

ONTARIO
COLLEGE
OF ART &
DESIGN

SKETCH

SPRING 2004

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

OCAD: ALIVE WITH CREATIVE AMBITION



SKETCH

PROFESSOR BARBARA ASTMAN IN THE SPIRITUAL ROOM OF
THE WOLFOND CENTRE FOR JEWISH CAMPUS LIFE,
UNIVERSITY OF TORONTO, WITH HER RECENTLY INSTALLED GLASS WORK.
PHOTO BY GEORGE WHITESIDE

Ontario College of Art & Design is Canada's oldest and largest university for art and design. Its mission is to: challenge each student to find a unique voice within a vibrant and creative environment, prepare graduates to excel as cultural contributors in Canada and beyond, and champion the vital role of art and design in society.

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 **Communications Department**
Designed by **Hambly & Woolley Inc.**
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Date of issue **April 2004**

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:
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Toronto, Canada M5T 1W1
Telephone 416.977.6000
Facsimile 416.977.6006
www.ocad.ca

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FROM THE PRESIDENT

I returned from a recent ceremony at Rideau Hall with a renewed sense of gratitude, not only for the thriving visual culture that remains a source of Canadian pride, but also for the unyielding life commitment that so many have made to their practice. In this publication, you will read about OCAD alumni Garry Neill Kennedy and Tom Hill, two of this year's winners of the Governor General's Awards in the Visual and Media Arts, and many others who have, through their dedication, enriched our lives with their engaged contributions.

Sketch magazine now features Alumni Notes, which offers a glimpse at the achievements of OCAD graduates, both senior and emerging. This issue is also one of our first publications to present the new visual look for OCAD, based on the graphic standards program designed by Hambly & Woolley Inc. (led by alumna Barb Woolley). As with the Cornerstone mark, this



publication aims to represent the substance of OCAD as a leading university for art and design inquiry and practice.

Within these pages, you'll learn more about the work of our faculty and the important milestones we've achieved. A new curriculum for the Faculty of Design will greatly enhance the learning environment at OCAD. We will soon occupy Will Alsop's inspiring new facility, the Sharp Centre for Design. The capital campaign, IDEAS NEED SPACE, continues to progress toward its goal of \$42.5 million.

I am also pleased to announce that recent executive searches have completed our decanal team. As Dean, Faculty of Art, Dr. Blake Fitzpatrick joins Lenore Richards, Dean, Faculty of Design, who has accepted a renewed term, and Dr. Kathryn Shailer, who became Dean, Faculty of Liberal Studies in the fall of 2003. My thanks to Associate Deans Wendy Coburn

and Peter Sramek, who assisted us through a period of transition in the Faculty of Art, and, for their years of leadership in the Faculty of Foundation Studies, to Dean Catherine Wild and Assistant Dean Judith Tinkl, who will be returning to faculty positions following the amalgamation of first-year studies into the Faculties of Art and Design.

As the winter term concludes, OCAD is alive with creative ambition and a sense of innovation. I look forward to such spring events as Go West (April 23-25) and the annual Graduate Show (May 7-9). These are opportunities to celebrate the many wonderful examples of student accomplishment made possible by four rigorous years of study. I invite you to join us on both of these occasions and, perhaps, to consider how many among the graduating class will one day receive an invitation to Rideau Hall.

—RON SHUEBROOK

ON CAMPUS

ABOVE
PRESIDENT
RON SHUEBROOK
PHOTO BY
GEORGE WHITESIDE

BELOW
ALUMNA ROSALIE SHARP
PHOTO BY
ANDREW STAWICKI,
TORONTO STAR
PRINTED COURTESY OF
THE TORONTO STAR

ALUMNA ROSALIE SHARP NAMED OCAD'S FIRST CHANCELLOR

In fall 2004, alumna Rosalie Sharp begins a three-year term as OCAD's first-ever Chancellor, the ceremonial head of the institution.

A long-time supporter of OCAD, Sharp has chaired the OCAD Foundation, organized gala benefits, made possible the acquisition of the Rosalie Sharp Pavilion, and become a special patron of the IDEAS NEED SPACE campaign. She and her husband, Isadore, contributed the \$5-million lead gift for the Sharp Centre for Design.

Graduating in 1968 with the Lieutenant Governor's Medal, Sharp founded Rosalie Wise Design Inc.. The distinctive style of Four Seasons Hotels' interiors owes everything to her feeling for the decorative arts. Her love of ceramics inspired her to publish *Ceramics: Ethics & Scandal*, a history of the Sharps' own collection.



DECANAL APPOINTMENT

In March, President Ron Shuebrook was pleased to announce that Dr. Blake Fitzpatrick had accepted the position of Dean, Faculty of Art, for a five-year appointment to begin on August 1, 2004. Fitzpatrick will join the decanal team of Professor Lenore Richards, who has recently been renewed as Dean, Faculty of Design, and Dr. Kathryn Shailer, Dean, Faculty of Liberal Studies, who joined OCAD in August 2003, from the University of Winnipeg where she was Dean of Continuing Education.

Dr. Fitzpatrick, an artist, educator and administrator, is currently Dean of the School of Design and Communication Arts at Durham College, where he has taught for 18 years. Prior to taking on that role, he was Program Coordinator

of the Foundations of Art and Design Program at Durham. His teaching experience is primarily in the history and theory of photography, as well as visual studies, and includes appointments at Trent University, Ryerson University, NSCAD University, and, more recently, at OCAD. Besides an MA from Ohio State University and a BAA from Ryerson University, Dr. Fitzpatrick holds a PhD from Ontario Institute for Studies in Education (OISE), where his dissertation topic was *Making Visible: Photography, Witnessing and the Nuclear Era*.

Fitzpatrick's active photography practice is informed by his intensive writing and curating initiatives. His most recent curatorial and published project is *The Atomic Photographers Guild: Visibility and Invisibility in the Nuclear Era*. Dr. Fitzpatrick co-curated this traveling exhibition and wrote the catalogue essay.

LIQUID VEIL

In December 2003, Material Art & Design Professor Stuart Reid completed a new installation, entitled Liquid Veil, a stunning new backdrop of light and colour for Azure restaurant, in the refurbished InterContinental Toronto Centre.

The installation is a 2.75 m. x 5.50 m. screen, formed from layers of acid-etched sheets of mouth-blown coloured glass. The work evokes the changing hues of the land, sky and water of Lake Huron, demonstrating, yet again, his masterly melding of artistry and technical precision, in the difficult and complex process of acid-etching.

This is the second work in glass that Reid has created for the hotel. Urban Ribbon, designed for the hotel's reception area, is a curved wall of colour and light, creating a luminous painting that conveys the energy of Toronto and the luxurious relaxation of the immediate environment.

One of Canada's leading architectural glass artists, Reid has completed other fine pieces in the Toronto region, including a 9 m. x 45.75 m. glass mural, entitled Dance of Venus, in the foyer of the Living Arts Centre in Mississauga, and windows for St. James Cathedral in Toronto, which were dedicated by Queen Elizabeth in 1997.



BELOW
WILL ALSOP
PHOTO BY
GEORGE WHITESIDE

ABOVE
STUART REID
LIQUID VEIL, 2003
9' X 18' SCREEN INSTALLATION,
COMPRISED OF SHEETS
OF ACID-ETCHED
COLOURED GLASS
PHOTO BY MICHAEL HUDSON

PG3



WILL ALSOP TO RECEIVE HONORARY DOCTORATE

OCAD's graduation ceremony of 2004 will see architect Will Alsop receive an honorary doctorate for his contributions to art, architecture, education, and community-building. Alsop heads an international practice known for designing buildings that bring "merit to their location and joy to their users."

OCAD has enjoyed a four-year association with Alsop, designer of its \$42.5-million campus renewal, which features the critically-acclaimed Sharp Centre for Design. For many years to come, members of the OCAD community will benefit from Alsop's commitment to creating "architecture of delight and enjoyment, reached through a process that involves the building users, the client and the local community." With its expansion nearly complete, the College is pleased to honour Alsop's contribution to its renewal.

THE ANNUAL GRADUATE SHOW

It wouldn't be spring without OCAD's traditional graduating students' exhibition. This year, from May 7 to 9, at its 89th annual event, OCAD invites the Toronto public to visit and view the best creative work of its graduating students, as displayed in the new campus facility. The Sharp Centre for Design will add to the exhibit space, making OCAD the largest gallery in the city. Design firms and galleries can use the opportunity to scout for new employees or emerging artists to represent. Some work will be available for purchase. Aboveground Art Supplies and the Gardiner Museum, both on McCaul Street, will feature special sales. OCAD's Graduate Show, May 7 to 9, from 11 am to 6 pm. For more information, visit www.ocad.ca.

DOORS OPEN TORONTO AT OCAD

If you miss the opportunity to visit OCAD's *Graduate Show*, you will have another occasion to explore our new Sharp Centre for Design on May 29 and 30 (from 10 am to 4 pm). A highlight of the 2004 *Doors Open* program, organized by the City of Toronto Culture Division and presented by the Toronto Star, OCAD's new landmark facility will welcome all comers. Find out what inspiration is in store for OCAD students in the "flying rectangle," which hovers 26 metres in the air on 12 nine-storey stilts of steel. OCAD is also looking for alumni and friends to help as volunteers over the weekend. More information will be available on www.ocad.ca.



WHODUNIT?

BMO Financial Group reinforced its commitment to art education in 2003 with the launch of 1st Art! Exhibition, an invitational student art competition, and then by presenting the College's signature fundraising event, *Whodunit? OCAD Mystery Art Sale* this past November. As Nada Ristich, Senior Donations Manager at BMO said, "*Whodunit?* is simply great fun. And the fact that it makes original art accessible to everyone, while also raising much-needed funds for the College, meant the event worked well for us on many levels."

This year, two people camped out overnight to be the first in line, joined by dozens more beginning as early as 5:30 am on the day of the sale. Giant posters created by Hewlett Packard buoyed people's enthusiasm by focusing their attention on the art awaiting them. In the end, almost 600 pieces created by faculty, alumni, national and international artists, students, and creative celebrities were bought by a public keen to return in 2004.

Whodunit? started strongly on the ticketed preview evening with a fabulous party supported by a la Carte, Jackson Triggs, Bacardi and Stella Artois, and a successful silent auction and a live auction of unique art experiences, such as an evening with Doris McCarthy, and a weekend in New York, with a visit to David Craven's studio, accompanied by the artist.

The public previews, attended by almost 2,000 people, were supported by the Toronto office of law firm Borden Ladner Gervais, media partners, *The Globe and Mail*, NewsTalk 1010, CFRB, *NOW* and *Canadian Art*, and the creative work of Soapbox Design. The preview evening also paid tribute to print partners Canadian Imaging Associates and Unisource Canada, as well as Colourgenics, which provided all of the signage.

Thanks to the support of BMO Financial Group and many others, especially the artists and designers who contributed work, *Whodunit?*, OCAD's signature fundraising event raised net proceeds of nearly \$100,000.



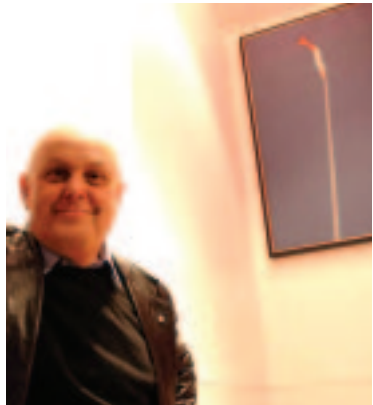
OCAD would also like to thank its Preview Evening Chair, Martha Digby Boyle, and committee members Andrea Alexander, Beth de Merchant, Megan Foote, Sue Kidd, Elske Kofman, Elizabeth Lambert, Nancy Lang, John Lownsborough, Mary Usher-Jones and Catherine Williams.

ON CAMPUS

BELOW
CHARLES PACTHER, IN FRONT OF ONE
OF WORKS FROM THE SERIES PAINTED FLAGS
ACRYLIC ON CANVAS (1981/ 1999)
PHOTO BY TOM SANDLER

ABOVE LEFT
OCAD PRESIDENT RON SHUEBROOK, AND
WHODUNIT? MYSTERY ARTISTS BURTON KRAMER
AND DORENE MACAULAY

ABOVE
JANICE COPELAND, GUY POULIN AND
PREVIEW EVENING COMMITTEE CHAIR
MARTHA DIGBY BOYLE



FLAGS AT OCAD

In February, OCAD unveiled a plaque to commemorate the generous donation of two large paintings by artist Charles Pachter to the College's permanent collection. The paintings—bold interpretations of the Canadian flag—hang in the lobby of the Rosalie Sharp Pavilion at 115 McCaul Street, visible to passers-by and offering a patriotic welcome to the building's visitors.

One of Canada's best-known contemporary artists, Charles Pachter is a painter, printmaker, sculptor, designer, historian, and lecturer. He was born in Toronto, attended OCA and holds degrees from the University of Toronto, the Sorbonne, and the Cranbrook Academy of Art. Pachter has an honorary doctorate from Brock University and is both a member of the Order of Canada and a Chevalier of France's Ordre des Arts et des Lettres. His images of the Queen, moose, the maple leaf flag, and the Toronto streetcar are all pop icons of Canadian art.



OCAD'S CORNERSTONE

This past February, OCAD launched a new brand identity to mark its status as Canada's largest university of art and design, and to reflect its specialization in creativity and innovation. The re-branding was the result of a new strategic direction set in June 2002, when the Ontario government passed new legislation that gave OCAD the authority to offer bachelor's degrees in Fine Arts and Design, as well as future graduate degrees.

OCAD's new graphic identity, the "Cornerstone", aims to express the dual nature of OCAD: the substance of its educational program and the energy of its unique creative mandate. The Cornerstone derives its form from a slate tablet, a metaphor for the strong foundation of an OCAD education. Cropped graphic elements, printed as secondary elements in bold, vibrant colours, signifying challenge, irreverence, and spontaneity.

The development of the identity by Toronto-based Hambly & Woolley Inc. was a genuine collaboration. Barb Woolley, partner and OCAD alumna, commented, "Knowing the scrutiny the new OCAD identity and, by association, our firm would be under, we approached this challenge with tremendous rigour. Our firm, which is comprised of seven designers—six of whom are OCAD graduates—all contributed ideas in the true studio spirit."



TEACHING DESIGN AND HUMANITY

As materials and technology continue to improve, clients look for new solutions from the design profession. In practice today, designers must be extremely versatile, with a broad repertoire of skills that defies the traditional divide between disciplines. Add to this the growing interest in the environmental and social impact of production and product, and the challenges mount up.

How best do we teach a design practice that encompasses convergence and specialization at the same time? Such was the daunting question that confronted the professional team from the Faculty of Design in rethinking OCAD's design curriculum. Instigated by a dramatic increase in student enrolment and the growing list of courses needed for the new degree program, this Faculty has replanned its curriculum from the ground up. "Our ultimate aim is to ensure that, by the time they graduate, our students are extremely well prepared for the new realities they will face," commented Lenore Richards, Dean, Faculty of Design.

As a first priority, the review team has added a new kind of course to reflect the Faculty's mission, based on the philosophical concept of Design and Humanity. A central theme in OCAD's programs is that designers must commit to producing cultural products (objects, communications, environments, experiences) that improve the human condition. Richards explains, "We know, for example, that our planet cannot sustain the level of consumerism experienced in the 20th century. Designers can find ways to address consumer needs, while preserving sustainability. We want to educate designers to produce the violins of the future. To paraphrase architect

and faculty member Martin Liefhebber, products that are high quality and meaningful, like a violin, won't be in tomorrow's landfill."

The new course series called Think Tank/ Creative Intersections will help students explore their potential to effect positive change. They will learn to use research, strategic problem-solving skills, and value-based principles to address social issues, such as homelessness, energy conservation and sustainable design, in which designers can take a strong leadership role. Students from across all design disciplines will attend the same classes, creating an intersection of different perspectives and ideas. This interdisciplinary collision will expose students to the full breadth of design practice.

The central aim of OCAD's design curriculum is to prepare students to achieve professional standards through a sufficient number of core courses. However, another innovation in the new curriculum, Expansion Studios, will give students flexibility either to deepen their area of specialization, or broaden their exposure to different disciplines, by taking up to four courses as a minor specialization or as a general introduction to new disciplines.

This fall, changes to the new design curriculum will begin with the implementation of second-year programs. "These changes make OCAD's curriculum unique in Canada. They will strengthen our place as a leading design educator and give our graduates the foundation from which they can grow to be leaders in their chosen fields," added Richards.

EDITORIAL CORRECTION

Sketch magazine regrets to inform its readers that, due to an inadvertent technical omission, the illustration on Page 12 of the Fall 2002 issue was not credited. It should have been credited as follows: Illustration by angelo sgabellone and Joseph Bertoia, AOCA '71. The original image was created and published by angelo sgabellone for the 1969-70 Winter issue of *CULT Magazine*, and was illustrated by the then student authors for the "Square Format" concept issue of that Magazine as the authors' visual interpretation of student apathy at that time. The authors wish to make it clear that the image has no connection with the Roy Ascott administration of 1971-2. *Sketch* magazine and the Ontario College of Art & Design apologize for this unfortunate omission and acknowledge that all rights in the image remain with the original authors. angelo sgabellone is an internationally acclaimed creative director and art director; Joseph Bertoia is a commercial artist, both live and work in Toronto.

ABOVE LEFT
FACULTY OF DESIGN CURRICULUM COMMITTEE:
LENORE RICHARDS, COLLEEN REID,
STEVE QUINLAN, BETH ALBER, ALEXANDER
MANU, PETER OLIVER, TERRY SHOFFNER,
WILLEM HART. (ABSENT: JEREMY BOWES)
PHOTO BY GEORGE WHITESIDE

PG5

SCHOLARSHIP SUPPORT FOR CRITICISM & CURATORIAL PRACTICE

It wasn't long after Waddington's auction house opened its doors in 1850 that the College was founded. Over the years, many of the artists whose work has passed through Waddington's have been OCAD faculty and alumni. Given the long, rich history of both organizations, it makes perfect sense that we would eventually work together.

As part of a strategy to strengthen and focus its charitable efforts, Waddington's has agreed to fund a new scholarship and award at OCAD in 2004. President Duncan McLean, of Waddington's Auctioneers & Appraisers, jumped at the chance to support OCAD's newest program area—Criticism & Curatorial Practice. This June, a full tuition scholarship and a tuition award, which includes a part-time employment opportunity, will go to one third-year and one second-year student enrolled in this program.

Waddington's has been a leader in providing significant support for this new program, which previously had no recognition available for students. According to McLean, "This was a great opportunity to support an organization that represents a number of the same disciplines that we do—ceramics, jewellery, photography, prints, sculpture and fine art. All of us at Waddington's are excited about having OCAD students on-site. It's a chance for a student to access all of Waddington's resources, and an occasion for our staff to support hard-working, gifted, young artists."

Waddington's philosophy of service is often at work through the various events to which it donates time and expertise, such as charity auctions and appraisal clinics. Waddington's support of OCAD is the start of a great partnership and many future collaborations.



THIS PAGE
PETER SRAMEK
VRTBA GARDEN,
PRAGUE (DETAIL) 2003
SILVER PRINT 10" X 24"

OPPOSITE PAGE
BARBARA ASTMAN
DANCING WITH CHE #13, 2003.
DIGITAL PRINT
COURTESY OF THE
JANE CORKIN GALLERY

ON



As leading practitioners in various disciplines of art, design and scholarship, OCAD faculty are called upon to test the technical limits of their craft and set the tone for aesthetic development in their field. Keeping active in the studio and abreast of discoveries in the field are key to helping faculty remain current, and a time-tested practice called “sabbatical” is critical to maintaining this edge.

SABBATICAL

BY DAVID WRIGHT

PG07

Comprising one semester or a full year, sabbaticals allow faculty to develop skills, travel and conduct research, produce and exhibit work, freed from the demands of teaching and administration. A memorandum of agreement between the College and faculty, renegotiated three years ago, spells out the requirements, letting full- and part-time instructors collect 80 per cent of their salary while pursuing work-related interests. “Sabbatical is only one form of professional development, but it’s the crowning glory,” says Dr. Sarah McKinnon, Vice-President, Academic, “The advantage is to have faculty acquire a breadth of experience to enlarge their thinking, as well as their actual production.”

Photography Professor Barbara Astman has taught at OCAD since 1975 and took her first sabbatical in 2002-2003, mainly to focus on her studio practice. Among the results: dancing with che, a series of 30 large-format digital prints of

the photographer herself dancing in a T-shirt emblazoned with the iconic image of Che Guevara; selections were shown at the Corkin Shopland Gallery in Toronto in 2003. Says Astman: “Getting the work out there is a challenge, but it’s what drives me.”

The sabbatical also freed up time to create a public-art project for the University of Toronto’s new Wolfond Centre for Jewish Campus Life, for which Astman drew upon historical and contemporary images of Jewish culture to decorate 14 windows that enclose the facility’s spiritual room. “The Wolfond Centre project has been technically very challenging,” says Astman. “It’s the first time that 4 foot by 7 foot photographic-quality images are being sandblasted onto glass. It was a steep learning curve for me and the fabricators.”

Astman also found time to travel to exhibitions in San Francisco and Havana, and to mentor a young photographer back home. The mentorship reinforced the value >



KEN VICKERSON
TABLEAU XII-GENERATIONS, 2003
 BROOCH, STERLING SILVER, COPPER, ROCK CRYSTAL
 2.5" X 3"

of one-on-one instruction, and as a visiting artist in the MFA program at the Glasgow School of Art in Scotland, she observed how a master's program operates.

Likewise, Associate Professor Ken Vickerson used his time well: travelling and conducting research, visiting sites in England, Mexico and Canada in 2002-2003. In England, he lectured at the Birmingham Institute of Technology, speaking not only about his career as a metalsmith and jewellery-maker, but also on the work of recent OCAD graduates. Another highlight was his trip to Santa Clara del Cobre, a copper-smithing village in Mexico known for its production of large cauldrons. "I was able to observe, ask questions and take lots of photos, which I presented in a silver-smithing class," says Vickerson. "Students here were completely blown away by the level of skill and the size of the vessels that were being produced."

Sabbatical also gave Vickerson an opportunity to turn his attention to mosaic tile lamination, which he began exploring in 1988. In this process, contrasting strips of metal are stacked into a billet which is laminated by silver soldering, then cleaned and forged with a hammer to reduce its height and width while increasing its length. The billet is further compressed and lengthened using a wire-rolling mill, and the resulting wire is cut into tiles to reveal a flat image. "It's like cutting off slices of a sausage," says Vickerson, who is applying the approach to a series called Low Resolution. "Each tile has an identifiable image that's built up of smaller pieces. I'm passing the technique on to my students. They may not be able to apply it immediately, but at least they'll understand how it works."

For Photography Professor (and current Associate Dean, Faculty of Art) Peter Sramek, who took a half sabbatical in fall 2002, the experience also meant returning to works in progress. "I had been Assistant



DAVID PELLETTIER
TITAN #1 (WORKING TITLE), 2002
 RELIEF, GYPSUM CEMENT, FIBREGLASS
 AND OIL PIGMENTS
 51" X 51" X 12"

Dean of the Faculty of Art for three and a half years, had co-ordinated the Florence program and was teaching full-time," he says. "I wanted to focus more on my work, to maintain contacts and correspondence and to apply for grants and exhibitions. Those things take a lot of time."

Clearly, time off and extra head-space had the desired effect. When Sramek returned to the Father/Son series that he had begun in 1992, the work took off in a new direction. Initially, Sramek envisaged a mural using still photographs, but when he re-examined old video footage of his father and himself, he decided to create an installation piece instead. "I hadn't been planning to use the video part," he says, "but when I went back to the material, I thought: this looks really good." Sramek took still images from the projection piece and printed them as large murals. While the earlier murals were highly structured, the later images looked more painterly and ethereal. Says

Sramek: "I had time to play with it and see what might arise."

Travel abroad was integral to another ongoing project for Sramek, who has been photographing historical sites in Europe since the 1980s. The city of Prague held special significance for Sramek, whose parents are Czech. Prague was also documented in panoramic photographs by Josef Sudek in the 1950s, and Sramek sought out and re-shot many of these sites in 1992. He returned to these places in 2002, shooting a series that shows how the sites have changed over time. "As a photographer, it's really important to go to where your heart is," says Sramek. "The way I approach and think about images is central to what I teach and how I teach it."

As Associate Professor David Pelletier learned, serendipity also comes into play on the sabbatical voyage of discovery. He had drafted an ambitious agenda for himself, which entailed the development of large sculpture and installation



MARIA GABANKOVA
A NEW SONG, 2003
ACRYLIC ON CANVAS
60" X 48"

pieces. A second objective was travel for the purpose of research. One work, a series of reliefs given the provisional title *Titans*, drew upon images ranging from established historical precedents to photographs in contemporary fashion magazines. The historical precedents included ancient Greek metopes, the part of a frieze that is adorned with carved reliefs. But on his trip to Italy in spring 2003, Pellettier discovered funerary stele, commemorative relief portraits carved onto stone slabs, which seemed to parallel his approach. "They're very humanistic portraits that give you a real sense of character," says Pellettier. "The forms are similar to what I was using in my series. The surprise was to see this connection with the Roman funerary reliefs."

Pellettier also viewed original works by Caravaggio, including *St. Matthew and the Angel*, which reminded him how important it is for artists and students to see masterpieces firsthand: "You have to see

them in the flesh, so to speak. It's astounding how different the actual work is, especially for a visual artist."

An Associate Professor of Drawing & Painting, Maria Gabankova, had a similar experience when she went to Europe on sabbatical in spring 2003. In France, she saw Matthias Grünewald's *Isenheim Altarpiece* at the Musée d'Unterlinden. Her purpose was to study the original work and paint a copy of the *Crucifixion* panel for the Biblical Museum of Canada in Vancouver. She found the experience deeply moving, in ways she had not expected. "I knew it from reproductions," she says, "but to see it in reality, it had such an impact: the colour, the scale and the environment all made for a completely different experience."

At the time, Gabankova was also working on a series of paintings that focused on the themes of the Book of Revelation—selections of which were shown at Loop Gallery and Art Detour in Toronto—but spirituality is



PAULETTE PHILLIPS
STILL FROM
CROSSTALK, 2004
VIDEO INSTALLATION
IN THE SERIES OF THE
SECRET LIFE OF
CRIMINALS

not her only concern. One of her main influences is contemporary cinema: Bergman, Fellini and Andre Tarkovsky serve as inspirations for their painterly use of colour and light. Not surprisingly, another destination was the Finale Film Festival in Pilsen, where Gabankova met Juraj Jakubisko, director of *An Ambiguous Report About the End of the World*. "All of these experiences inspired me and fed my own practice," she says. "Many things I saw come up in my discussions with students: little details, anecdotes, the way I advise them how to develop a work. They appreciate what I bring to the class because it's so fresh in my mind."

According to Associate Professor Paulette Phillips, who has been teaching film, video and installation at OCAD for 18 years, the sabbatical she took in 2002-2003 was "of immeasurable benefit" to her career as an artist and instructor. Among other things, she took time to further develop a series of intimate video installations called *The Secret*

David Wright is a Toronto-based journalist who writes about art, popular culture and education for various publications, including *Maclean's*.

PG9

Life of Criminals, which appeared at the Cambridge Galleries. She created a piece called *Dogwood Pond* for the *Exhumed* show at the Museum of Garden History in England. On a residency in Paris, she conducted research at the Bibliothèque Nationale. The list goes on. Says Phillips: "Because I was able to travel and exhibit, both domestically and internationally, I have become much more up-to-date and aware of contemporary art practice. I am dedicated to the notion of the practicing artist, and I impart that to my students."

OCAD President Ron Shuebrook points out that in addition to submitting a proposal up to a year in advance, candidates must present a report on their experiences afterward. "Critical feedback is not always pleasant," says Shuebrook, "but being a university means being transparent about what we do. As long as we continue to show students where the opportunities are and how to use their education, we're doing our jobs. ■

Principal of Keith J. Rushton and Associates, Keith Rushton is a designer, typographic/editorial designer, colour consultant, artist, writer and OCAD Professor. Through designing, teaching, directing, consulting, and leading corporate seminars/workshops, Rushton has become an expert in teaching individuals and groups on how to develop or improve their creative capacity and potential.



CREATIVITY: MUST YOU LOSE IT?

BY KEITH J. RUSHTON

The pressure on artists and designers to create every day is unrelenting. Over time, the demand can lead to creative burnout, something artists and designers fear most. Burnout is not simply a creative block, but is complete creative inefficacy.

In the design economy, the faster ideas are produced or the more excellent they are, the greater the rewards. Prolific designers realize better salaries and higher profits for their creative expertise. Visual artists face self-imposed creative objectives that are no less demanding than the time constraints that drive designers. Producing great ideas, day after day, is expected in the production of art and design.

Whether visual creators are engaged in the fine or applied arts, all are dependent on their creative imagination and the quality of their ideas for their livelihoods. When burnout strikes, the experience can be devastating and debilitating. Severe cases of burnout can cause anxiety, panic attacks, self-doubt, loss of self-confidence, and in the inability to concentrate or focus on creative tasks.

Maintaining a high level of creativity requires hard work and effort. Brewster Ghiselin, editor of *The Creative Process*, wrote:

A great deal of the work necessary to equip and activate the mind, for the spontaneous part of invention, must be done consciously and with an effort of will. Mastering accumulated knowledge, gathering new facts, observing, exploring, experimenting, developing new technique and skill, sensibility, and discrimination are all more or less conscious and voluntary activities. The sheer labor of preparing technically for creative work, consciously acquiring the requisite knowledge of a medium and skill in its use, is extensive and arduous enough to repel many from achievement.

CREATIVITY

PG011

Burnout can be minimized or avoided by reducing stress and by making changes to your personal environment and life routines. Mihaly Csikszentmihalyi, author of *Creativity: Flow and the Psychology of Discovery and Invention*, stated: "It is easier to enhance creativity by changing conditions in the environment, than by trying to make people think more creatively." Changes in living patterns, breaks in routine, introducing exercise, meditation, or working in less familiar environments, can improve creativity and help deal with burnout.

Regular practices can be important to creativity. Habits and conventions help with the accomplishment of impossible tasks, and bring solutions to complex problems. Conversely, too much familiarity can be detrimental to creative thinking. Sticking to comfortable routines when struggling to create new ideas, the artist or designer often finds that recurring patterns limit or restrict future discoveries. Creative burnout and the depletion of ideas may be a consequence of failing to make periodic changes to the creative environment. Initiating a strategy to vary personal routines and learn new skills has been seen to improve the quality and quantity of ideas. Over time, small shifts can have a positive impact on creative thought.

If daily routines are boring, consider experimenting with them by adding creative twists to the tasks. Make brushing your teeth an artistic

experience or try being more inventive when cleaning your living spaces. Wear your watch on the opposite arm. Start learning a musical instrument or attempt to solve a puzzle every day. Change where you regularly sit at dinner or in a classroom. Start using your non-dominant hand for simple tasks. Do not simply read a new mystery. Read a completely new genre of writing. Reshape your living spaces to require new navigation systems. Work while sitting in a different chair or change the pictures in your work space. If you are a walker, take a new route and investigate a new store. Develop a new passion. Try to be surprised by something every day. Learn a new skill that demands mind, eye and hand coordination. Studies have shown that when you challenge yourself to learn new skills, new dendrites grow within the brain, regardless of your age.

Invest time making creative changes in your life. The more effort you devote to the quality of these experiences, the more enjoyable and exhilarating your discoveries will become. To quote Mihaly Csikszentmihalyi once again:

The only way to stay creative is to oppose the wear and tear of existence with techniques that organize time, space and activity to your advantage. It means developing schedules to protect your time and avoid distraction, arranging your surroundings to heighten concentration, cutting out meaningless chores that soak up psychic energy, and devoting the energy thus saved to what you really care about. It is easier to be personally creative when you maximize optimal experiences in everyday life. ■

TRANS FORM ING WORDS

THE WRITTEN DUBS OF LILLIAN ALLEN BY MARIA CASAS

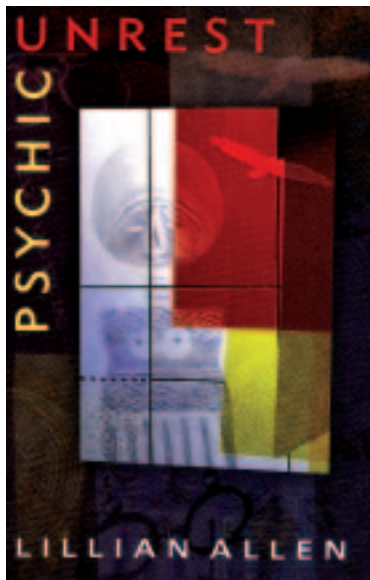
Because words don't (always) need pages, I have published extensively in the form of readings, performances and recordings. I have been reluctant to commit my poetry to the page over the years because, for the most part, these poems are not meant to lay still.

As I prepared poems for this collection, I was required to "finalize" pieces I had never imagined as final. Like a jazz musician with the word as her instrument, reading and performing these poems is an extension of the creative and creation process for the work. In some ways, I had to reverse this process to "finalize" these poems for print; finding their written essence; pages do need words...

Lillian Allen,
Women Do This Every Day

Lillian Allen's preface to her book of poetry *Women Do This Every Day* draws attention to the creative role of performance in her poetry. Allen's rootedness in dub poetry makes the performance of her work as important as its written aspect, for the project of dub poets requires this balancing act between the spoken and written word, between performance and page.

Originating in Jamaica in the late 1970s, dub poetry quickly became part of the inventory of verbal art forms of the Jamaican diaspora in London, Toronto and New York. In Toronto today, written and performed dub flourishes through the work of numerous poets, co-existing alongside its super-commercialized descendant, hip hop. Allen has been one of the most successful dub poets, occupying a unique place, along with other dub poets, in Canadian literature.



LILLIAN ALLEN
PSYCHIC UNREST, 1999
POEMS
COVER DESIGN BY
DENISE MAXWELL



LILLIAN ALLEN
WOMEN DO THIS EVERY DAY, 1997
POEMS
COVER DESIGN BY
DENISE MAXWELL



LILLIAN ALLEN
REVOLUTIONARY TEA PARTY, 1998
CD
COVER DESIGN BY
SUNDAY HARRISON

PGI3

One of the key notions in the dub poetry movement is *riddim*. According to Christian Habekost, who has written extensively on African-Caribbean dub poetry, dub “epitomises the antagonism between writing and orality, between WORD as text and WORD as SOUND. ...On all occasions the SOUND of the spoken WORD gives rise to a musical “riddim,” the central formative aspect of the genre...” (1; emphases in original).

Through *riddim*, the Jamaican pronunciation of “rhythm”, Allen focuses on the possibilities of the body in recreating in print some of the non-verbal meanings of a vocal performance. Certain moments in Allen’s 1993 collection *Women Do This Every Day* can be read from this point of view, looking at the ways in which she “finalize[s]” her words for print, “finding their written essence.”

In the dub community, it is common to draw a connection between the rhythms of Jamaican English Creole speech and the rhythms of dub.

Riddim is a specialised term, central to reggae as well as to dub; in Jamaican popular culture it connotes “...‘the heartbeat of the people,’ or ‘the pulse of life’” (Habekost 93). Habekost adds that repetition in dub, as a technique for achieving *riddim*, originates in an African philosophical conception of time:

While the European poetic tradition tends to conceal the repeating constituents of its forms, the black tradition emphasizes them as a crucial means of distinct improvisation and extemporization; they become an expression of one of the fundamental formative principles of black culture, which is based on the idea of circulation and cyclical development, as opposed to the European principle of progression. (94)

Revolution in Allen’s poetics is tied to *riddim* through the conceptual cluster revolution / motion / *riddim*. Revolution, including social change, is both a cycle, a roll, a turn, and an interruption of the European forward march of progress. Motion is *riddim*

in the sense of (rhythmic) dance, physical motion, the motion of the body, but it also includes the rhythms of the body, its breathing, and its heart beat.

In “Another Jazz Poem”, Allen exploits the phonetic alphabet to manipulate the vocal tract of the reader, exploring a connection between the poet’s / reader’s bodies and the meanings these bodies make. The poet’s performance is an improvisation; the written poem leads the reader through the same improvisation. In the normal, day-to-day practice of rapid, silent reading, words are recognised as whole units rather than composites of letters. In this written poem, however, the conventions that support the shape recognition of individual English words have been suspended, forcing the reader to (re)create meaning aurally as well as visually. Slowly sounding out individual letters and their combinations in order to decode the words reverses the normal practice of reading:

fools don’t rush in
core key keeping
improv is sen say tonal
.....

painted mercurial moodtalk
e mo tonal
expresses vis a vis
in / off key
chordial lang use age
unchord inner language
music ain’t music till you play
(yu hear)
(Women Do This 124)

Fools rush in where angels fear to tread; but, to improvise in the jazz tradition, one *must* “rush in,” that is, create a connection between the instrument (in this case, the poet’s mouth) and the immediate, unforeseen moment; and it is the fool who does not “rush in.” The reader participates in this timeless, dynamic moment by sounding and sensing out the multiple meanings in “improv is sen say tonal” (improvisational; improvise, sense, say, tonal [sounds]; improv is the senses, the saying, the tones; improv is sensational; >

and so on). Throughout the rest of the poem, the poet's analysis of the sounds of words, of their breakdown into parts, and of the possible meanings of these parts—alone, combined, or made homonymous—carries the reader through a similar experience of improvisation.

In all of her poetry, Allen insists on the connection between words and action. It is a connection that has no spaces between the two entities: words are action. In "Dis Word", the word "rhythm" is spelled in standard English within a poem in which all words but one are standardised:

dis word breeds my rhythm
 dis word carries my freedom
 dis word is my hand:
 my weapon
 (Women Do This 87)

The only word spelled outside of the conventions in this poem is "dis." The spelling "dis" is an accurate rendering of the Jamaican sound of "this"; but this is only a small part of the function of the spelling. By referring to its sound, Allen is making a reference to its concreteness.

The poem is self-reflexive; unless "dis word" is itself, rather than a representation of a word, the poem has no meaning. When we read "dis word," we could realise that it refers to the very ink on the very page we are holding in our hands. On the referential plane, "dis" has the meanings of the English "this"—it is a deictic, a concrete grammatical index of a very specific time and place, which cannot be referred to in any other way. Specifying the time and place in other words would immediately invalidate the reference when the time and place changes; and "dis" can mean whichever time and place the reader is reading the poem. On a symbolic plane, "dis" is a Jamaican word, not an English one; the mean-

ing then becomes "this Jamaican word breeds my rhythm, etc."

In her preface, Allen writes that her words, her poems, and her poetry have an existence independent of the page. Her use of the words "poems" and "poetry" for oral forms, her extension of the word "publication" to material forms that are not written, and her inversion of the literacy / orality hierarchy ("the page / performance") have a similarly subversive effect on European literary norms. Her grammatical and visual techniques are not, however, a denial of those norms—they depend on those norms. Allen incorporates everything there is to use.

Allen's written *riddim* depends on the body, specifically the vocal tract, as a channel for non-referential meanings—for example, the experience of jazz improvisation. *Riddim* is the reason a deictic such as "this" (or "dis") acquires an intensity and concreteness that links the reader in her time and place to the writer in her time and

place, in a moment outside of European linear time. It is this moment a jazz improvisation inhabits. Just as *riddim* is one of the clearest expressions of the textual politics of Allen's poetry, it also acts as that poetry's most direct channel between performance and page.

Maria Caridad Casas is an Assistant Professor of English in the Faculty of Liberal Studies. She has a doctorate from the University of London, UK and publishes in *ARIEL, Essays in Canadian Writing, Language and Discourse; Language and Literature; and Social Semiotics*.



LILLIAN ALLEN
 CONDITIONS CRITICAL, 1998
 CD
 COVER DESIGN BY
 BARBARA KLUNDER

WORKS CITED

ALLEN, LILLIAN. WOMEN DO THIS EVERY DAY: SELECTED POEMS OF LILLIAN ALLEN. TORONTO: WOMEN'S PRESS, 1993.

HABEKOST, CHRISTIAN. VERBAL RIDDIM: THE POLITICS AND AESTHETICS OF AFRICAN-CARIBBEAN DUB POETRY. AMSTERDAM: RODOPI, 1993.

The creative and multidimensional Lillian Allen has enlivened the OCAD community since 1992. Allen, whose poetry is used in university curricula across Canada, is internationally acclaimed as an originator of the genre of dub poetry—a form of oral literature charged with rhythm and political ideas. She also writes plays and short fiction, produces films, and makes award-winning recordings.

In addition, Allen teaches creative writing in OCAD's Faculty of Liberal Studies, inspiring students with her passion and commitment to advocacy on world issues.

Known for her strategic views on cultural diversity, Allen is a consultant and advisor to governments, organizations and community groups. An executive member of the Canadian Commission for UNESCO, Allen helps to formulate Canada's input into such initiatives as the World Summit on the Information Society.

Allen has received many citations and arts awards, including two Junos for her recordings, the Canadian Congress of Black Women award for contributions to "black culture in particular, and Canadian culture in general," and the City of Toronto and the Toronto Arts Foundation Margo Bindhardt award for "significantly impacting the arts in Toronto through leadership and vision in creative work and cultural activism."

Publications by Lillian Allen include *Psychic Unrest; Women Do This Every Day: Selected Poetry of Lillian Allen; Why Me; Nothing But A Hero*. Among her recordings are *Revolutionary Tea Party; Conditions Critical; Freedom and Dance*.

Allen now lends her poetic voice and talent as instigator, host, and co-producer of CBC Radio One's new show *WORDBEAT*, where she explores the ever-evolving and often surprising realms of slam, dub, hip-hop, sound, beat, jazz, electronic, and improv poems.



LILLIAN ALLEN

**“...it’s idiosyncratic... courageous...
it says Toronto leads the way”**

Nicholas Olsberg, Canadian Centre for Architecture



Highlights of Recent Gifts and Pledges

Various donors in memory of Keith Muller	\$197,917
The Richard Ivey Foundation	\$100,000
Jim Fleck in honour of his brother	
Dr. Paul D. Fleck, former OCAD President	\$100,000
KPMG	\$50,000
Ernst & Young	\$25,000
Manchee Foundation and Blackstock Leather	\$25,000
GRIP Limited	\$25,000
Inscape Corporation	\$20,000

Highlights of Recently Increased Gifts and Pledges

Joan and Alan Watson	\$50,000	(for a total of \$60,000)
Keilhauer	\$25,000	(for a total of \$80,575)
Peter Caldwell and		
Stephen Mader	\$25,000	(for a total of \$50,000)
AGF Management Ltd.	\$10,000	(for a total of \$35,000)
Carol and Morton Rapp	\$10,000	(for a total of \$30,000)
James and Jane McMyn	\$7,000	(for a total of \$17,000)
Sarah McKinnon	\$2,500	(for a total of \$15,000)
Colin Graham	\$5,000	(for a total of \$10,000)

In addition to her \$500,000 contribution to the IDEAS NEED SPACE campaign (as noted in Spring 2003 *Sketch*), alumna Nancy Young has given a further \$300,000 to OCAD to be used for program funding, some of which will go toward the new Beal Research Centre. Watch for our Fall 2004 issue that features a comprehensive listing of the many generous campaign donors to date.

IDEAS NEED SPACE

PGI5

BUY A SPOT: HELP SOMEONE FIND HER CREATIVE PATH

Give students a spot in art education and start them on the road to a career in the visual arts—such is the plea to OCAD’s alumni to support the IDEAS NEED SPACE capital campaign.

“We have a gap of under \$5 million left to completely fund the \$42.5 million project,” says Sarah Eyton, Director of the IDEAS NEED SPACE capital campaign. “We’ve made steady progress, thanks to the generosity of many donors. But we are now at the most critical stage, where we need our alumni to help complete the campaign.”

Because the last 10 percent of any campaign is always difficult, OCAD is calling for help from its most engaged community members. No sector in Ontario knows better the importance of a strong educational program in art and design than OCAD’s own alumni. Their support sends a message to other philanthropists that, of all the worthy fundraising campaigns now underway, OCAD’s is most critical to Canada’s economic and cultural vitality.

When complete, the project will add more than 90,000 square feet of desperately needed gallery spaces, workshops, offices, gathering spaces and new and upgraded studios and classrooms. Above all, the expansion will enable the College to welcome back alumni and friends into a renewed community facility.

Campaign literature went out in early April, asking alumni to “buy a spot” on the exterior of OCAD’s new Sharp Centre for Design. For a donation of \$500, \$750, \$1,000 or more, a donor will become a tangible part of OCAD’s legacy.

“My years as a student at OCAD were exciting, challenging and rewarding. As a faculty member, I find it still the same. OCAD has been an important part of my life and my career as an artist. It is with pleasure that I am able to give back in a small way by making a campaign gift and helping to build the new facility so that future generations of students can benefit from the experiences I had. I know so many alumni are equally indebted to this institution, and I strongly urge them to join me in pledging support,” says alumna and Photography Professor Barbara Astman.

Desks and equipment are quickly moving into the new Sharp Centre. The final phase of renovations for the existing building at 100 McCaul Street will take place this summer with the completion of a new Photography Centre (almost twice the size of the existing facility), along with other finishing touches indoors and out.

“Our goal is to close this campaign with a spectacular bang,” says Eyton. “We’re planning a gala fundraising event for spring 2005 to raise the final dollars for the campaign and mark the completion of the project. In keeping with our new facility, we’ll be inviting supporters and friends to celebrate with us in one of the most imaginative and memorable events Toronto has ever known.”

‘you won’t be able to walk down McCaul St. without saying ‘Wow’’

Christopher Hutsul, Alumnus, Toronto Star

“...a transformer of civic life ...there isn’t a more inspired place to learn how to create”

Lisa Rochon, The Globe and Mail

TIFF IZSA EMERGES

Although installations artist Tiff Izsa graduated only one year ago from the Fine Arts program at OCAD, she is already making waves within the art community.

Following graduation last year, Izsa was accepted into the Kunstakademie Dusseldorf in Dusseldorf Germany as a guest student, where she studied with prominent French installation artist Daniel Buren. This experience was made possible by the generous contribution of the Mudge Massey Traveling Graduate Studies Scholarship, which she received upon graduating from OCAD.

Izsa walked away with this year's SteamWhistle Art Award for best emerging artist, and was also chosen by *NOW* magazine as one of the artists who impressed in 2003. Clearly, she will be someone to watch in 2004 and beyond.



VIDEO AWARD

Multidisciplinary artist Floria Sigismundi (Communication & Design '88) took home the Best Video award for her direction of *Untitled #1* by Sigur Ros at the 2003 MTV Europe Music Awards held in Edinburgh, Scotland, last November.

Unveiled in North America at the Sundance Film Festival in January, the video features children in a post-apocalyptic playground covered in black snow, where they play wearing protective gear, including gasmasks.



SPIRITUAL QUEST IN FICTION

OCAD alumna Ania Szado's first book, *Beginning of Was*, published by Penguin Books Canada, reached bookstores in February. The narrative concerns itself with a woman trying to cope with the loss of her husband and young daughter in a car crash. Szado uses the story to explore issues of memory and experience, life and death, and how we shape a future.

Award-winning Canadian author Nino Ricci has described Szado's latest work as "a beautiful book, honest, unflinching."

ALUMNI NOTES

BELOW LEFT

JULIE VOYCE
1. PRE-BUD, 2000
2. ROCK-KITE DRIFTS, 2003
SILKSCREEN PRINTS
BOTH PHOTOS
COURTESY OF
SIMON GLASS

ABOVE

STILL IMAGE TAKEN
FROM "SIGUR ROS"
VIDEO, 2003
DIRECTED BY
FLORIA SIGISMUNDI
IMAGE COURTESY OF
FLORIA SIGISMUNDI

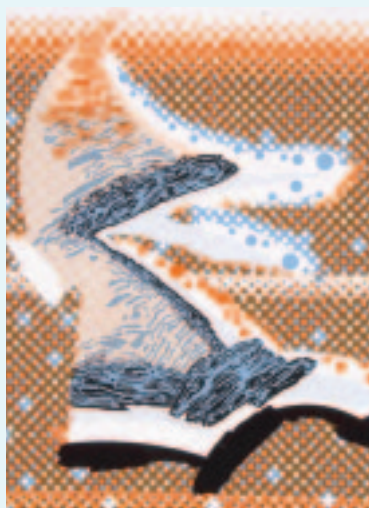
BELOW

ANIA SZADO
BEGINNING OF WAS, 2003
NOVEL
COVER COURTESY
OF PENGUIN GROUP
(CANADA)

JULIE VOYCE WINS TWICE

Julie Voyce (Fine Art '80) was one of the winners in the 2003 Ernst & Young Great Canadian Printmaking Competition. This annual competition, which recognizes excellence in Canadian printmaking, is juried by a panel of artists, curators, and critics. The award-winning prints will be showcased in the summer 2004 issue of *Canadian Art* magazine and hung in a special exhibition at the Edward Day Gallery, Toronto.

Voyce was also named Artist of the Year at the First Annual Steam Whistle Art Awards, held in February 2004, for her "quirky, chillingly kitsch lithographs."



BLACKWOOD HONoured BY AGO

Award-winning artist David Blackwood (Printmaking '63) has been appointed honorary chairman of the Art Gallery of Ontario. He received his new title from AGO President Charles Baillie at the board's annual general meeting last fall.

"As an artist of his stature, we're pleased to have him as our chair," said Michelle Hauser, the AGO's executive assistant to the board of directors. "He will certainly serve as an excellent spokesperson for the gallery and, as an artist, provide a valuable voice on the board."

The honorary chair has been previously held by a long line of distinguished personages from the art community.





ANITA KUNTZ
 ILLUSTRATION FOR THE NEW YORKER
 OCTOBER 13, 2003
 ORIGINAL ARTWORK BY ANITA KUNTZ
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TOM HILL
 BE IT SO, IT REMAINS IN OUR MINDS, 1996
 MIXED MEDIA INSTALLATION



GARRY NEILL KENNEDY
 RIEN DE PERSONNEL, 2003
 IN SITU INSTALLATION, WALL PAINT, RUGS
 PHOTO COURTESY
 OF MARYSE JEANGUYOT

PGI7

KUNZ AT THE LIBRARY OF CONGRESS

The illustrations of Anita Kunz (Illustration '78) have graced the covers of *Time*, *Newsweek*, *The New Yorker*, *Rolling Stone*, and the *New York Times* and *Washington Post* magazines. Recently, her work was accorded a different level of attention.

From September 2003 to January 2004, the U.S. Library of Congress presented *Canadian Counterpoint: Illustrations by Anita Kunz*, an exhibition of 15 paintings by the internationally recognized Canadian artist. The paintings reflect the rich thematic diversity of the hundreds of illustrations that span Kunz's 22-year career, and include political satire, acerbic portraiture and commentary on social issues, such as child abuse. She has developed a sophisticated, multi-layered technique, laying glazes of watercolor and gouache over pencil drawings on illustration board or paper.

The exhibition celebrated Kunz's generous gift to the library of 22 paintings, which will become part of its permanent collection in the Prints and Photographs division. Kunz is the first Canadian artist to be honoured with a solo exhibition in the Swann Gallery and is also among the few living artists to have had an exhibition mounted at the Library of Congress.

TWO ALUMNI RECEIVE GOVERNOR GENERAL'S AWARDS

In March 2004, Her Excellency, the Right Honourable Adrienne Clarkson, Governor General of Canada, presented artist Garry Neill Kennedy (Fine Art '60), and artist and aboriginal arts advocate Tom Hill (Communications & Design '67) with Governor General's Awards in Visual and Media Arts at a ceremony at Rideau Hall. Funded and administered by the Canada Council for the Arts, the annual awards, which come with a \$15,000 prize, recognize career achievement in the visual and media arts by Canadian artists, as well as outstanding contributions to the visual and media arts through voluntarism, philanthropy, board governance, community outreach or professional activities.

The jury honoured Kennedy for his work as art educator, administrator, and artist. They commented, "Garry Neill Kennedy is one of the most distinguished figures in Canadian art. Not only has he produced a body of conceptual painting that is recognized internationally, he was also instrumental in establishing an international reputation for the Nova Scotia College of Art and Design (NSCAD)."

Kennedy was the youngest President ever appointed to NSCAD, which he headed for 23 years. Teaching and lecturing throughout Canada, the U.S. and Europe, he has also exhibited extensively, receiving a major show at the National Gallery of Canada in 2000.

For over 30 years, Tom Hill has nurtured the development of aboriginal visual arts. In praising his achievements, the jury noted, "Tom Hill's many contributions to the art of Canada's aboriginal peoples and to building bridges between aboriginal artists and the broader Canadian community, are without equal. As a curator, writer, lecturer, art historian, cultural policy-maker, and volunteer, he has played a crucial role that has been insightful and visionary."

The first aboriginal-art curator in Canada, Hill has long been associated with the Woodlands Cultural Centre at Brantford, Ontario, which has become one of the most important aboriginal-art institutions in the country. Hill was named an Honorary Fellow of the Ontario College of Art & Design in 1998.

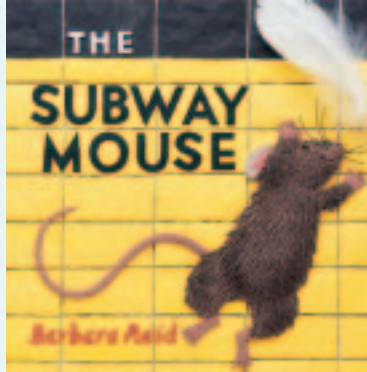
We always like to hear about the success of our alumni. Email alumni@ocad.on.ca or drop a note in the mail, and your story might be included in the next issue of *Sketch*.

BARBARA REID A FINALIST

Author/illustrator Barbara Reid (Illustration '80) enjoyed the distinction of being nominated for the 2004 Governor General's Literary Award in Children's Literature—Illustration, for her book *The Subway Mouse*.

Reid is no stranger to this great honour. Her illustrations for *The Party* won her the 1997 Governor General's award in this same category.

For the past 20 years, Reid has worked as an illustrator and now has more than 10 books to her credit. *The Subway Mouse* is the fourth book she has both written and illustrated.



ALUMNI NOTES

BELOW LEFT
ENTRANCE TO
YYZ GALLERY
PHOTO BY
JUSTIN WADDELL

ABOVE LEFT
BARBARA REID,
SUBWAY MOUSE, 2003
BOOK COVER ILLUSTRATION
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ABOVE
SHAAN SYED
THE CONCERT, 2002
OIL ON CANVAS
IMAGE COURTESY OF
ROBERT BIRCH GALLERY

BELOW
PETER FLEMMING
CYCLE, 2000
ELECTROMECHANICAL
SCULPTURE
PHOTO COURTESY OF
JENNIFER POGUE

DUAL ROLES FOR JUSTIN WADDELL

Justin Waddell (Integrated Media '01) is busy showing his own work, as well as helping to show the work of others. Recently, Waddell was named Director of Programming at YYZ Artists' Outlet in Toronto. He is responsible for the co-ordination of all exhibits, special events, artists' projects, screenings and performances at YYZ, as well as the production and publication of the YYZine.

In addition, Waddell has upcoming shows of his own work at Trinity Square Video and at Katherine Mulherin Contemporary Art Projects.



AN HISTORIC ACKNOWLEDGEMENT OF TALENT AND ACHIEVEMENT

For the first time in history, the American Society of Interior Designers awards its top honour—Designer of Distinction—to a Canadian.

OCAD alumna Eleanor Brydone (Environmental Design '63) was presented with this prestigious honour in Savannah, Georgia on Saturday, March 6, 2004. Brydone is the president, co-founder, and visionary behind Toronto design firm Rice Brydone Limited, and founder of the architectural firm KiiA Architecture Inc., which is associated with KiiA Technology Inc. These three firms work collaboratively throughout North America.

MACLEANS' 10 ARTISTS THAT ROCK

Two OCAD alumni were named to *Macleans* magazine's Ten Artists Who Rock list. In the January 2004 issue, *Macleans* magazine asked curators at Canada's top public galleries to name 10 exceptional young artists who displayed "superb technique, originality, depth, relevance, a certain element of surprise and the ability to go the distance without repeating oneself."

Two of the artists chosen were OCAD graduates.

Shaan Syed (Drawing & Painting '00) whose oils the judges described as combining traditional style with edgy, contemporary imagery, was chosen for his "dark, brooding, but beautiful work." Peter Flemming (Integrated Media '97) was lauded for his kinetic sculpture, which "amuses, mesmerizes, then pushes viewers to reflect on the meaning, usefulness, and ultimate impact of technology."



SAD FAREWELLS

The Ontario College of Art & Design mourns the loss of four key figures whose presence greatly enriched the OCAD community.

THEA PARTRIDGE, an on-line pioneer and OCAD instructor, died suddenly in December. Outgoing and dedicated, Partridge was engrossed by digital technology.

Her career included illustration, newspaper graphics, multimedia presentations, design, magazine and newspaper art direction, teaching, public speaking, writing, and website development. Most recently, Partridge was the creative director at CanWest Interactive and taught two multimedia/web courses in the Graphic Design program. She was also an advisor to OCAD's own website team.

"She was a wonderful teacher and supporter of OCAD," said Lenore Richards, Dean, Faculty of Design.

JAMES HILL, a retired OCAD faculty member and Honorary Fellowship recipient, who died in February 2004, was one of Canada's best-known illustrators and the creator of 38 covers for Macleans' magazine, portraits of Pierre Trudeau and the Pope, and poster campaigns for Heinz, Imperial Oil and the National Ballet of Canada.

At one time, his colourful illustrations could be seen everywhere from the cover of the *Saturday Evening Post* to the more than 200 book jackets he produced. Hill was named artist of the year in 1966 by the Guild of American Artists, won three gold medals from the Society of Illustrators in New York, and took home a lifetime-achievement award from the Canadian Association of Photographers and Illustrators in Communications.

KEITH MULLER, who died in late September 2003, was one of Canada's top industrial designers. His 36-year design career began in 1967 when he and Michael Stewart formed Muller & Stewart. The firm focused on furniture design, producing pieces such as the Image furniture and the plywood chair. In the mid '70s, Muller and his team designed furniture and casework systems for healthcare facilities.

Later, Muller created acclaimed wayfinding systems for the Toronto underground Path, SkyDome, and Canary Wharf in London, England. A founding executive member of the Design Exchange, Muller built his design firm, later renamed Muller Design Group, into an interdisciplinary company handling industrial, graphic, interior design, and design management.

As an alumnus and passionate champion of OCAD, Muller devoted many hours to fundraising and volunteering.

FRED HAGAN: AN APPRECIATION

This tribute was written by Alex McCrae. McCrae graduated from OCA in 1974 with a major in Sculpture and minor in Printmaking. He has spent most of his career in Hollywood as an animator for well-known film production companies such as Disney TV, Hanna Barbera Productions, and Warner Bros.

With much sadness, I received word that my beloved teacher, mentor, and Socratic muse, Frederick Hagan, had passed. Aside from his unique and underrated contributions to the vast panorama of Canadian art as a superb painter, printmaker, and draughtsman, I believe his greatest enduring legacy will be his years of dedicated, impassioned, and empowering art instruction at the Ontario College of Art (& Design) over a prodigious span of some 37 years. Like some latter day Merlin of the Arts, he revealed a world of possibilities, visual wonderment and excitement to thousands of young, naive, aspiring artists.

Although lithography, etching, intaglio, and serigraphy were the primary disciplines Fred taught, he went far beyond the mere technique and craft of printmaking... He would pull from his seemingly infinite reservoir of knowledge and experience, drawing comparisons and parallels that on the surface seemed totally nonsensical and perplexing.

Yet days later, Fred's incomprehensible, enigmatic puzzles would magically resolve themselves in one's head as a quintessential "Aha! So that's what he meant!" revelation. Fred constantly pushed the boundaries of intellectual exploration, and little was verboten in his realm of free thinking and open inquiry. A unique national treasure has left us in body, but never in spirit. His memory and teachings will live on in the countless hearts and minds he had touched, jostled, and cajoled in his lifelong quest to bring the best, most authentic self to the task, the joy, of making and understanding art.

Fred Hagan, thanks for the memories!

PGI9

JOANNA NOTKIN
LOOLOO TEXTILES LINE OF INTERIOR FURNISHINGS
PILLOWS COVERED WITH ORGANIC MATERIAL AND
FILLED WITH ORGANIC BUCKWHEAT, 2004

PHOTO OF JOANNA NOTKIN COURTESY OF
TANIA JANTHUR

JOANNA NOTKIN, MOLEHILL, 2004
BLANKET MADE FROM CANADIAN WOOL



Joanna Notkin loves gorgeous, stylish fabrics. She also loves the planet and feels a strong responsibility to be an environmentally accountable designer.



FABRICATING SUCCESS: PROFILE OF A RECENT GRADUATE

BY JESSICA GOLDMAN

Marrying these two ideals together gave her the blueprint for her success: the creation of a completely compostable line of textiles without compromising their aesthetic qualities in any way. Beautiful, biodegradable fabrics that don't cost the earth—literally.

For Notkin, a recent OCAD graduate (Material Art & Design '03), success has truly been both a destination and a journey. Her original goal had nothing to do with the design of environmentally friendly fabrics. In fact, when she enrolled at OCAD, Joanna had her sights set on becoming a jewellery designer.

"One day I saw some work from a student who had taken the Intro to Fibre course, and I felt strongly it was something I had to try," said Notkin. "It was when I began working with textiles that I really could see the potential of where I wanted to go."

One of the unique academic and creative experiences at OCAD is the mobility program that gives stu-

dents the opportunity to live and study in the United States, Europe, or elsewhere in Canada, at a partner art and design college or university. Through this program, Notkin was able to study environmental ethics at the Rhode Island School of Design (RISD) for one semester, which proved to be the turning point in her creative development.

"While at RISD, I discovered that materials which were typically considered natural, such as cotton wool, were actually laden with pesticides, and chemicals from refining processes," said Notkin. "I came into my thesis year at OCAD ready to undertake extensive research on materials and processes and find ways to make raw materials fully environmentally sustainable."

Notkin credits OCAD's innovative and supportive environment for helping her realize her design goals. "OCAD offered a safe place to experiment with designing products that don't negatively impact the environment, yet are still aestheti-

cally pleasing," said Notkin. "OCAD gave me the opportunity to take my project the extra mile."

The research was extensive and the subject matter intense, but what Notkin created out of all this was very simple. By choosing organic wool and organic naturally coloured cotton and silk, Notkin finally found a way to design products that do not have a negative impact on the environment and are beautiful to look at and touch.

Soon after having the idea, Notkin created the company that would help make it a reality. LooLo Textiles was founded in 2003. The name is a visual representation of 100%, symbolizing a commitment to ethics in every aspect of the design process: from choosing to use organic materials during development to shrinking the environmental footprint her products leave behind at the end of their useful lives. "She has dug deeply into the subject of the textile industry and has found some amazing facts that

shake our belief in what we thought was a fairly responsible industry," said Beth Alber, Chair, Material Art & Design. "She has made me think when I buy anything textile, not just about...where the fabric was made but where the cloth came from and how it was made, starting with the plant, the chemicals that have assisted in its growth, where the chemicals end up, to the energy that has been put into those fibres to just begin the process of weaving, knitting, etc."

LooLo is more than a great idea; it is a line of products now being recognized by the design industry and consumer markets. Notkin's high-fashion, ecologically friendly textiles have been featured regularly in the media and recognized with awards such as the National Post Design Exchange Award.

"The response has been outstanding and people are equally in love with the textures and fabrics as...with the ecological concept behind the work," said Notkin. ■

PAUL FRANCESCO ALOISI

Ontario College of Art & Design Medal,
Allen Turner Award, Nora E. Vaughan Award

SARA-LILA ASSELIN

Ceramics Faculty Award

KITTY AU Mrs. W.O. Forsyth Scholarship**SHELLEY MELINDA BANNISTER**

Aboveground Art Supplies Award

ANNA ALEKSANDRA BARELKOWSKI

Governor General's Academic Medal,
Ontario College of Art & Design Medal,
M. Joan Chalmers Scholarship, Carmen
Lamanna Scholarship, Nora E. Vaughan Award

JOE STEPHEN BECKER

Curry's Art Store Prize

GABRIELLA BECKER-POS

Patricia Alpert Memorial Award,

Mrs. W.O. Forsyth Scholarship

CHRISTINE STARR BENSON

Printmaking Award

KOTAMA BOUABANE

Outstanding Achievement Photography
Scholarship, Polaroid Canada Inc. Scholarship

REBECCA EMILY BUCHANAN

Ontario College of Art & Design Medal,

Ian Lawrence Memorial Award,

Nora E. Vaughan Award

SHAWN RICHMOND BUTCHART

Ian Lawrence Memorial Award,

H.L. Rous Award

DANIEL CHAN

Ontario College of Art & Design Medal,

Advertiser's Guild of Toronto Award,

Paul Stephens Memorial Scholarship,

Nora E. Vaughan Award

GINNIE CHEN

Edwin D. Harris Memorial Scholarship

KAREN YEHAN CHENG

Vello Hubel Industrial Design Award

TERRY CLANCY

Elizabeth Dales Memorial Award

JENNIFER COURT

Dorothy Hoover Award

BRUCE ALEXANDER C. DALE

William F. White Prize,

HOLLY DEAN Dorothy Hoover Award

MATTHEW ALEXANDER DRAKE

Dr. Eugene A. Poggetto Scholarship,

Trinity Square Video Prize

MICHELLE DU

Ontario College of Art & Design Medal,

Dr. Eugene A. Poggetto Award,

Savage Sloan Ltd. Scholarship,

Nora E. Vaughan Award

ROBIN CHANDRA FORBES

Louis Odette Sculpture Scholarship

DAVID GALLAUGHER Al & Malka Green Award**GAYATHIRI GANESHAN**

Dr. Eugene A. Poggetto Award,

Madison Photo Murals Ltd. Prize

FABIENNE GOOD

Printmaking Book Arts Award

SARAH GRANT

Toronto Animated Image Society Prize

SIBEL SAADET GUVENC

William F. White Prize

FRANCES HILARY HAHN

Humane Village Scholarship,

Nienkamper Scholarship

ROBERT HENGEVELD

Dorothy Hoover Award,

Dora de Pedery Hunt Medal & Award

JUNG-JUNG DEBBIE HSU

Dr. Eugene A. Poggetto Award

TIFFANY SUE IZSA

Mudge Massey Travelling Scholarship,

DANNY JAHCHAN Patricia Watt Award

MASSOUMEH JIAN-TAVANA

Mrs. W. O. Forsyth Scholarship,

David L. Stevenson Scholarship

ELLEN RUTH KERR

Ontario Chapter of the Packaging Association

of Canada Award

KRISTOPHER CURTIS KNIGHT

Ontario College of Art & Design Medal,

David L. Stevenson Scholarship,

Nora E. Vaughan Award

ANTHONY KOUTRAS

Verant Richards Photography Award

FLORENCE MAN HANG KWOCK

Patricia Watt Award

CRYSTAL T.T. LIU

Ontario College of Art & Design Medal,

OPSEU Award, Dr. Eugene A. Poggetto Award,

Nora E. Vaughan Award,

Sir Edmund Walker Scholarship

SANAZ MAZINANI Toronto Image Works Prize**RORY F.W. MCGARRY**

Birks Medal & Award, Ontario College of Art &

Design Medal, Dr. Eugene A. Poggetto Award,

Torcomp Scholarship, Nora E. Vaughan Award

MICHELLE LISA MENZIES

Emanuel Hahn Award, Samuel Lazar Kagan

Award, Owen W. Wilson Memorial Award

JULIE YOUNG-HEE MOON

Armure Studios Award, Tucker Award

CAROLINE MOSBY

Aboveground Art Supplies Award

JENNIFER EYLENE NORTON

Ontario College of Art & Design Medal,

Charles Street Video Art Prize,

Nora E. Vaughan Award, William F. White Prize

JOANNA NOTKIN

Ellen Adams Scholarship, Distill Award

ANDREW GARTH PALKOVIC

Exclusive Lab Prize, Trinity Square Video Prize

KATHARINE MICHELE PERRAS

Handy & Harman Prize

JULIA PRIME Curry's Art Store Prize**JAMES WILLIAM ROGERS**

Dora de Pedery Hunt Medal & Award,

Jack Salt Award

HEATHER ANNE SCHIBLI

Open Studio Prize, Printmaking Award,

Seiji Award

JANNA SEGAL Friends of Fibre Award**STEPHANY MISAYO SEKI**

Mimi Vandermolen Award,

GORDON SHADRACH Mianco Award

SHAMSI SHAHROKHI-HESSAMI

Dorothy Hoover Award

EMMA SHANKLAND

401 Richmond Career-Launcher Prize

AGATA SZMYGIN

Sculpture/Installation Faculty Award

MARCIN SZTABA Ferdinand H. Marani Award

KANAKO TAKAHASHI M I L Scholarship

PHILLIP TOESEV

Edward David Aziz Award of

Innovative Excellence

ERIN MARIE TRACY Carol Rapp Award**DAVID JONATHAN TRAUTRIMAS**

Ontario College of Art & Design Medal,

Open Studio Prize, Printmaking Award,

Nora E. Vaughan Award

JOHNNY VONG Josephine M. Harper Award**DUNCAN JAMES WALKER**

General Printmaking Award

KATHARINE L WARREN

Mimi Vandermolen Award

TREVOR RICHARD WAURECHEN

Robin and Doreen Cumine Scholarship

ANDREE NAOMIE WEISMAN

Ontario College of Art & Design Medal,

Gallery 76 Award, OCAD Ring Prize for

Excellence in Jewellery Design,

One of a Kind Scholarship for Craft,

Nora E. Vaughan Award

DEBORAH LORRAINE WILES

Louis Odette Sculpture Award

LUCAS MICHAEL WINTERS

Friends of OCA Award

ANNA KA-MAN WONG

Lyn Jamison Scholarship

HEIDI YIP

Mrs. W. O. Forsyth Scholarship,

Anne Adler Kagan Award

RECOGNIZING THE ACHIEVEMENTS OF 2002/2003 GRADUATES

Each year, OCAD presents scholarships, awards and prizes to its most outstanding students in recognition of their artistic achievements. Made possible by the generosity of numerous donors, scholarships are awarded at the end of the academic year through juried competition. Congratulations to the above recipients from the 2002/2003 graduating class.

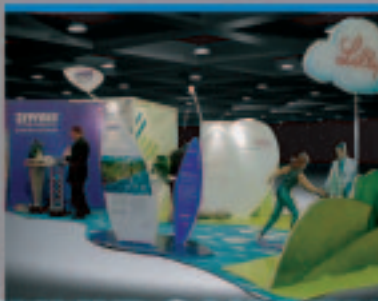
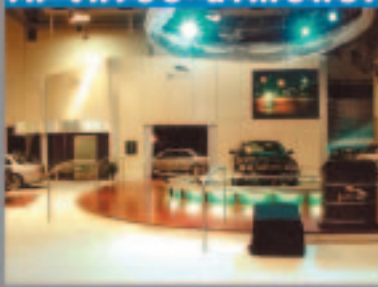
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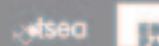
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