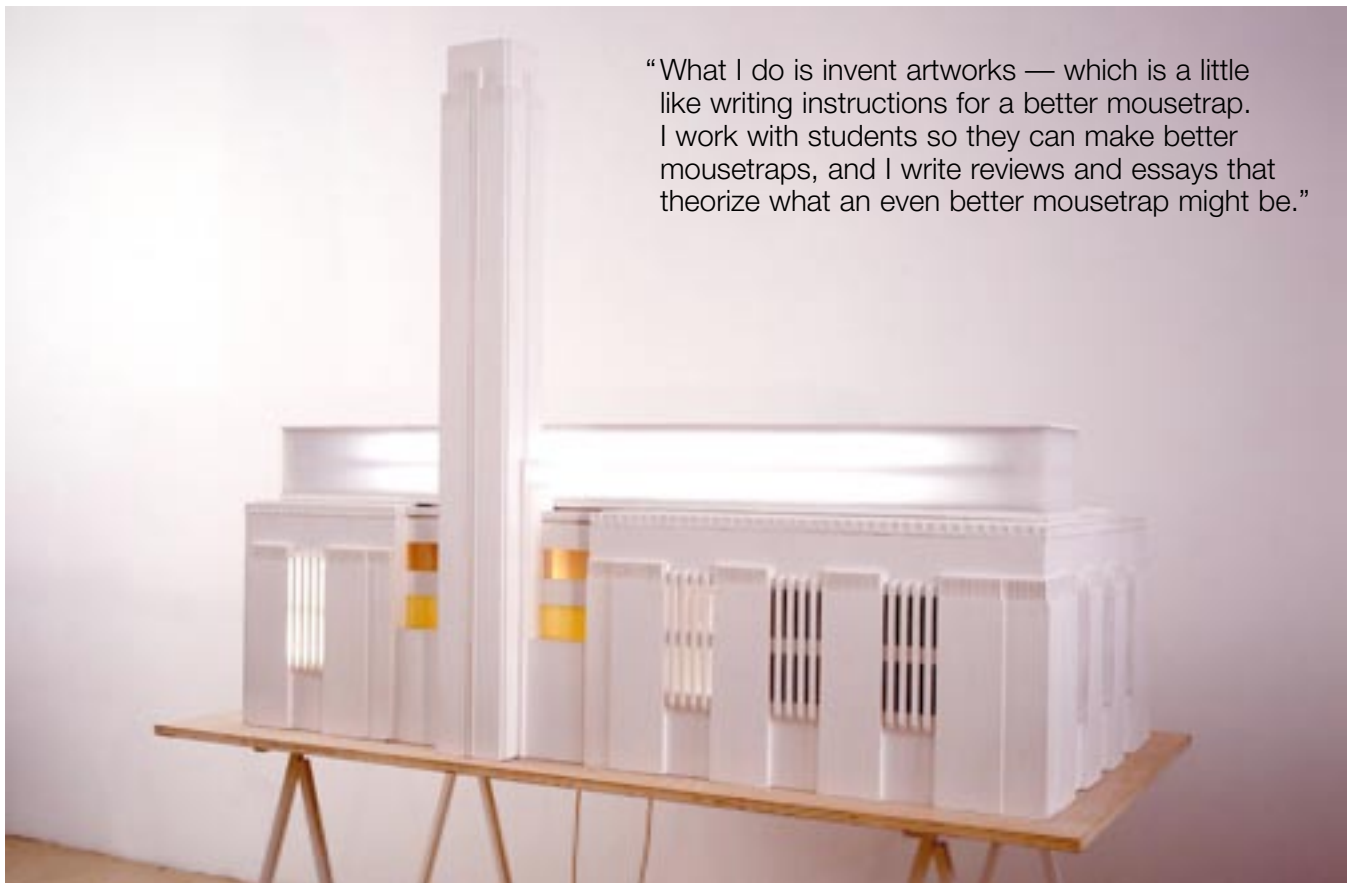
Ian Carr-Harris began his intellectual life studying history and library science, and only came to the notion of being an artist once his sensibility was fully formed by those disciplines. Making art, he understood, was a way of keeping close to the things that fascinated him — the history of ideas, the problems of classification and categorization, the limitations of all systems of representation — without ending up, as he puts it, “locked away in the basement of a library re-reading the Admiralty papers for the tenth time.” Instead, curiosity could be set loose to play in the stacks.

Given these roots, it is perhaps not surprising that his work has had a bookish tone — his references stretch from Plato through Nietzsche to contemporary post-structuralism — and he often borrows sculptural form from styles of library display: the vitrine, the filing cabinet, the model, the audio-visual carousels, and even the book itself. The seduction of knowledge, and its ultimate elusiveness, are constant themes.

His 1973 sculpture *A Section of Julius Caesar's Left Thigh* exemplifies the schoolhouse ethos of his early work, and its sensitivity to the dilemmas of historiography. On a plain wooden table sits a plaster mold of a section of a man's thigh (actually cast from the artist's own), accompanied by a framed text which reads:

“A section of Julius Caesar's left thigh as it appeared when he mounted his horse to cross the Rubicon.” But whose records could be relied upon to produce such a likeness? The proposition is wryly absurd.

In *after Dürer* (1989), Carr-Harris presents two illuminated views of a rhinoceros; the first a reproduced engraving of Dürer's famous print of an Indian rhinoceros, which is presented in a vitrine, and the second a black-and-white film clip of a rhinoceros at the Toronto zoo. We push a button on the vitrine's surface, and the image springs to life for a few moments on the screen, accompanied by the noise of school children, before the gallery again falls silent. Both representations are enchanting, but neither is definitive. //



“What I do is invent artworks — which is a little like writing instructions for a better mousetrap. I work with students so they can make better mousetraps, and I write reviews and essays that theorize what an even better mousetrap might be.”

**OPPOSITE, LEFT & RIGHT  
IAN CARR-HARRIS**

AFTER DÜRER (DETAILS), 1989. CABINET, REPRODUCTION OF DÜRER PRINT, FILM LOOP, REAR PROJECTION SCREEN, 16 MM SOUND PROJECTOR, SPEAKER, VARIABLE DIMENSIONS. PHOTO BY CHERYL O'BRIEN. COURTESY OF THE POWER PLANT

**OPPOSITE TOP  
IAN CARR-HARRIS**

PHOTO BY MARTIN LIPMAN. COURTESY OF THE CANADA COUNCIL FOR THE ARTS

**ABOVE  
IAN CARR-HARRIS**

TATE MODERN [SURVEY], 2005. IWOOD, PLEXIGLAS, MOTOR, LIGHT, BOOKS, PAPER, 201 X 175.5 X 99 CM. PHOTO BY ISAAC APPLEBAUM. COURTESY OF THE SUSAN HOBBS GALLERY, TORONTO

**PG7**

By the nineties, Carr-Harris had undergone a shift in his thinking. His earlier work, he says, had depended on a notion of history as the testing of propositions. With his increased exposure to structuralist and post-structuralist thought in the eighties, however, he came increasingly to value Wittgenstein's abandonment of the proposition in favour of the idea of the puzzle.

With this shift, Carr-Harris's art took on a more poetic cast. Ambiguity comes to be understood, and relished, as a way of revealing the truth of things. The most poetic of all are his light installations, modelled on the windows of various exhibition spaces in Canada and Europe. Using a light projector and rotating disk, Carr-Harris is able to simulate the sweep of daylight across the walls of the gallery, replicating the configuration of the existing window panes of the building (usually sealed off in renovation) as if to reinstate the building's memory. While site-specific in their inception, these pieces can later be installed anywhere.

Not surprisingly, given the artist's many modes of engaging in the art world, some of his works appear to

examine institutions and the authority vested in them. His stylized scale model of the Tate Modern in London, England — *Tate Modern [Survey]* (2005) — is a striking recent example. Circling the white, crisply constructed object, you feel compelled to investigate its interior, but, peering through the window openings, you can gather only a partial understanding of the space within.

One of the galleries is empty and illuminated by a cascade of white light, which spills through an opened doorway, recalling the spare detective offices of a Raymond Chandler movie. Through another window, though, Carr-Harris permits us a view of the section of Velázquez's masterpiece *Las Meninas*, which includes the mysterious image of the king and queen, at the rear of the composition. Scholars have long argued whether Velázquez was here rendering another royal portrait, framed on the wall, or a mirror reflection of the royal couple posing for the painting on the artist's easel (which is turned from our view). Here is a puzzle Wittgenstein might have relished, a puzzle nested within another puzzle, the work of art. //

Carr-Harris invites us to play within these delicious complexities. In this respect, particularly, *Tate Modern [Survey]* is the work of a fully-matured sensibility. It is one of the poignant ironies of our advancing years that the more we know, the more we know what we don't know. But Carr-Harris has always cautioned us against our certainties, and it is in this brand of intellectual self-consciousness that his legacy resides. One of Canada's most sophisticated artists and teachers, he has raised the bar for us all, and we have all benefited from his friendship and his careful scrutiny.

Excerpted from an essay published in *The Governor General's Awards in Visual and Media Arts 2007*. Reprinted with the permission of the Canada Council for the Arts. To read the complete essay, visit [www.canadacouncil.ca](http://www.canadacouncil.ca).

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Sarah Milroy is an art critic for *The Globe and Mail* and the former editor and publisher of *Canadian Art* magazine.

NE  
TRAVAILLEZ  
JAMAIS

# RIRKRIT TIRAVANIJA

## “SOMETIMES IT’S GOOD TO PUT UP A COUPLE OF WALLS.”

by Jim Drobnick

OPPOSITE  
RIRKRIT TIRAVANIJA  
UNTITLED INSTALLATION AT THE OCAD  
PROFESSIONAL GALLERY, 2007.  
PHOTO BY SARAH MULHOLLAND

PG9

The OCAD Professional Gallery was completely bricked shut for its official inauguration this April. The exhibition, Rirkrit Tiravanija's first solo gallery show in Canada, is reputed to be one of his final artistic events before he takes up residence in an experimental commune and embarks on a hiatus from the art world. Opening and closing, first and last — could the dramatic juxtaposition of opposites be any more extreme?

Organized by Curator and OCAD Assistant Professor Charles Reeve, the exhibition also initiates the Faculty of Art's Nomadic Residents: International Artist Residency Project. As rare as it is to witness an art institution seemingly denying its own *raison d'être* by blocking its doors, it is equally rare to observe an internationally renowned artist such as Tiravanija working against the grain of his own reputation and challenging the very principles upon which his notoriety rests. For almost 20 years, he has exemplified the genre of artistic practice known as “relational aesthetics.” The term, coined by Nicolas Bourriaud, identifies the surge of artworks in the 1990s that took the form

of provisional, interactive encounters that stressed the social context of artmaking and reception. Tiravanija's extensive focus on audience participation, community, inclusivity and conviviality has made him one of the most influential artists working today.

Several reasons contributed to Tiravanija's intersubjective artworks gaining special recognition. One centred on the notable generosity and hospitality of his cooking performance-installations. *Untitled 1992 (Free)*, for instance, transformed New York City's 303 Gallery into a makeshift kitchen that served homemade Thai vegetable curry to any and all comers for the entire seven-week duration of the exhibition. Here, a simple but effective culinary event established an inviting framework for random encounters and sociable exchange, something unusual in the rarefied domain of the white cube gallery space.

Another reason for the recognition accorded these works was the artist's open embrace of situations that encouraged visitors to actively participate and generate their own experience. At Gavin Brown's Enterprise, >

During Rirkrit Tiravanija's residency at OCAD on April 2 to 5, 2007, the artist facilitated a number of events, including critiques, discussions with students and faculty, a workshop, and a lecture/dialogue with Charles Reeve on April 4. His exhibition opened April 5 at the OCAD Professional Gallery at 100 McCaul Street. During the portion of exhibition when the gallery entrance is blockaded, the Curator will be on-site and available for meetings and conversation. Visitors to the gallery can also view a work by conceptual artist Lawrence Wiener, installed in the main lobby adjacent to the gallery and on loan from the Art Gallery of Ontario. Tiravanija's exhibition closes on September 9 this year. It will be followed by the kick-off exhibition of the RBC Young Painters competition in late September in the Great Hall, and a survey of internationally celebrated designer Karim Rashid in the Professional Gallery in October.

The Nomadic Residents program was made possible through the generous support of Partners in Art.



**ABOVE**  
RIRKRIT TIRAVANIJA AND OTHERS  
THE LAND (1988 –)  
CHIANG MAI, THAILAND.  
PHOTO COURTESY OF GAVIN  
BROWN'S ENTERPRISE, NEW YORK

**ABOVE**  
RIRKRIT TIRAVANIJA  
UNTITLED 1992 (FREE), 1992.  
INSTALLATION VIEW AT  
303 GALLERY, NEW YORK.  
PHOTO COURTESY OF GAVIN  
BROWN'S ENTERPRISE,  
NEW YORK

Tiravanija's exhibition *Untitled 1999* (*Tomorrow can shut up and go away*) consisted of a life-size replica of his East Village apartment, complete with functional kitchen, appliances, shower, VCR and so on, all of which were open to the public for four-and-a-half months, 24 hours a day. People could use the space in any way they chose: for meetings, relaxation, parties, hiding out, trysts, exhibitions, a temporary residence. Some writers attribute the acceptance of such chaotic unpredictability to the artist's Buddhist orientation, yet there is also more than a subtle critique of the insularity and exclusivity of the art world.

The third reason for Tiravanija's rise to prominence has to do with the variability of his work, which has facilitated a multiplicity of empowering and potentially subversive events. The construction at the heart of *Untitled 2006* (*Demo station no. 5*), for example, acted variously as a stage for performances, lectures, workshops, a fashion show and karaoke competition, as well as a media lounge for screening films. Other works featured a do-it-yourself recording studio, *Untitled 2001* (*Demo station*

*no. 1*); a low-power transmitter that occupied unused radio frequencies, *A Retrospective* (*Tomorrow is another fine day*), 2005; and a television broadcasting apparatus that defied federal communications restrictions, *Untitled 2005* (*The air between the chain-link fence and the broken bicycle wheel*). In these and other projects, Tiravanija provided a platform that catalyzed a surplus of diverse and improvisational activities. These experiential, participatory contexts blurred the distinctions between public and private, art and life, all the while leaving the outcomes undetermined but geared toward enabling the agency of visitors.

Tiravanija's OCAD exhibition, however, demonstrates a "radical change in practice" as the artist "renegotiates his relationship to the art world," notes Reeve. Rather than devising a situation that emphasizes democratic accessibility and opportunity, the untitled installation involves a deliberate denial and withholding of experience. The prominent brick wall constructed at the gallery's doorway precludes entrance into the space, in effect closing the gallery. Such a

striking gesture reverses Tiravanija's characteristic openness and seemingly annuls any vestige of his famed hospitality. But in surveying his work over the years, it is possible to discern a continuity between the earlier installations that offer a heterotopia of sorts, where the possibilities for self-actualization are apparently unlimited, and the closed gallery. Both treat the exhibition space itself as a medium to be crafted and meddled with, and both tend to abuse or corrupt the gallery's conventional uses. Closing just tends to be the most aggressive and drastic of such acts.

Allowing Tiravanija to barricade the entrance hints at the willingness of the OCAD Gallery to be not only the presenter of work, but also the object of self-reflexive scrutiny. In the history of institutional critique, closing the gallery represents a foundational and continually relevant act. Robert Barry's *Closed Gallery* (1969), in which printed announcements were sent out declaring the closure of the gallery, and Mierle Laderman Ukeles's *Keeping of the Keys* (1973), in which the artist systematically locked and unlocked doors throughout the

Wadsworth Atheneum, each exposed the art world's politics of power implicit in the simple act of rendering a door open or not. More recently, Santiago Sierra sealed the front entrance to the Spanish pavilion at the 2003 Venice Biennale with cinder blocks, but admitted visitors with a Spanish passport through a guarded back door, thus underscoring the archaic elitism of nationality at one of the art world's premier international events. Tiravanija's gallery closing alludes to these works by incurring deliberate frustration and denying aesthetic pleasure; at the same time, it insists that the gallery itself be contemplated as a conceptual, social and political entity. As the artist mentioned in a talk at OCAD, "sometimes it's good to put up a couple of walls."

Yet, the brick wall also accomplishes a tantalizing second task, that of entombing a secret installation within. Playing with notions of epistemological and perceptual limits, the stealth content of Tiravanija's exhibition unnerves expectations of art's presence and availability. The mystery of what lies behind the wall, known only to the artist and his assistant, seems destined



**ABOVE**

**RIRKRIT TIRAVANIJA**

UNTITLED 2005 (THE AIR BETWEEN THE CHAIN-LINK FENCE AND THE BROKEN BICYCLE WHEEL), 2005.

GLASS AND STAINLESS-STEEL STRUCTURE WITH TRANSMITTER; WOOD STRUCTURE WITH RECEIVER AND FURNITURE; DVD PLAYER AND TWO MONITORS; TWO ANTENNAS; AND WALLPAPER.

INSTALLATION VIEW, HUGO BOSS PRIZE, GUGGENHEIM MUSEUM, NEW YORK. PHOTO COURTESY OF GAVIN BROWN'S ENTERPRISE, NEW YORK

**PGII**

to generate speculation and rumour, much like the artist's other ephemeral installations that are at times more discussed than they are experienced. The wall enclosing a secret could be likened to a gallery-size version of Marcel Duchamp's readymade *With Hidden Noise* (1916), a collaborative work that enlisted the collector Walter Arensberg to insert an object into a ball of twine sandwiched between two brass plates. In this case, the artist disavowed his own privileged knowledge concerning the piece in favour of a perpetual enigma.

At the OCAD Gallery, interested visitors will be more fortunate. While able to view only the walled-up doors throughout the spring and summer, at the show's conclusion in September Tiravanija will return to OCAD. He will then break down the barrier and provide what Reeve calls a "dramatic release." After five months of anticipation and conjecture, a social event will mark the renewed access as viewers will be permitted into the gallery for the installation's final four days.

As for Tiravanija's plans to withdraw from the art world, purportedly in 2007, it is perhaps counter-intuitive

to recognize that this too is within the parameters of his ethico-aesthetic stance. Forsaking the art world and renouncing the pressures of production, commercialization and careerism, among other issues, is not an uncommon occurrence for artists, especially those working at the nexus of art and life. Marcel Duchamp, Tehching Hsieh and Linda Montano each decided at one point to "give up" art in order to focus more fully on the artful aspects of daily existence (although for Duchamp, this operated as a tactic for surreptitiously continuing his work). When the division between art and life undergoes prolonged interrogation, as it did in the careers of these artists, the balance of one's practice sometimes tips in favour of a merging with everyday life.

In Tiravanija's case, his attention will be focused on a project begun in 1998 called *The Land*. Based in Chiang Mai, Thailand, *The Land* combines students, farmers and local and international artists in a collective and evolving experiment in community, sustainability and pedagogy. Creativity here is applied to developing an alternative mode of

living based on ecological principles and new forms of social relationship and exchange. Tiravanija hosts artists who engage projects that tackle fundamental problems, such as agricultural yields, biogas cooking units, composting toilets, electrical generation, or housing made from renewable materials. Given the complexity of the challenges addressed by the collaborators in *The Land*, and the ingenuity required to resolve practical survival issues in resourceful ways, perhaps calling these efforts "forsaking art" is misplaced. Either in or out of the aesthetic domain, Tiravanija offers an innovative paradigm in which life in its entirety becomes the subject, medium and product of an integrated artistic practice.

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Jim Drobnick is a critic, curator and Associate Professor in the Faculty of Liberal Studies at OCAD. His writings have appeared in journals such as *Angelaki*, *High Performance*, *Parachute*, *Performance Research*, *Public* and *The Senses & Society*, as well as catalogues for Aernout Mik (2004), Su-Mei Tse (2006) and Carolee Schneemann (2007). He is the editor of *Aural Cultures* (2004) and *The Smell Culture Reader* (2006), and the co-author of *CounterPoses* (2002) and *Museopathy* (2002).

The son of Thai diplomats, Tiravanija was born in Buenos Aires in 1961 and raised in Bangkok and Ethiopia. At the age of 19, he moved to Canada and spent time in Ottawa, Toronto and Banff, graduating from OCAD's Experimental Arts Program in 1984. He subsequently attended the School of the Art Institute of Chicago and the Independent Study Program of the Whitney Museum of American Art in New York. He maintains studios in Berlin, New York and Bangkok and has taught at Columbia University. The sites of his exhibitions include museums and biennials worldwide, such as the Museum of Modern Art, the Serpentine Gallery, the Carnegie International, the Whitney Biennial, Manifesta and the Münster Skulptur Projekte. He co-curated "Utopia Station" at the Venice Biennial and in 2004 received the Guggenheim Museum's prestigious Hugo Boss Award.

# INTERACTIVE CONVERGENCE:

by Leanna McLennan

Imagine that you are out for a walk in downtown Toronto, gazing at OCAD's Sharp Centre for Design on its colourful stilts above McCaul Street. You flip open your mobile phone and see a dancer on the small screen. Then a message appears, inviting you to watch her interacting with other dancers on a large screen on the side of a building across the street. As you walk, hot spots along the way trigger various sounds and images.

Welcome to Portage, a virtual street theatre.

Portage is one of several groundbreaking new-media projects being developed in OCAD's Mobile Media Lab. The lab brings together artists, designers, university researchers, media producers, advertising experts, ethnographers, engineers and business strategists to develop innovative wireless content and technology. Its work in new media builds on OCAD's existing strengths in digital media, interaction design, robotics, architecture and ethnography.


OCAD President Sara Diamond feels that Canada must take the lead in developing mobile experiences and technologies.

"Mobile media and communication is the future of entertainment, education, tourism and healthcare provision," says Diamond. "This is a cross-disciplinary field and OCAD is ideal for this role."

Associate Professor Judith Doyle brought to OCAD a project that designed software — for use with personal digital assistants (PDAs) — to help amnesics remember activities. Also underway is a pilot program in wearable computing and design, using Bluetooth, sensors, inks, conductive yarns and other technologies to facilitate communication and interaction.

"We're developing products that consumers and audiences all over the world — from the U.K. to India to Argentina — will want to use," Diamond notes.

The Department of Canadian Heritage has acknowledged the significance of OCAD's Mobile Media Lab. The Portage project — led by OCAD Assistant Professors >



# INNOVATIVE RESEARCH AND DEVELOPMENT AT OCAD'S MOBILE MEDIA LAB

PG13





ABOVE  
THE HONOURABLE BEVERLEY ODA,  
MINISTER OF CANADIAN HERITAGE  
AND STATUS OF WOMEN, ANNOUNCES  
GOVERNMENT OF CANADA SUPPORT  
FOR PORTAGE (MARCH 15, 2007).  
PHOTO BY CHRISTINE PENIDA



ABOVE  
HAUNTING GPS CIRCLE NARRATIVE:  
THE HAUNTING. GPS GUIDED  
MOVEMENT OF GHOST HUNTERS  
THROUGH PARK.  
DESIGN BY PATRICIO DAVILA AND  
DAVID MCINTOSH

Geoffrey Shea and Paula Gardner, who is also an Assistant Dean — received \$367,000 from Canadian Heritage through its New Media R&D initiative, which is part of its Canadian Culture Online strategy

The project brings together leading artists, designers and academics as well as award winners from cultural industry partners such as Ecentricarts, Decode Entertainment, Triptych Media, Collideascope, InterAccess and the Design Exchange, to create an interactive experience in downtown Toronto. Researchers will explore ways for mobile technology to foster new cultural experiences and facilitate greater community participation.

Utilizing technology, Portage and other mobile media projects enrich people's experiences of specific geographical spaces. These projects use the new Mobile Experience Engine (MEE) to enable people to interact with content — sent from a Global Positioning System (GPS) — that changes as they move through the environment.

The MEE design engine was developed by an engineering team led by

Tom Donaldson, with David Gauthier and Rupinder Deol, as part of the successful Mobile Digital Commons Network (MDCN) — a multimillion-dollar initiative brought to OCAD by President Diamond. The MDCN was headed by Principal Investigators President Diamond and Michael Longford of Concordia University in Montreal, and included the Banff New Media Institute and York University in Toronto. It facilitated inter-disciplinary research, policy development, participatory design methods and innovative wireless content and technologies.

MDCN researchers have also developed several applications to facilitate new experiences of parks while respecting the power of nature.

Imagine that you are strolling through the cemetery in Montreal's Mont-Royal Park. On the screen of your mobile phone, you see an image of a woman calling out to her sister from beyond the grave. As you move through the space, you receive clues about the sister's identity through sounds and images sent from a GPS to your phone. Your phone screen fills with the image of water. You then see a woman who appears to be drown-

ing. A series of clues enable you to determine her identity, to capture a virtual ghost.

The Haunting, an interactive game based on historical figures buried in the Mont-Royal Cemetery, has been developed by several Creative Leads and Project Directors: David McIntosh, Associate Professor, OCAD; Michael Longford, Associate Professor, Concordia University and founding member, Hexagram; Kim Sawchuk, Associate Professor, Concordia University; and Barbara Crow, Associate Professor and Chair of Technology Enhanced Learning, York University.

MDCN projects also feature documentary applications that allow people to upload information about history and geography as well as capture, upload and share images.

As you walk through Grange Park in Toronto, behind OCAD and the Art Gallery of Ontario, your mobile phone vibrates, indicating an opportunity to learn more about the park as you seek out hot spots in the space via a symbolic map produced by Creative Leads and Project Directors for Park Walk Martha Lady and Bruce Hines,

both OCAD Associate Professors. MEE was also used to develop trail walks in Banff National Park through the Tracklines project.

The application Alter Audio allows sound and music composition to be created on one or multiple mobile phones using the MEE, Blue Tooth and GPS technologies. In the resulting gallery installation, for example, you hear the voices of a man and a woman coming from your phone. As you move through the space, ambiguous lines of poetry fade in and out. Eventually, you realize that you are eavesdropping on a mysterious relationship between a man and a woman.

Phone Noir, presented at Words Aloud! Spoken Word Festival, features Paula Gardner and Geoffrey Shea, Alter Ego's Creative Leads and Project Directors, reading film noir-like verses with ambient sounds suggestive of a train station.

Portage collaborators will use the MEE, together with other platforms, to explore how technology can enliven location-based services and participatory audience experiences. "Mobile technologies present new



ABOVE  
MARK POON, A FOURTH-YEAR GRAPHIC  
DESIGN STUDENT, TESTS ALTER AUDIO  
SOUND APPLICATIONS DURING A  
CHARETTE AT OCAD



ABOVE  
MOBILE NATIONS CONFERENCE, 2007:  
MARC DAVIES WITH WORKSHOP  
PARTICIPANTS.  
PHOTO BY WOO-TAEK YANG

opportunities for us to experience our environment, public institutions, one another and even our identities in radically different manners that challenge the social status quo,” says Gardner.

The MEE design technology will soon be open-sourced, so that artists, designers, developers, media companies and other users can share development information and create their own mobile applications.

For OCAD, mobile-media research provides a bridge to international opportunities and partnerships. The Province of Ontario has provided a grant to launch Changing Places, a collaboration with the province of Baden-Württemberg that brings together OCAD, the Center for Art and Media Karlsruhe (ZKM) and the Karlsruhe University of Arts and Design (HFG). Researchers will investigate mobile experiences that will link the two provinces. Future possibilities include projects with companies such as Motorola, Yahoo! and Mahindra & Mahindra.

“The Mobile Media Lab will continue to bring together projects that will enhance OCAD’s reputation as

a leading research institution in new media,” says President Diamond.

### MOBILE NATION CONFERENCE: CREATING METHODOLOGIES FOR MOBILE PLATFORMS

The successful Mobile Nation Conference drew more than 200 participants from Asia, Europe and North America to OCAD on March 22 to 25. The event was unique in that it facilitated engaging conversations among members of the research community, government organizations, industry professionals from content and technology companies as well as artists, designers and students.

“Conversations about mobile technology often happen in separate spheres,” says organizer Martha Lady. “We created a conference where professionals in different fields engaged in conversations about new technologies.”

The panels were entertaining and thought-provoking. Kim Sawchuk held her hand in a bag of ice to emphasize the need to consider inclement weather — and its effect on both device and user — when devel-

oping outdoor interactive games and trail walks. In his discussion about Tracklines trail walks, Angus Leech, Lead Artist/Producer of the ART Mobile Lab at the Banff New Media Institute, recounted an instance when actual birds answered recorded bird-calls — emitted from mobile phones — used to signal hot spots to participants. This led researchers to explore the possibilities that emerge when people, media systems and the environment interact with one another.

Keynote speakers hailed from three continents. The wide range of subjects included the growing mobile scenario in India (Parmesh Shahani, Mahindra & Mahindra); media systems that leverage context, content and community (Marc Davis, Yahoo!); the embodied and immersive nature of new-media experiences (Nigel Thrift, University of Warwick, U.K.); and innovative theoretical and methodological frameworks for studying mobility drawn from observing bike couriers (Nina Wakeford, Goldsmiths University of London, U.K.).

In interactive workshops, participants learned how to use prototyping tools to create applications. Tom

Donaldson (Pencil Technologies Ltd., London, U.K.) showed people how to create interactions using MDCN’s MEE. Daniel Jolliffe (Simon Fraser University, Burnaby, B.C.) taught participants to use sensors to rotate objects using Arduino, a rapid prototyping tool. Tek-Jin Nam (Associate Professor, Korea Advanced Institute of Science and Technology, Seoul) demonstrated how to create a platform for attaching interactive information using the MIDAS (Media Interaction Design Authoring System).

The successful Mobile Nation Conference facilitated stimulating dialogue and hands-on experience. Artists, designers, academics, industry professionals and students converged to engage with cutting-edge mobile technology in very productive ways.

For more information, visit [mdcn.ocad.ca](http://mdcn.ocad.ca).

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

## OCAD GRADS GET HEAD START AT HARBOURFRONT

Suzanne Carlsen and Kate Jackson (both Material Art & Design, '06), made Toronto's Harbourfront Centre Craft Studio their home this year after being honoured as Studio Residents. Founded in 1974, the Craft Studio Residency Program is a unique Canadian Institution that helps recent graduates and emerging craftspeople establish professional careers through residencies, exhibitions, workshops, lectures and classes, while introducing the general public to the world of contemporary crafts. Acting as a stepping stone between school and a professional career, this program offers residencies, which are announced in April and run for one year but are renewable for up to three years. "Both [Carlsen and Jackson] are highly, highly talented,"

declared Melanie Egan, Head of Craft at Harbourfront Centre, when she confirmed the renewal of these two artists' residencies prior to the formal announcement this spring.

As part of the residency program, Carlsen and Jackson exhibited at Harbourfront recently. "Last Night I Dreamt I Was" represented their collaboration — Carlsen (Jewellery) and Jackson (Textiles) — that focused on the icons and archetypes of their favorite fantasy occupations.



## ALUMNI NOTES

**ABOVE LEFT**  
**SUZANNE CARLSEN AND KATE JACKSON**  
 LAST NIGHT I DREAMT I WAS...  
 A CIRCUS PERFORMER (DETAIL), 2007.  
 PHOTO BY SUZANNE CARLSEN

**BELOW LEFT**  
**SCOTT EUNSON**  
 UNTITLED (AN INHABITABLE  
 MOBILE INSTALLATION).  
 COME UP TO MY ROOM, 2007  
 PHOTO BY CAT O'NEIL.  
 COURTESY OF THE GLADSTONE HOTEL  
 (WWW.GLADSTONEHOTEL.COM)

## HOTEL'S ART/DESIGN HYBRID MAKES OCAD ALUMNA PROUD

If, as *The New York Times* has declared, the Gladstone "offers immediate immersion into Toronto's art scene," then this boutique hotel's annual arts event in February and March, "Come Up to My Room" (CUTMR), certainly fulfills its goal — "to connect designers, artists and the public through its alternative take on the trade show."

Featuring a full "boutique" floor of 12 hotel-room galleries that have been emptied of furniture (only to be filled again) and curated hallways with exhibition-specific furniture, installation and functional sculpture, this exhibition also coincides nicely with one of the industry's biggest events, Toronto's Interior Design Show. Which makes it no coincidence that CUTMR draws more than 2,000 visitors annually.

The exhibition showcases the work of those who approach design with, according to Gladstone's president, Christina Zeidler (Integrated Media, '96), "radical personal vision." As always, CUTMR — now in its fourth year — celebrated the experimental, the environmental, the interdisciplinary and the collaborative, incorporating furniture design, sculpture, lighting and ceramics.

Zeidler, who co-curated the show with Pamela Matharu, an independent artist, curator and educator, is ecstatic about the results. "For me, the show keeps evolving," she enthuses. "I want it to continually surprise me, so we curated it in a way that builds this in." This "Christmas morning" aspect of the process — the risk and the invested trust — exhilarated her and Matharu on opening night as anybody else.

"It's an invitational submission," she explains. "We put our feelers out, make selections and then leave them alone. There are certain tenets, however. The work has to be new to us, for example, new to anyone. And if people are launching product, they have to present it as installation."





### SOAPBOX A SUCCESS

For many years now, OCAD has delighted in the creative campaign behind its annual Whodunit? Mystery Art Sale. Soapbox Design Communications has consistently injected a sense of play into its succession of enigmatic visuals for Whodunit? This effort shows in the spectacular success of the event each year, as well as the recognition Soapbox received for the campaign in the Advertising & Design Club of Canada (ADCC) awards competition in 2002.

OCAD alumnus Gary Beelik (Communication & Design, '86) founded Soapbox with partner Jim Ryce. "We're constantly amazed at our business and at the opportunities we've seen come our way since forming Soapbox in 1998," says Beelik. "Because on the one hand, we're helping PEN Canada get their message out — which actually has an effect on the state of democracy around the world — and on the other, we're helping people sell office furniture. Both are challenging. Both are interesting."

Although the company's focus is hardly narrow, it is nevertheless founded on a couple of consistently implemented guiding principles. The first is to work only with clients who value Soapbox's work. The second is to bring a combination of strategic and visual openness to every assignment. "The starting point is always a big question mark," says Ryce. "But the process always moves toward design solutions that catch the eye, invite interest and make a difference."

For more information, see [www.soapboxdesigns.com](http://www.soapboxdesigns.com).

**TOP**  
**SOAPBOX DESIGN ASSOCIATES**  
 PEN CANADA 2002 ANNUAL REPORT  
 "FIVER YEARS AND FIFTY LASHES."  
 THIS REPORT FOCUSED ON THE SERIAL  
 MURDERS ON WRITERS IN IRAN.  
 SOAPBOX DESIGN COMMUNICATIONS

**ABOVE**  
**SOAPBOX DESIGN ASSOCIATES**  
 OCAD MYSTERY ART SALE WHODUNIT?  
 2006 POSTER

**BELOW**  
**COE + WAITO**  
 UNTITLED (MOTIVATED BY THE EMOTIONAL  
 REACTIONS OBJECTS CAN INSPIRE AND THE  
 ELEGANT PERFECTION OF NATURE).  
 COME UP TO MY ROOM, 2007  
 PHOTO BY CAT O'NEIL.  
 COURTESY GLADSTONE HOTEL  
 (WWW.GLADSTONEHOTEL.COM)

PGI7

"Designers don't have a lot of places to show the 'art' part of their work. The stakes are low with this show; it's inexpensive to do and it's an outlet, a way to do a project that's risky, to push yourself, try something new. And we really ask people to do that. This is not a show to hold back."

Take, for example, Magic Pony's "Ilavska" in Room 202. A celebration of "the lost arts and crafts of Grandmother," this exhibition combines installation, textile design, painting, collage and soft sculpture to fill the coziest slippers-and-cocoa-ambience gallery space imaginable. Meanwhile, Scott Eunson's "inhabitable" installation in Room 204 wed elements of furniture and architecture, and yet was the most shocking for the way the work inhabited an old-school bathtub.

Numerous OCAD graduates have participated in CUTMR. At last year's event, Industrial Design professors Michael Erdmann and Todd Falkowsky, who are also designers at Motherbrand, launched the Canadian Design Resource (CDR). At CUTMR in 2007, they launched CDR's new web gallery ([www.canadiandesignresource.ca](http://www.canadiandesignresource.ca)), a database of Canadian-made objects that "explore and nurture" the material culture of Canada and then share this culture with the world.

This year, Erdmann and Falkowsky also issued the Canadian-content directive to students, who were invited to submit ideas for souvenirs that could be sold over the CUTMR weekend. What emerged "really blew me away," says Zeidler, as it did the arts journalists who covered the show, and made the OCAD Souvenir Shop a point of entry. The Canadiana souvenirs ranged in price from \$1 to \$500 for such items as the delightfully kitschy Louis Riel and Pierre Trudeau dolls, assorted Timbits buttons, Group of Seven puffy T-shirts and "your own piece of the Gardiner" pendants commemorating the late urban planner/visionary Jane Jacobs.



## LIVING INSTALLATIONS LOOK TO ARCHITECTURE

Work by Christian Bernard Singer (Fine Arts, '00), a sessional instructor in the Faculty of Art, is featured this spring at the Mackenzie Art Gallery in Regina, Saskatchewan, in an exhibition entitled "Mobile Structures: Dialogues Between Ceramics and Architecture in Canadian Art." Nine artists selected from across Canada provide intriguing examples of the marriage of ceramics with architectural concepts — the making of mobile structures, both literal and metaphorical, to create a new sense of space, dwelling, identity, body and nature. Singer's contribution — a formal French garden maze — is based on the notion that choreography might function like a path. Singer re-created in real space a French Baroque dance notation using living mosses and unfired clay that he installed on the floor. Projected onto a wall, a dancer follows the notations in a decelerated video performance.

Although born in Paris, Singer actually grew up in New York City, where he worked as a company dancer with Laura Foreman's Composers and Choreographers Theater. His works, such as the 2005 installation *Chaconne de Paeton* at the Canadian Clay and Glass Gallery in Waterloo, Ont., which also tackled the esoteric subject of Baroque dance notation, routinely call forth this past. Singer returned to New York to complete an MFA at the New York State College of Ceramics at Alfred University. Now based in Toronto, Singer is unique in the way he combines mediums and creates "living" installations and landworks.

Find out more about Singer at [www.christianbernardsinger.com](http://www.christianbernardsinger.com).



## ALUMNI NOTES



### BELOW LEFT

**NATIONAL RADIO ASTRONOMY OBSERVATORY  
IMAGE CONTEST: FIRST PRIZE, 2006.**

A MAJESTIC GAS SHELL REVEALED BY THE VLA.  
IMAGE COURTESY OF THE NATIONAL RADIO ASTRONOMY OBSERVATORY (A NATIONAL SCIENCE FOUNDATION FACILITY MANAGED BY ASSOCIATED UNIVERSITIES INC.) AND JAYANNE ENGLISH (UNIVERSITY OF MANITOBA), JEROEN STIL AND RUSS TAYLOR (UNIVERSITY OF CALGARY)

### ABOVE

**CHRISTIAN BERNARD SINGER  
CHACONNE DE PAETON, 2007.**  
LIVING MOSSES, CLAY, ENGLOBE,  
VIDEO PROJECTION (26' X 19').  
PHOTO BY CHRISTIAN BERNARD SINGER

## MAPPING THE MATERIAL BETWEEN STARS

Leave the explanation of the difference between art and science to someone whose work reflects how the two converge — Jayanne English (General Studies, '84), Associate Professor in the Department of Physics and Astronomy at the University of Manitoba. "As a scientist, I'm restricted to the physical world, to things that I can measure," says English. "I'm not going to try to say something about love."

English embarked on a BSc in Astronomy at the University of Toronto before graduating from OCAD. Fittingly, her work at OCAD reflected this overlap. She staged her thesis project, which was primarily an audio performance piece, in a telescope dome on the roof of the U of T's McLennan Physical Laboratories — a seemingly impossible feat for which she sought special permission from U of T's astronomy department.

Today, English attributes the difference between art and science to education. "A scientific education defers experience," she explains. "It's

passive. An art education is active — you're in there making art from the beginning. It's why my favourite part of my education is the time I spent at OCAD."

English would eventually complete her PhD at the Australian National University in Canberra and spend a couple of her postdoctoral years working on the Hubble Heritage Project. It was during those years, when she was using data collected from the Hubble Space Telescope, that she started exploring the creation of colour astronomy images. The process involves converting digital black and white data gathered from the telescope into individual grey-scale images, assigning a colour to each grey-scale image and then combining them to create colour images.

In her paper "Cosmos Versus Canvas: Art and Science Collide, Then Dance a Minuet in Popular Astronomy Images" ([www.horizonzero.ca/index.php?pp=9&lang=0](http://www.horizonzero.ca/index.php?pp=9&lang=0)), English refers to the notion of public outreach as it relates to astronomy. In fact, she cites "public outreach" frequently in her biographical material; it's clearly something that drives her.



**ABOVE**  
**CHRISTIAN BERNARD SINGER**  
 CHACONNE DE PAETON, 2007 (DETAIL).  
 LIVING MOSSES, CLAY, ENGOBE,  
 VIDEO PROJECTION (26' X 19').  
 PHOTO BY CHRISTIAN BERNARD SINGER

**BELOW**  
**MIDPLANE OF THE MILKY WAY NEAR THE**  
**CONSTELLATION PERSEUS.**  
 JAYANNE ENGLISH (CGPS/STSCI),  
 USING DATA ACQUIRED BY THE CANADIAN  
 GALACTIC PLANE SURVEY (NRC/NSERC) AND  
 PRODUCED WITH THE SUPPORT  
 OF RUSS TAYLOR (UNIVERSITY OF CALGARY)



BACK VIEW

FRONT VIEW

## MERCHANDISING THE ALUMNI BRAND

The newly developed brand identity for the Alumni Association is being translated into merchandise with the help of Lila Graham, OCAD alumna and a graphic designer at Cossette Communications, and Jill Hendry, Chair of the OCAD Alumni Merchandise Committee. Graham saw an opportunity to revise the existing line of alumni merchandise and asked the university to send her the graphic standards manual. “The Hamby & Woolley–designed graphic identity for the Alumni Association is great to work with,” she says. “It’s very thoughtful, fresh and contemporary.”

Alumni merchandise will sport its own cohesive look and feel and will introduce a “hero image” in the form of an artistic, yet instantly recognizable, rendition of OCAD’s Sharp Centre for Design. Set to launch this spring is the program’s “primary” series, featuring a T-shirt, ceramic mug, tote bag, key chain and a button collection.

The creative program, as well as help in production, was provided pro bono by Cossette Communications Group, the largest marketing communications company in Canada and one of the top 15 agencies in North America.

**TOP**  
**OCAD ALUMNI MUG,**  
**2007.** MERCHANDISE  
 DESIGN BY LILA  
 GRAHAM, COSSETTE  
 COMMUNICATIONS; “HERO  
 IMAGE” ILLUSTRATION BY  
 CHUCKY CENT

PGI9

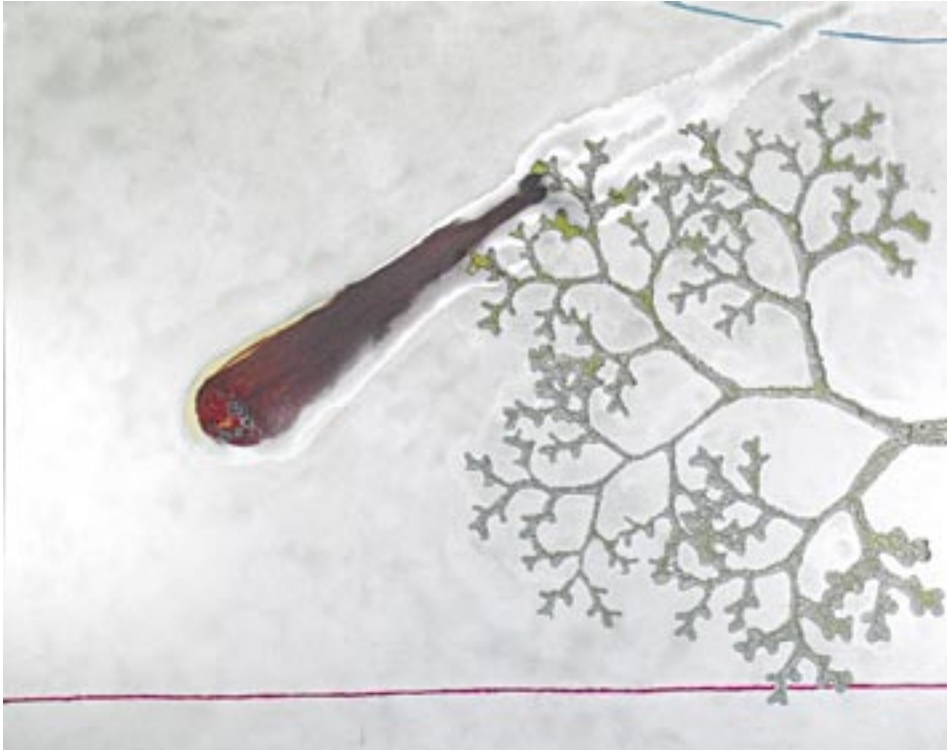
She writes: “Bold colour images from telescopes act as extraordinary ambassadors for astronomers because they pique the public’s curiosity.”

What English would like is to see the artistic voice represented more frequently in her field, producing images that are recognized as valid in both disciplines — images that speak to everyone. She’s a real advocate for the “communicative power” of visual literacy.

In 2006, English was the winner of the Radio Astronomy Image Contest of the National Radio Astronomy Observatory (NRAO). Her entry was an image that emerged out of the International/Canadian Galactic Plane Survey, which examines the material between stars. She is currently working with the Experimental Media Centre, a University of Manitoba initiative that will be collaborating with Manitoba’s Virtual Reality Centre to display astronomy data in 3-D. For English, this newest project demonstrates how art and science are, in the end, very much alike.

Says English: “They both start from an idea or an observation.”





## PROFILE OF A RECENT GRADUATE: IVAN STOJAKOVIC

“My early education was shaped by historical materialism — an ideology that advocates a religious belief in science,” explains Ivan Stojakovic in the biographical statement on his website, “Ironically, I descend from a lineage of nine generations of Serbian Orthodox priests.”

Stojakovic is referring to his life in Belgrade, in the former Yugoslavia, which, in his teens, transitioned from communism to capitalism. He is also referring to a dichotomy he still feels driven — after immigrating, first to Toronto and then to New York City — to “break.” Or, conversely, to “unify.”

“While drawing from the Bauhaus idea of fusion of art, science and technology,” says Stojakovic, “my paintings seek to add the present-day information space to the old physical space in a way that connects our pre-modern bodies with our futuristic minds.”

Stojakovic graduated from the Drawing & Painting program in 2001 with an Honours AOCAD. He went on to get an MFA in 2005 from New York’s prestigious Pratt Institute, where he also received the First Place Award at the MFA Fall Exhibition, juried by Jeffrey Walkowiak. Stojakovic speaks highly of the integrated media aspect of his education at OCAD, where he was able to study diverse subjects, like photography, web design and Zen Buddhism, integrating them into his work. And he credits “brilliant” professors Paul Sloggett, Anda Kubis, JJ Lee, and Vladimir Spicanovic with teaching him the basic “commandments” that he applies to the daily practice of painting.

Spicanovic, Assistant Dean in the Faculty of Art, is effusive about Stojakovic: “Ivan is a contemporary painter who is genuine, who is not necessarily adhering to any particular style and to the pendulum swings of the art world.” Indeed, Stojakovic admits that he is nomadic in his thinking and practice; he sets his own course. “I move from painting to painting,” he says, “intention-

ally changing signifiers and formal devices. It’s about wandering and wonderment, and I don’t want to let that go because it’s so fun for me and for others. Nor, I think, can I let it go.”

Stojakovic’s career launched more or less immediately after graduation from OCAD with an exhibition at Toronto’s Drabinsky Gallery. Stojakovic would later mark his graduation from Pratt by participating in “Après Nous, Les Deluge,” a group show held at the Francis M. Naumann Gallery in New York City. The show was curated by Brice Brown and included major artists such as Cindy Sherman.

Writes Spicanovic in the catalogue publication for “Wetware,” Stojakovic’s 2006 exhibition at the Belgrade City Museum: “Stojakovic’s strategies of appropriation are not driven by post-modern irony.... In tune with the hybrid methodologies of contemporary painters such as Julie Mehretu, Fiona Rae, Franz Ackerman and Fabio Marcaccio, Stojakovic interrogates complex systems of visual signification, and reminds us that we live in a collaged world of hyper-aestheticized images and representations of reality.”

Stojakovic is represented by the Bridgette Mayer Gallery in Philadelphia, where there is a climate of “fusing high-tech intellectual concepts with painterly asceticism.” His goal is to find another good gallery in New York City. “Toronto taught me how to be a socially conscious, civilized artist, which is important,” he says. “Serbia taught me to be emotionally bold, a maverick. New York teaches the whole package and that’s why it’s so special — and so difficult.”

It is this difficulty, this straddling of contraries, that seems to drive Stojakovic. “There’s something that happens,” he says, “when you mix civilization and ‘primitivism’ successfully. It’s the experience of transcending current limitations; a consciousness approaching infinity. Anyway, don’t we all want something better, more powerful, more informative, more satisfying and loving, vaster and more uplifting?”



**OPPOSITE LEFT**  
**IVAN STOJAKOVIC**  
 ICE AGE, 2006.  
 60" X 48", OIL AND  
 ALKYD ON CANVAS

**OPPOSITE RIGHT**  
**IVAN STOJAKOVIC**

**ABOVE**  
**IVAN STOJAKOVIC**  
 GRASS ROOTS, 2007.  
 54" X 36", OIL, ALKYD  
 AND METALLIC SPRAY  
 ON CANVAS

**BELOW LEFT**  
**IVAN STOJAKOVIC**  
 NEURAL BLOSSOM  
 DIPTYCH (LEFT), 2007.  
 36" X 54", OIL,  
 ACRYLIC, ALKYD  
 AND METALLIC SPRAY  
 ON CANVAS

**BELOW RIGHT**  
**IVAN STOJAKOVIC**  
 NEURAL BLOSSOM  
 DIPTYCH (RIGHT), 2007.  
 36" X 54", OIL,  
 ACRYLIC, ALKYD  
 AND METALLIC S  
 PRAY ON CANVAS

ALL IMAGES  
 COURTESY OF  
 BRIDGETTE  
 MAYER GALLERY,  
 PHILADELPHIA

PG21

What a tall order. Yet it seems utterly likely Spicanovic is right. It's genuine. Stojakovic explains: "New York's identity is in cosmopolitanism and New Yorkers often take pride in knowing 'the other' as 'the other' exists in the authentic context. And they want to connect! So it makes sense for me to talk about who I really am."

What then, in these very early stages of what promises to be a great career, makes Stojakovic most proud? "I'm particularly proud of the fact that I had the courage to move into uncharted territory, to begin to create a new, complex, science/information-based, tactile, expressive, warm and open-ended visual language of wonderment and wandering for adults."

Ivan Stojakovic's most recent exhibition, "Global Nature," ran from April 3 to 28, 2007, at the Bridgette Mayer Gallery.

For more information, visit [www.mayerartconsultants.com](http://www.mayerartconsultants.com) and [www.ivanstojakovic.com](http://www.ivanstojakovic.com).





MITOSIS: (cell division) ★★



T.S. Eliot's Rhapsody on a Windy Night is on my computer.

STUDENTS FOR LITERACY

I like Chess. And Havarti. ★

THE HOMEWORK CLUB

Tutored kids in math & science



Led a fundraising campaign for Canadian Cancer Society.

COMPASSION:

Not being able to know what to say but being able to know how to listen.

I'm a visual learner.

I boil my textbooks down to 10 pages.

I'm a research assistant at the Princess Margaret Hospital.

(sold 200 wristbands)

**MAYA ROSE MALIAKKAL**

Millennium Excellence Award Recipient



PCR (Polymerase Chain Reaction)



Friends call me M.O.N.S.

Denaturation  
Annealing  
Extension

Eu falo Portuguese.

Je parle aussi Français.

Organized Multicultural Food Fest Fundraiser

RELIGIONS FASCINATE ME.

The Brazilian in me likes Samba.  
The Indian in me likes Hindi music.

There's a hula hoop under my bed.

Doing absolutely nothing for a few days is OKAY.

Hematologist?  
Gastroenterologist?  
Psychiatrist?  
Cardiologist?

I always carry my agenda. It's my brain.

All I've done I wouldn't have thought I could.

Centenary Health Centre Youth Advisory Council.

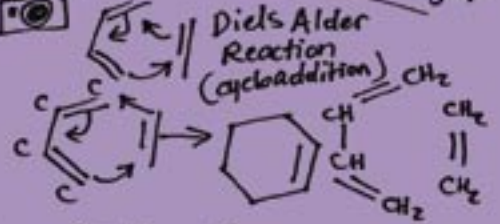
World Youth Day Medical Team

Dr. Matthew Lukwiya: Ugandan doctor who confronted Ebola. (my role model)

I'm raising \$ for Language Line - a phone translation service for immigrant patients.



Photography is my new hobby.



Can I have 5 more minutes? (to sleep in)

A kids' science event I organized → froze donuts in liquid nitrogen.

STUFF TO GET FOR LAB:

- acrylamide
- ethidium bromide
- 100 bp ladder
- agarose
- loading dye



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