

A woman with curly hair, wearing a dark brown turtleneck, is smiling and looking towards the camera. She is standing in an art gallery with various colorful artworks displayed on white shelves in the background.

ONTARIO
COLLEGE
OF ART &
DESIGN

SKETCH

FALL 2005

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

**OCAD:
LOOKING OUTWARD,
REACHING UPWARDS**



SKETCH

PRESIDENT SARA DIAMOND
AT WHODUNNIT? 2005.
PHOTO BY GEORGE WHITESIDE

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Ontario College of Art & Design is Canada's 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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FROM THE PRESIDENT



ON CAMPUS

I am very much encouraged by the warm welcome I have received. Many institutions and individuals are expressing interest in more involvement with the Ontario College of Art & Design (OCAD). In *Sketch*, you will read about our first-ever behind-the-scenes event, Look Inside, which attracted many parents, students, neighbours, visitors and friends. All were delighted to experience OCAD as a working campus.

Since my arrival, we have initiated and strengthened program development and research ties with our close neighbours, the Art Gallery of Ontario and the University of Toronto, as well as universities and cultural centres elsewhere in Canada and abroad. Such initiatives promise to inject OCAD with new resources, extend our reach and capacity, and develop new expertise within our own environment. We, in turn, will significantly enhance the university and cultural sectors in Toronto and beyond. We have achieved recognition as a research institution through the Canadian Foundation for Innovation, opening the door to significant infrastructure funds. We have sent Katherine Shailer, Dean, Faculty of Liberal Studies, to China with the Ontario Trade Mission, in order to broaden OCAD's horizons.

I joined OCAD at a time of record provincial-government support for universities. Designed to elevate quality and increase access to education, "Reaching Higher: The McGuinty Plan for Post-Secondary Education" will be extremely important in improving OCAD's capability immediately and in the future.

In early November, VP Academic Sarah McKinnon and I had the pleasure of meeting with the Honourable Christopher Bentley, Minister of Training, Colleges & Universities. We discussed many of OCAD's recent and planned improvements to the quality of the educational experience we provide our students. We highlighted initiatives such as recent faculty hires, our new student-services building, our focus on low student/faculty ratios, our plans to stimulate dialogue among and within the faculties of Art, Design and Liberal Studies, our support for diversity and equity at OCAD and our plans for graduate studies and research. We intend to enhance the quality of current academic programs and expose students to new fields of knowledge.

With more than 3,500 students now enrolled, OCAD is the most comprehensive art and design university in Canada and one of the largest on the continent. Our focused mission and intense, experiential learning environment encourage aesthetic and critical invention to a degree that is rare in less-concentrated university environments. In discussions with government, we continue to reinforce the value OCAD brings to Ontario, and our potential to be among the world's best.

Late in November, I shared a road map for OCAD's strategic planning with our internal community, kicking off a period of important institutional planning. Central to the process ahead will be engagement with all levels of OCAD, including members of the Board of Governors, students, faculty, staff and alumni, along with expert advisors from outside of our institution. My goal is that OCAD explore the future role of universities and cultural institutions and gain a vision of art, design and creativity, and their relationship to the larger society. We will carry that vision into OCAD's present and near-future capacity. From this process, we will emerge with an updated mission statement; an understanding of student profiles and needs; goals for curriculum development; a research plan; a master plan for our physical and virtual institution; and an enhanced sense of core partners now and in future.

This is a very exciting moment at the Ontario College of Art & Design. We are moving quickly to a new threshold in post-secondary education. We have the capacity to set a world standard. You are our community and our partners. I invite you to contribute every way you can.

—SARA DIAMOND

THE SHARPS CHOSEN FOR OUTSTANDING PHILANTHROPIST AWARD



The Association of Fundraising Professionals presented Isadore and Rosalie Sharp with the 2005 Outstanding Philanthropist Award. This annual award recognizes individuals and families that have demonstrated exceptional generosity and outstanding civic and philanthropic leadership.

While the OCAD Foundation nominated the Sharps jointly with the Mount Sinai Hospital Foundation, our nomination was supported by many other organizations and individuals who deeply appreciate what Rosalie and Issy have done and continue to do for our community. Past recipients of this singular honour include Ted and Loretta Rogers, Murray and Marvella Koffler, Hal Jackman and the Ivey Family.

The Sharps and other distinguished award recipients were recognized at a luncheon on November 15 at the Metro Toronto Convention Centre.

PORTRAIT OF THE HONOURABLE CHARLES MAYER

Maria Gabankova, Associate Professor, Faculty of Art, was commissioned by the Canadian Agricultural Hall of Fame to paint a portrait of the Honourable Charles Mayer, former Canadian Minister of Agriculture, for his Hall of Fame induction. The portrait was unveiled at a special banquet at the Royal Winter Fair in November 2005.



IAIN BAXTER RECOGNIZED

In September 2005, OCAD hosted the presentation of the Canada Council for the Arts' \$50,000 Molson Prize for the Arts to Iain Baxter, iconic conceptual artist and keynote speaker at the Faculty of Art's first-ever symposium on art and design education in 2005. The jury selected Baxter because of the "phenomenal breadth and depth of his art practice."



ABOVE
THE SHARPS WIN
PHILANTHROPY AWARD.
PHOTO BY
AMIR GAVRIELY

OPPOSITE PAGE
PRESIDENT
SARA DIAMOND
PHOTO BY
TOM SANDLER

ABOVE
MARIA GABANKOVA
WITH THE HONOURABLE
CHARLES MAYER AND
COMMISSIONED
PORTRAIT. OIL ON
CANVAS, 24" X 18".
PHOTO BY ALES BREZINA

ABOVE, RIGHT
CANADA COUNCIL FOR THE ARTS'
MOLSON PRIZE 2005
L-R: SARA DIAMOND, PRESIDENT, OCAD;
IAIN BAXTER, PROFESSOR EMERITUS,
UNIVERSITY OF WINDSOR; AND JOHN HOBDAY,
DIRECTOR, CANADA COUNCIL FOR THE ARTS.
PHOTO BY S. LAKE

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SCHOLARSHIP IN PRINT

A number of OCAD faculty members have been busy with new publications. Dr. Marie-Josée Therrien, Assistant Professor, held her book launch in Montreal early in November for *Au-delà des frontières: L'architecture des ambassades canadiennes, 1930-2005* (Laval University Press). Showcasing Canadian embassies designed by our country's most renowned architects, this book highlights Arthur Erickson, Raymond Moriyama and Bruce Kuwabara, among others, and how they dealt, through their work abroad, with issues of Canadian identity, while incorporating the local traditions of their host countries. From the cold war to the cultural blossoming during the Trudeau era, Therrien shows the extent to which the embassies of Canada reflected the political climate of their day.

Professor Eldon Garnet preserves some important documents from Canadian art and cultural history in his anthology, *Impulse Archeology*, a collection of the best articles, interviews and images from *Impulse*, a premier Canadian art and culture magazine. Through his intimate knowledge of *Impulse* as its editor and publisher from 1975 until its final issue in 1990, Garnet re-creates the spirit of this landmark publication. References to some of the world's leading intellectuals, including Jean Baudrillard, William S. Burroughs and Paul Virilio, and the work of artists such as Patti Smith, Michael Snow and Joel Peter Witkin, demonstrate the exchange of ideas between Canada and the world during this time.

Book arts, illustration and wood engraving have been the passion of George Walker, OCAD Instructor, since his practice began in 1984. Translating passion into print, Walker has published *The Woodcut Artist's Handbook: Techniques and Tools for Relief Printmaking* (Firefly

Books). Rich in detailed illustrations and analysis of tools and techniques, this handbook offers an invaluable reference for artists, printmakers, designers and collectors, from beginner to advanced.

In early December 2005, Professor Dot Tuer launches *Mining the Media Archive: Essays on Art, Technology and Cultural Resistance*. This comprehensive collection of Tuer's essays examines both our representation of culture and the character of the Canadian cultural imagination. Blending storytelling, archival research and cultural analysis, her book ranges from monographs on new-media artists to historical reviews and testimonial writings. According to Tuer, her focus on the archive of artistic practice "becomes a dynamic montage of the past and present: a repository for the steady trickle of utopian interchanges between life and art that lies beneath the surface of the simulacrum, and a talisman against the historical amnesia of global corporate culture."

Professor Lynne Milgram is Guest Editor of the most recent issue of *Asian Studies Review* (volume 29, number 3, September 2005). Here Milgram presented a collection of essays on Asian material culture that relates the global flow of objects and the changing circumstances of their production, consumption and circulation to questions of modernity and tradition, nationalism and ethnicity, class and identity, centre and margin. Her own papers in the field include "Edgy Things: Negotiating Borders and Identity in Asian Material Culture—A Foreword," and "Piña Cloth, Identity and the Project of Philippine Nationalism." The *Asian Studies Review* is the flagship publication of the Asian Studies Association of Australia, and features peer-refereed articles on all aspects of Asian studies.

SLIPDOT

THE M.C. McCAIN PROFESSORSHIP: A NEW DIRECTION FOR OCAD

OCAD is pleased to announce the creation of the M.C. McCain Professorship in Interaction Design, established through the groundbreaking support of Mark McCain. The McCain Professorship is OCAD's first professorship based on a funding structure of this kind. Private-sector support for endowed or funded positions enables an institution to compete internationally for the best-qualified candidates. In view of this, OCAD has long sought private-sector funding frameworks for its high-profile academic positions. We hope this professorship will become the first of many to be supported in this way.

The incumbent for the new McCain Professorship is Job Rutgers, who took up his position at the beginning of the fall term. Rutgers joins OCAD from the Netherlands, where he left a position as Senior Design Consultant for Philips Design.

"I was happy to assist OCAD in securing its first professorship," says Mark McCain. "In particular, I was pleased to learn that it was able to recruit Job Rutgers, as I'm sure he will bring the university greater international exposure and help make OCAD's design program truly world-class."

On a trip to Toronto about a year ago, Rutgers stumbled on OCAD's new campus at a time when he was beginning to think about his next career direction. Impressed with the bold architecture, Rutgers began searching for more information about OCAD on the Web, when he returned to the Netherlands.



"[The building] told me a lot about the ambition and vision of the people who work at this university," says Rutgers.

While researching, Rutgers came across a job opening in the Faculty of Design to which he was ideally suited. He could not resist the opportunity of moving his design practice into the area of research and teaching in a new cultural environment.

"The design industry benefits from the connection to design research and education practice," notes Rutgers. "In industry, designers become part of the operational machinery where the focus is to deliver high-quality design service within a very short time frame." Understandably, designers often have no time to investigate new issues. By working in partnership with academia, "industry can access additional time and thinking power," says Rutgers.

He explains that the academic world needs this relationship, too: "The design industry can formulate research questions that are of interest to all of us." Academia benefits from the opportunity to address well-defined, real-world issues with a range of resources.

"Job's extensive background in leading research projects in Europe, as well as his work as an 'experience' designer, makes him a great addition to our Faculty," says Lenore Richards, Dean, Faculty of Design.

Besides teaching, Rutgers is Senior Research Associate at the Beal Centre for Strategic Creativity. In collaboration with Philips Design, he is leading the project on ambient experience, *Dynamic Spaces/Dynamic Identity*, which employs a current student and a recent graduate.

ON CAMPUS

WHODUNIT?

According to *The Globe and Mail* art critic Sarah Milroy, OCAD's Whodunit? Mystery Art Sale is "one of the city's most ingenious visual-art fundraisers." Now well established in its fourth year, Whodunit? raised over \$100,000 in support of the student experience at OCAD and made countless individuals proud new owners of works of art.

Guests of the sold-out preview evening enjoyed the intrigue of bidding on their choice piece in the silent auction. Those seeking a more experiential prize bid in

the live auction for such experiences as a portrait sitting with artist and OCAD faculty member Maria Gabankova; a private screening of an Atom Egoyan film introduced by the famous director himself; and a tour of the architecture of London, England, guided by Will Alsop—architect of OCAD's new campus facility—with accommodations at the luxurious Four Seasons Hotel.

Countless would-be buyers studied the mystery works during the free viewing time over the four days leading up to the final sale on Saturday, November 19, 2005.

Many camped out all night, and 44 enthusiasts were already waiting at the crack of dawn when the line moved indoors, starting at 6 a.m. More than 900 pieces of original works of art were available on a first-come, first-served basis—all priced at \$75, each with the mystery artist revealed only after purchase.

Nada Ristich, BMO Financial Group's Senior Manager, Corporate Donations, says, "It was a pleasure once again to support Whodunit? Through our partnership with OCAD, we, at BMO, have the opportunity to bring together our belief in the importance of the arts with our passion for learning. The enthusiasm and support of the many participants and buyers at Whodunit? showed again that so many believe that Ontario needs a strong educational program in the visual arts. BMO is proud to help unite the community for this important cause."

Thanks to BMO Financial Group for its generous support, as well as others who made this event a success: à la Carte, Aboveground Art Supplies, Bombay Sapphire, Burry Sign Studio Inc., *Canadian Art*, Colourgenics, 97.3 EZ Rock, *The Globe and Mail*, Grassroots Advertising, Hewlett-Packard, Jackson-Triggs, Newstalk 1010 CFRB, *NOW Magazine*, Roma Moulding, Soapbox Design Communications, Somerset Graphics, Steam Whistle Brewing, St Joseph Communications, Torys LLP, *Toronto Life*, Unisource Canada Inc., UTP Print, Volvo and Westbury National Show Systems.

Thanks, especially, to the many mystery artists and designers who contributed their original pieces.



ABOVE
JOB RUTGERS
INCUMBENT
M.C. PROFESSORSHIP
IN INTERACTIVE DESIGN
PHOTO BY
ANGELA DEL BUONO

BELOW
WHODUNIT? 2005 (L-R): GUESTS GILLIAN RYLEY AND
KIM NICHOLLS; SARAH EYTON, PREVIEW EVENING
COMMITTEE; BRIAN KING, À LA CARTE; ANU BHALLA,
PREVIEW EVENING COMMITTEE; STUDENT MYSTERY
ARTISTS IN DISGUISE. PHOTO BY TOM SANDLER



ST. JOSEPH COMMUNICATIONS: OCAD'S NATIONAL MAGAZINE PARTNER

In 2005, through its Arts Partner of Choice initiative, St. Joseph Communications made an amazing commitment to donate \$500,000 in advertising space in its print and on-line properties to OCAD over a five-year period. This gift will give a tremendous boost to OCAD's marketing efforts, helping to raise public awareness of our academic programs and the exhibitions and events that showcase our students' achievements. OCAD is pleased to recognize St. Joseph Communications as our national magazine partner.

Social responsibility and the importance of giving back to the community are woven deeply into the fabric of St. Joseph Communications. "We believe that the arts are at the heart of communities," said Tony Gagliano, Executive Chairman and CEO, St. Joseph Communications. "They enhance mutual understanding, promote active participation by citizens and make our cities and towns more attractive places to live. Through the donation of advertising space, we hope to foster the training and development of new talent and encourage artistic excellence."

The story of St. Joseph Communications is a true example of Canadian entrepreneurship. St. Joseph's founder, Gaetano Gagliano, and his wife, Guiseppina, immigrated to Canada in the early 1950s with four children and another on the way. After two years with CP Rail laying tracks, Gagliano was able to purchase a small home for his growing family, one that would accommodate a printing press in

the basement. Through hard work and dedication, the Gagliano business evolved from a one-person basement letterpress operation into Canada's largest privately owned communications company.

St. Joseph Communications was a winner in Canada's 50 Best Managed Companies program in 2003 and requalified in 2004. Its four strategic platforms deliver the most comprehensive suite of services and products in content, print, documents and media.

St. Joseph Content—the business platform that offers a wide array of creative service—consists of Pi Media, Alchemy, Blue Chip™ Solutions, DW+Partners, and Gottschalk+Ash International. DW+Partners was founded by Don Watt ('57), who is well known for his groundbreaking work in such retail brands as President's Choice for Loblaws. Gottschalk+Ash International, an integrated design firm founded by Stuart Ash ('63), recently donated its services to OCAD's new donor wall, which recognizes the many contributors to OCAD's IDEAS NEED SPACE campaign.

St. Joseph Print, the largest platform and the company's flagship business, is a technological leader in digital pre-press, heatset web printing, sheetfed printing and high-volume finishing. Its clients include many of North America's largest financial corporations, magazine publishers and retailers. Beginning in the fall of 2005, St. Joseph Print has been making a \$40-million capital investment in new technology, outfitting its two print facilities in Toronto with three new web heatset printing presses to improve production speed and volume.



St. Joseph Documents' services are delivered from two new, state-of-the-art digital printing facilities in Ottawa and Richmond Hill and more than 60 digitally networked print centres across the country. St. Joseph provides electronic and paper-based document services, including print-on-demand, in-store signage creation, digital printing, large-format printing and point-of-purchase display production.



ST. JOSEPH MEDIA MAGAZINE COVERS WHERE, WISH AND TORONTO LIFE

BELOW OLIVIA CHOW, CURATOR AND PROFESSOR, OCAD; AND BOB GALLAGHER, CHIEF OF STAFF TO JACK LAYTON. PHOTO BY ANGELA DEL BUONO

St. Joseph Media is Canada's largest privately owned consumer magazine publisher. In September 2004, St. Joseph Media integrated all its operations under one roof in downtown Toronto. Among its award-winning titles are *Toronto Life*, *FASHION18*, *Wish*, *Canadian Family*, *The Look*, *WHERE* Canada magazines, *Ottawa Magazine* and *Gardening Life*. Watch for OCAD advertising in future issues of these publications.

St. Joseph Communications will celebrate its 50th anniversary in 2006. For more information about St. Joseph Communications, please visit <www.stjoseph.com>.

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OLIVIA CHOW'S CONTRIBUTIONS ACKNOWLEDGED

On November 17, 2005, a special celebration honoured Toronto City Councillor and OCAD alumna Olivia Chow for her 20 years of public service. At this ceremony, OCAD was pleased to present Ms. Chow with a work of art by recent graduate Kotame Bouabane to acknowledge the generous support she has shown OCAD over her many years as a Councillor at the civic and metropolitan levels of government.



PHOTO BY
GEORGE WHITESIDE

‘I think OCAD
should, and can,
be a world leader
in art and design
learning.’

—SARA DIAMOND



PRESIDENT SARA DIAMOND BRINGS HER VISION TO OCAD

BY JANIS COLE

IMAGES FROM THE
“LOOK INSIDE” EVENT
PHOTOS BY
REGINA GARCIA

PG7

Fanfare and applause greeted internationally renowned media artist Sara Diamond when her appointment as incoming President of the Ontario College of Art & Design was announced before a packed house during a reception held in March 2005. The 18th President expressed excitement at joining OCAD during this phenomenal period of change. She touched on her leadership vision for the next phase of OCAD's transformation and sketched the achievements that have marked her journey. The OCAD community got a glimpse of her wit, charm, confidence and personable style.

Students, faculty and staff of OCAD—past, present and future—share a vested interest in the history and status of the university. We have always had opportunities to celebrate the former and enhance the latter, but never has there been a better time for both than now. President Diamond is poised to lead OCAD through its next phase of development, diversity, interna-

tionalism, multi-disciplinary studies and graduate-level programs and research.

Ms. Diamond is the dynamo behind the evolution of the Banff Centre for the Arts from remote artist retreat to leading arts, research and cultural centre. During her 14-year tenure at Banff, Diamond was Director of Media Arts and Executive Producer of Television Co-productions; Founder and Artistic Director of the Banff New Media Institute; and head of research initiatives for the entire Banff Centre. She developed outstanding interdisciplinary programs, built lasting international relationships and forged research initiatives blending art, social science, humanities and technology.

“WHAT BETTER TIME TO LEAVE THAN WHEN AN INSTITUTION [THE BANFF CENTRE] IS IN GOOD SHAPE, AS OPPOSED TO ITS BEING IN CRISIS”

CONT'D>>

‘I love the idea of being in an environment that offers visual art, design and liberal studies; I like the balance of all three.’



ABOVE
OPEN DRAWING STUDIO
DURING THE “LOOK
INSIDE” EVENT.
PHOTO BY
RICHARDJOHNSON.CA

Her first major event as President of OCAD, held in early October, invited the public to “Look Inside” at our university activities and classroom teaching during regular evening hours. More than 2,500 people attended. Reflecting on the resounding success of the event, Diamond says:

“It shows that OCAD must not only look inward, but also outward. The Look Inside event, which allowed the public to see what we do, was also an opportunity for us to look outward, to see who the community is and to start making connections. Look Inside was great because the parents of students were there...and the parents of potential students. They can feel positive about where their children are going and also become advocates for what we do. If we are confident about what we’re teaching and what we’re doing, then we shouldn’t be afraid to show it.”

Those who have followed Diamond’s arrival at OCAD have witnessed an open-door policy. She says the OCAD community can expect her to engage with learning and teaching methods and with what the curriculum is and should be. She is collaborating on long-

term strategic plans to determine goals for the next five, ten and fifteen years and simultaneously devising two-year and three-year business plans. Pulling the collective brainpower of the institution together in this way will help Diamond find practical approaches to implementing change.

An Adjunct Professor at the University of California, Diamond has taught consistently at the graduate and undergrad level. She appreciates the significance of studies in art and design that incorporate history, theory, practice and criticism. She thrives on institutional commitment to meaningful research and intellectual engagement in art and design outcomes. Her diverse skills will serve as a bridge for the Art and Design streams at OCAD and will connect Art and Design with Liberal Studies.

A self-described institution builder, Diamond creates teams within her organization and reaches out to forge collaborations with regional, national and international partners that can place OCAD within a firmly established network here and abroad. She is committed to providing faculty with the tools to be effective in teaching, so that the students’ learning experience is rich, diverse and the best available—certainly in this country—delivering the combination of practice and theory.

“THE BEST MOTTO FOR LEARNING MIGHT BE ‘CONSTANTLY UPGRADE YOUR KNOWLEDGE.’ ”

While they’re still in school, students should begin to think about exhibiting and about finding their audience, which, as Diamond says, “OCAD already has a history of helping them do.” From the moment they leave school, they should make sure that art and design practice is a daily part of their lives that they do not let slip.

Graduate students need to give themselves space for expression and keep their conceptual muscles exercised. “There is a healthy compulsion that artists and designers face,” says Diamond. “They are compelled to work and they must find the space to enable that drive.”

Besides taking with them a sense of their own practice, students graduating from OCAD need to understand the context for their work and stay aware of the world stage in order to position their practice. They need that fine balance between self-awareness and awareness of context. They need to develop their creative skills for vision, their formal skills for execution and their survival skills in order to sustain a practice. Whether students want to build their own small business or move their art practice into another field, they need to develop the tools to make it happen.



‘Art and design are ways of creating understanding while embracing complexity in the world we live in.’

PG9

The OCAD community can expect strong initiatives in building relationships among art, design and science; art, design and medical research; art, design and business; and art, design and community. Within five years, says Diamond, those initiatives are what OCAD will be involved in, and right now they are initiatives she is planning. She wants OCAD to be both a university networked to research and also a cultural institution with ongoing educational, community and cultural events. It is important to be both.

Part of the excitement of an art and design institution is helping students to discover style and form and to negotiate what is beauty, what gives us pleasure and what we fear. Diamond wants to create an atmosphere at OCAD where students can explore, take risks and understand threat, yet not be fearful. She encourages students to find themselves and their personal expression and style, both during their education and after graduation. Diamond tries to embody these

things in the way she lives and by remaining open to exploration.

“I HAVE MANAGED TO RETAIN CURIOSITY THROUGHOUT HALF A CENTURY. IT COMES DOWN TO ENGAGEMENT, OPTIMISM AND EMBRACING CHANGE.”

By constantly learning new concepts and technologies in her practice and by experimenting with interdisciplinary collaborations and audience outcomes, Diamond has evolved in her art practice, which started with video productions in the late 1970s and includes performance, installation, interactive design and on-line art and design environments.

Her award-winning work has been the subject of retrospectives at the Images Festival and the National Gallery of Canada and is in collections at universities, colleges, libraries, the Art Bank, the Museum of Modern Art and the National Gallery of Canada.

Most recently, she has created CodeZebra <www.codezebra.ca>, a collaborative on-line art and design environment that facilitates software development, performance and the investigation and analysis of on-line debate, chat, erotic engagement, humour and face-to-face dialogue.

“I HAVE JOINED OCAD BECAUSE I BELIEVE IN THE POTENCY OF ITS PAST ACHIEVEMENTS AND FIND INSPIRATION IN ITS POTENTIAL AS A FORCE FOR CREATIVITY IN ART AND DESIGN WITHIN THE LARGER CANADIAN AND INTERNATIONAL COMMUNITY, NOW AND IN THE FUTURE.”

Diamond prides herself on never losing sight of the bigger institutional picture during times of change. For OCAD, that means making sure that we are really doing what we say we do, that we are delivering, in seamlessly intertwined combination, a rigorous and describable studio-based education and an equally rigorous intellectual, theory-based and context-based learning environment that evolves constantly.

“It is people who will make the difference, and optimism and engagement that will make things work,” declares Diamond. “Getting people excited about change, and enthusiastic about participating, is crucial.”

President Diamond welcomes students, faculty and staff during her open-office hours in Room 569, Level 5, in the Sharp Centre for Design: Mondays, from 12:30 to 2 p.m., and Thursdays, from 1 to 2:30 p.m. Her Presidential message can be viewed at <www.ocad.on.ca> under Hot Links.

Janis Cole is a Professor at the Ontario College of Art & Design. She is internationally renowned for her award-winning films, which include three theatrical documentaries—*P4W*; *Prison for Women*, 1982 Genie Award winner, and *Hookers on Davie* and *Calling the Shots*, both Genie Award nominees. She writes for publications, including *NOW Magazine* and *POV*, and is developing a dramatic feature with Force Four Films.



INNOVATIVE RISK-TAKING: RESEARCH AT OCAD

ABOVE
BEAL CENTRE
FOR STRATEGIC
CREATIVITY
PHOTO BY
ANGELA DEL BUONO

“Art and design research propels innovative risk-taking, fosters context-specific knowledge production and local awareness, and leads to an understanding of emotional engagement, coupled with critical thought.” This is President Sara Diamond’s message about research possibilities at OCAD.

Since achieving university status in 2002, OCAD has been humming with engaging discussions about the creative possibilities of discipline-specific and cross-disciplinary research. Our multi-disciplinary research efforts are now being formalized in a focused mandate poised to raise OCAD’s already high profile.

One of Diamond’s priorities is to develop research programs that support the undergraduate level, while fully integrating with the graduate programs planned for the 2007–08 academic year. Diamond notes that the development of strong graduate and research programs at OCAD will “significantly

magnify OCAD’s contribution to knowledge in art and design, and beyond.” It will also enhance the undergraduate experience and enable OCAD to recruit and retain excellent faculty.

OCAD will develop its research capacity by identifying research clusters already in place, forecasting new possibilities and setting research goals. Working with consultant Susan Robins and the deans and faculty, Diamond has formed a detailed view of OCAD’s current research approaches and interests. “There is a critical threshold of research practice at OCAD,” Diamond notes, “that can now be pulled together, institutionally named and acknowledged, and clustered into research groupings. The Beal Centre for Strategic Creativity is one example of that.”

Diamond has already achieved a significant milestone with her successful proposal to the Canadian Foundation for Innovation (CFI) to designate OCAD as eligible for research infrastructure funding. She has lined up potential research partners, including the University of Toronto and other CFI-eligible research institutions, cultural organizations and Canadian and international firms. Diamond has also completed two Notices of Intent to CFI, one on art and design methodologies and their impact on other disciplines and the broader society, and the second on inclusive design (cultural, linguistic and ability inclusion in the digital context).

Support of faculty research is currently offered through the Office of Research Coordination, established by VP Academic Sarah McKinnon two years ago. A notice of approval is now pending for an application made in July 2004 to the Social Sciences and Humanities Research Council of Canada (SSHRC) for institutional eligibility.

In establishing research status, OCAD has developed institutional policies concerning ethics, administration and research centres, which were approved by the Academic Council and Board of Governors. The office has helped faculty with research development and identified funding and publication opportunities. Research coordinators Lynne Milgram, Faculty of Liberal Studies, and Richard Fung, Faculty of Art, have organized information seminars with guests such as SSHRC, the Ontario Research and Innovation Optical Network (ORION), Canada Council for the Arts and the Langlois Foundation.

According to Diamond, “the ability to combine [OCAD’s] strengths in art and design practice-based research with its strengths in more traditional humanities, such as social science and science theory, creates a powerful environment in which different approaches to the same research subject come together.”



CLOSING THE ‘IMAGINATION GAP’: THE BEAL CENTRE FOR STRATEGIC CREATIVITY

ABOVE
DIAGRAM OF AN
INDIVIDUAL'S
CONNECTION
TO THE PHYSICAL
ENVIRONMENT
THROUGH DATASPACE.
ILLUSTRATION BY
JOSHUA BRASSE

PGII

The Beal Centre for Strategic Creativity (BCSC) was founded in 2005, seed-funded by a \$2.5-million donation from alumna Nancy Young. A part of the donation has been awarded through a \$500,000 grant from the Beal Fund of the Triangle Community Foundation. Lenore Richards, Dean, Faculty of Design, notes, “A physical home for OCAD’s research initiatives has long been a priority.” The Beal Centre will bring together faculty and students engaged in basic and applied research in design and business practice.

The mandate of the Beal Centre is to examine emergent behaviour making new uses of technology. Its team will develop methodologies to identify breakthroughs in products, spaces, services and businesses, mapping changes in behaviour paradigms as they take place, so that businesses can initiate products and services in emerging areas.


By examining user behaviour, the Centre aims to spot unanticipated possibilities in order to close what they call the “Imagination Gap” between “current *capability* and current *possibility*.” An example of this gap would be the failure to see possible uses for Napster. According to Beal Centre’s Director, Alex Manu, “the gap here was the failure to identify the potential for selling music and storing it on your PC, essentially transforming the PC into your jukebox. The wrong signal

interpretation was that people like free stuff. The right signal interpretation was that people are ready to store on their devices and pay for good quality and selection.”

The Beal Centre’s major project is Dataspace, which examines the potential uses of devices, systems and nodes that “communicate” through an interconnected digital and physical net. An example of this would be a care label on a garment telling a washing machine through an enabling device to set the proper water temperature. Researchers estimate that this innovation could lead to a 39% reduction in water usage and countless other energy and environmental savings.

The Centre has recently submitted an important application to the Ontario Research Fund, administered by the Ministry of Research and Innovation. If successful, the Dataspace project will expand to include a significant outreach component and partners such as the Teaching Effectiveness Centre and the Centre for Integrative Thinking, both at the Rotman School of Management; Ontario Science Centre; the Knowledge Media Design Institute, University of Toronto; Habitat New Media Lab, Canadian Film Centre; and the Learning Lab Denmark, Danish University of Education.

CONT'D>>



‘An example of this gap is the failure to immediately identify the potential for Napster to be used to share music.’

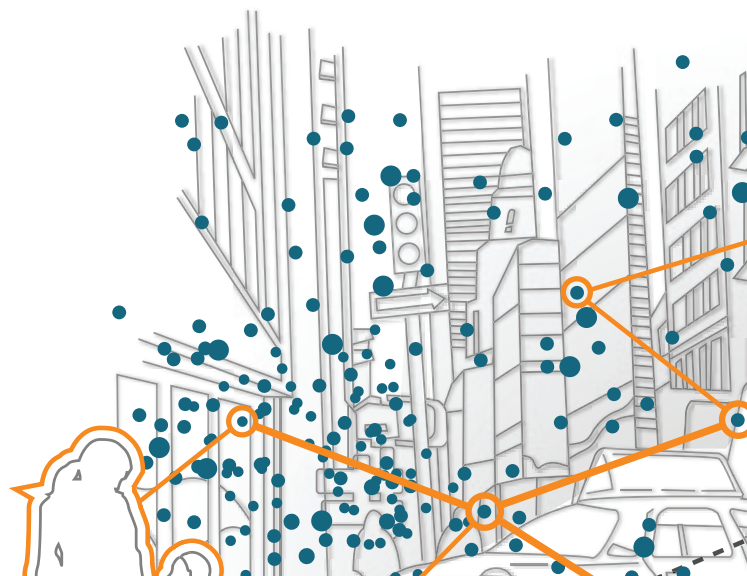
CLOSING THE ‘IMAGINATION GAP’: THE BEAL CENTRE FOR STRATEGIC CREATIVITY **CONT’D**

ABOVE
BEAL CENTRE
PHOTO BY
ANGELA DEL BUONO

The Beal’s team encompasses students, recent graduates, faculty and associates. In keeping with OCAD’s cross-disciplinary approach, team members bring together diverse expertise. Director, Alex Manu, Professor of Industrial Design, specializes in applying play behaviour in innovation strategies, competitive analysis, trend mapping, business models and the creation of compelling user experiences for companies such as Motorola, LEGO and Bank of Nova Scotia. Senior Fellow Robert Logan, Professor Emeritus, Department of Physics, University of Toronto, worked with Marshall McLuhan in using LOM (Learning Object Metadata) to identify areas of innovation and strategic creativity. His book *Collaborate to Compete*, garnered great acclaim.

Among the Beal Centre’s Senior Research Associates, Faculty of Design, is Greg Van Alstyne, Associate Professor, who joins the team from Bruce Mau/Institute Without Boundaries. An installation of interactive furniture recently shown at the Museum of Modern Art (MoMA) is an example of Van Alstyne’s work in interactive technology. Job Rutgers, recently appointed for the M.C. McCain Professorship in Interaction Design, gave creative direction to a number of interdisciplinary projects in Europe in his previous position at Philips Design in the Netherlands. Martha Ladly, Associate Professor, was Director of Design for Immersion Studios, working on New Immersion Cinema. She also set up and ran the design studio for Peter Gabriel’s Real World Group, working on projects, such as Xplora 1 and EVE CD-Rom and the Grammy Award-winning *Secret World Live* video.

The team approach at the Beal Centre provides opportunities for recent graduates to establish research careers. By bringing current students into research projects, it also allows for a flow of ideas and methodologies directly into the education environment at OCAD.





OCAD AND THE MOBILE DIGITAL COMMONS NETWORK (MDCN)

ABOVE
CONCORDIA STUDENT EXPERIENCING **DIGITAL CITIES** LOOKS AT IMAGES ON HIS PDA AND LISTENS TO AN ORAL HISTORY OF A GARDEN THAT EXISTED MORE THAN 100 YEARS AGO.

PG13

OCAD is joining the Mobile Digital Commons Network (MDCN), a multi-year, multi-million-dollar initiative sponsored by Canadian Heritage. The MDCN brings together scholars, scientists, cultural producers and industry representatives to explore new uses for wireless technologies.

At the Banff Centre, Sara Diamond was co-principal researcher of Phase I—now completed—along with Michael Longford, Associate Professor, Department of Design and Computation Arts, at Concordia University. Phase II will include OCAD as an institutional partner.

Essentially, this research is founded on the interconnection between wireless technology, which can send signals throughout its network span, and the Global Positioning

System (GPS), which signals a precise geographic location anywhere in the world. The interconnection means that data can be attributed to a specific location and accessed with a cell phone, wireless personal digital assistant (PDA) or laptop.

Interdisciplinary teams of experts are researching the linkage of the physical world to the virtual through the collaboration and improved connectivity for the users of this technology. The group believes that we are now at a “watershed point” in creating new forms of cultural content for mobile media.

Two ongoing Phase I projects demonstrate the deployment of this technology. The Global Heart Rate project explores interactive games that enhance experience in the wilds of Banff National Park. Users can retrieve natural-history information through cell phones or PDAs or even see the environment through the eyes of an animal species.

In Montreal, *Digital Cities* creates mobile experiences in city parks through the Île Sans Fil (ISF) wireless network. Site-specific archival data can be retrieved with GPS-enabled cell phones or PDAs, allowing a user to learn about the past of the park they are walking through by listening to an oral history.

The second phase of the MDCN involves, besides OCAD, institutional partners Concordia University, Hexagram, Banff New Media Institute (BNMI), Université du Québec à Montréal and York University; industry partners TRILabs, New Emerging Wireless Technologies (NEWT), BRAVO!Fact and Blister Entertainment; and international collaborators HP Labs (UK), m-cult: centre for new media culture, Mobile Bristol (UK) and the Pervasive and Locative Arts Network (UK).

Longford notes that BNMI, Concordia and OCAD are uniquely positioned to contribute to the MDCN. “The BNMI brings together international new-media artists, while Concordia has strong community relationships with groups like Hexagram (the Institute for Research/Creation in Media Arts and Technologies) and Île Sans Fil (ISF), a nonprofit community group providing free wireless Internet access to mobile users,” he says. “OCAD’s strong tradition of excellence in electronic/media arts will be a welcome addition to MDCN’s pool of resources.” A mobile commons in the Toronto area will be OCAD’s first contribution to the MDCN. Diamond also hopes to launch a research lab.

OCAD has embraced the MDCN as a unique opportunity for collaboration. In March 2007, the university will host MDCN’s second symposium.



LED LIGHTS CHANGING MORE THAN COLOUR

Jim Ruxton (Integrated Media, '93) and Boon Chuah (Industrial Design, '86) are not only changing the colour of the holiday landscape with their recently launched LED light design, they are also greening the Yuletide celebration.

Ruxton and Chuah's lights, which change from green to red, or blue to red, have reached Canadian Tire under the NOMA brand for the holiday season. For use indoors and out, the bulbs live for 200,000 hours and draw up to 90% less energy than incandescents. Retailing for \$19.99, they are also available in different lens styles at Home Depot, Home Hardware and Costco.

Parliament Hill in Ottawa and the Festival of Lights in Niagara Falls have chosen the lights for "greener" holiday illumination. "My biggest art project ever [is] lighting the planet with energy-efficient, long-lasting lights that will make people feel great when they experience them," says Ruxton.

ALUMNI NOTES

ABOVE
JIM RUXTON,
BOON CHUAH
 COLOUR-CHANGING
 LED LIGHTS, 2005.
 BOTH LED-LIGHTS
 PHOTOS, COURTESY
 OF CANADIAN TIRE

BELOW, LEFT TOP
SU RYNARD
 KARDIA (2005),
 FILM STILL. ACTORS
 PETER STEBBINGS AND
 EMMA CAMPBELL.
 PHOTO BY
 GUNTAR KRAVIS

BELOW, LEFT BOTTOM
SU RYNARD
 KARDIA (2005),
 FILM STILL. ACTORS
 PETER STEBBINGS AND
 ERIN SHPIGEL.
 PHOTO BY
 GUNTAR KRAVIS

BELOW, BOTTOM
SU RYNARD
 KARDIA (2005),
 FILM STILL. ACTOR
 PETER STEBBINGS.
 PHOTO BY
 GUNTAR KRAVIS

SCIENCE, LOVE AND THE HUMAN HEART

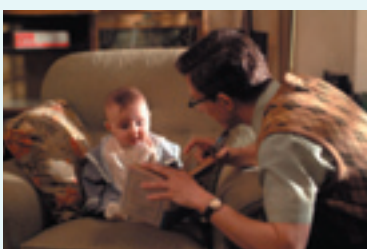
In October 2005, Su Rynard (Photo/Electric Arts, '85) received the \$25,000 (U.S.) Alfred P. Sloan Foundation Film Prize in Science and Technology for her debut feature film, *Kardia*.

Now in its sixth year, the Sloan Prize is awarded for innovative films that explore science and technology themes while depicting scientists and engineers in a realistic and compelling fashion. Past recipients include Werner Herzog for *Grizzly Man*, Lynn Hershman-Leeson for *Teknolust* and Bill Condon for *Kinsey*. *Kardia* is the first Canadian film ever to win this prize.

Weaving fable, fiction, science and metaphor, *Kardia* tells the story of Hope, a pathologist who embarks on a journey of reconciliation after finding that a heart operation in her childhood has mysteriously linked her life with another's. To unlock the secret of her past, Hope revisits her childhood and the landscape of love, loss and the human heart.

"It is an incredible honour to receive the Alfred P. Sloan Prize," says Rynard. "Science has been the inspiration for much of my work as a filmmaker and video artist. *Kardia* is the culmination of a trajectory that began in the Photo Electric Arts Department at the Ontario College of Art many years ago."

Kardia was produced with the participation of Telefilm Canada, in association with CHUM Television, The Movie Network (TMN), Astral Communications Network, Movie Central, Corus Entertainment Company and Rogers Telefund, and with the support of the Canada Council for the Arts, the Ontario Arts Council and Chalmer's Arts Fellowships. To view the trailer for *Kardia*, visit www.kardiathemovie.com.



GOLD AT IIDEX

The Global Design Center team, comprised of many OCAD alumni, brought home the gold three times this fall from IIDEX/NeoCon Canada, Canada's largest exposition and conference for the design, construction and management of the built environment.

Industrial Design alumni Mara Messenger ('02), Paul Chang ('00) and Mark Campbell, Associate Professor, Faculty of Design ('79), received gold in the Healthcare Furniture category for their Patient Room Furniture System. Designed for hospitals and long-term care facilities, their system features wall-hung components that provide clearance for equipment.



Graham Hufton (Industrial Design '00) and Mark Campbell's Caprice™ Chair took home gold in the Seating: Desk/Workstation Chairs category. Caprice's™ sleek and graceful office guest chair has curved, urethane-capped armrests and a tapered seat and back design set on a polished aluminum frame.

The Global Group Exhibit, designed by Industrial Design alumni Derek Fenske ('82), Deanna Kling ('02), Eva Ng (Communication & Design '96) and Mark Campbell, won gold for the Global Booth Design.



ABOVE
GLOBAL
DESIGN GROUP
CAPRICE™ CHAIR,
2005.
PHOTO BY
DON FODEN/GLOBAL
DESIGN CENTER

ABOVE, TOP
GLOBAL
DESIGN GROUP
GLOBAL BOOTH
EXHIBIT, IIDEX 2005.
PHOTO BY
DAVID WHITTAKER

ABOVE, BOTTOM
GLOBAL
DESIGN GROUP
PATIENT ROOM
FURNITURE SYSTEM,
IIDEX 2005.
PHOTO BY
DAVID WHITTAKER

BELOW
NICHOLAS
LONGSTAFF
PHOTO BY
MICHAEL LONGSTAFF

PGI5



LONGSTAFF LEADS THEATRE SCHOOL

Award-winning composer, sound designer and instructor Nicholas Longstaff (Integrated Media, '01) now adds theatre-school director to his extensive list of accomplishments. Long associated with the Theatre School of London, Ontario, as a teacher, he has now become the school's Senior Teacher and Director.

The Theatre School, founded by Longstaff's mother, aims to bring theatre to its students and the community itself by offering a performance curriculum geared to all ages.

Longstaff says that OCAD faculty and his experience using OCAD's audio and video lab—brand-new when he was a student—contributed to his success as a teacher and sound designer. "The facility

was empty most of the time and almost no one knew how to use it. About six of us made the effort to work with the technicians, pushing the gear and ourselves," recalls Longstaff. "That challenge helped me hone my self-starting skills."

In developing the school curriculum, Longstaff aims to teach constructive criticism from day one. "We're working it into our youngest classes, teaching five- and six-year-olds to critique one another in honest, considered, non-hurtful ways."

Under Longstaff's leadership, the Theatre School is attracting record audiences and developing new creative talent with a healthy appetite for challenge.



SOUND SCULPTOR FOR INTERACCESS

Dana Samuel (Sculpture, '01) has recently accepted the position of Executive Director/Curator at InterAccess in Toronto, a not-for-profit artist-run centre where artists and the general public can explore the intersection of art and technology.

After completing her MFA at the University of Western Ontario, Samuel spent two years as

Communications Officer at Oakville Galleries and Teaching Assistant and Lecturer at OCAD.

Samuel took a break from Ontario this spring for a residency and exhibition of sound art in Norway called *The Idea of North*, an exchange between Norway, Iceland and Canada, curated by Canadian Rhonda Corvese. The show visits Dalhousie Art Gallery and St. Mary's University Art Gallery, in Nova Scotia, from January 14 to February

19, 2006. As part of the exhibition, a special performance by Christof Migone takes place at eye-level gallery in the Anna Leonowens Gallery at the Nova Scotia College of Art & Design on Saturday, January 14, 2006. To learn more about the show, visit <http://www.gallerif15.no/katalog/2005/0510/frontpage.htm>.

Samuel's tenure at InterAccess coincides with an exciting move into a new space twice the size of its previous location, with an interactive lab. Minor renovations are underway, with plans to add a machine shop for robotics and physical computing within the next three years, as well as a resource centre for research in InterAccess's archives on the history of new-media art in Canada.

DORIS AT 95

Canada's iconic painter Doris McCarthy (Fine Arts, Drawing and Painting, and Sculpture, '30) recently celebrated her 95th birthday with the Amadeus Choir and the Bach Children's Chorus. *Salutation of the Dawn*, by Eleanor Daley, was commissioned by the Amadeus Choir in honour of McCarthy's birthday and premiered in October at the York Park Baptist Church in Toronto.

The evening featured a multi-media slide and video presentation of McCarthy's work, accompanying the music of Daley, Glick, Somers, Togni and Healey. CBC Radio Two recorded the concert for broadcast on an upcoming edition of *Choral Concert* for the enjoyment of all Canadians.



ALUMNI NOTES

ABOVE
DANA SAMUEL AT
INTERACCESS.
PHOTO BY
STUART ROSS

SAD FAREWELLS

TRANSFIGURING THE WORLD: BARBARA HOWARD 1926-2002



Born in 1926, **BARBARA HOWARD** graduated from OCA (Ontario College of Art) in 1951, winning the silver medal in Drawing & Painting. The following four years were spent studying in Europe, her longest sojourn being in London. Howard's first solo came in 1957 at Douglas Duncan's legendary Picture Loan Society. An impressive history of sustained commitment to painting, drawing, wood engraving and book arts saw Howard elected to the Royal Canadian Academy of Arts in 1975. With nearly 30 years of work, she leaves a considerable creative estate and many bereaved friends and family. An exhibition at Cobourg's Art Gallery of Northumberland in the summer of 2006 will honour Howard's commitment to her work and to the world.

Howard's visionary paintings can be found in the Art Gallery of Ontario, The National Gallery, The Mingan

Cetacean Study Centre and numerous other collections. Her consummate draughtsmanship and vital line are also apparent in *Twenty Eight Drawings* (Martlett Press, 1970). The Thomas Fisher Library at the University of Toronto holds many examples of the elegant, economical wood engravings she made for The Gauntlet Press which she and her late husband Richard Outram began together in the 1960s. In a eulogy delivered recently at the Toronto Arts and Letters Club, Rosemary Kilbourn paid tribute to the old friend she first met at OCA in the late 1940s.

BY MARTHA FLEMING

SAD FAREWELLS

JOURNEY TO TRANQUILITY: SHIZUYE TAKASHIMA 1928-2005

Shizuye Takashima graduated from the Drawing & Painting program at OCA in 1953, returning as faculty to teach watercolour painting from 1976 to 1993. Both Takashima's art and her teaching were profoundly influenced by her extraordinary life experiences.

Tiny and fierce, she was marked physically by congenital hip dysplasia and emotionally by difficult childhood memories of internment in British Columbia. Her haunting early works return obsessively to the portrayal of bound mummified figures lost in space.

May Cutler, founder of Tundra Books, met Takashima at the Fine Arts Institute in San Miguel Allende, Mexico, in the late '60s and encouraged her to write a children's book about her youthful experiences. Takashima succeeded in telling the poignant story, with illustrations in watercolour, of life in the camps as seen by a sensitive young girl. *A Child in Prison Camp*, the first book about the internment of Japanese Canadians during the Second World War, was a substantial success, achieving international distribution and winning a gold medal from the Canadian Children's Library. (The original illustrations of this book can be viewed today in the Osborne

Collection of the Toronto Library) Takashima was mellowed by the recognition her personal story received and by her discovery of Agni Yoga, an ethical philosophy based on meditation and a conscious relationship with God. Reflecting her new beliefs, she began to paint gentle pastel meditations on the solar system and cosmic harmony, instead of the powerful nightmare work of her early career.

After her retirement in 1993, Takashima returned to Vancouver to escape the harsh Ontario winters, which her disability made an agony. There she lived modestly, surrounded by her art, but, shortly before her death from breast cancer, warned a visitor, "Never move for the weather. You can't leave your friends."

In Takashima's memory, the Faculty Association plans to create an award in Drawing & Painting.



SAD FAREWELLS

EXCERPTED FROM A EULOGY FOR BARBARA HOWARD IN APRIL 2005

In an interview twenty-five years ago, Barbara Howard said, "We must love one another and all forms of life on this planet or we will perish." These were prophetic words for the world; they were also the motive and meaning of her life... a belief she lived not only in her unswerving devotion to those she loved, but in her care for small things. Whether [it was] gentling the roots of a plant in place, lifting and placing her paper or stroking a cat, the tenderness in her hands was evident. But above all, she never lost sight of her central purpose and passion, and constructed her life without compromise to hold the space and time and stillness for her work.

Her commitment was absolute to anything once undertaken, and nothing of pleasure or social pressure deflected her. It was not only the strength of her own creative necessity but also her trust that what was done could widen the perception of the viewer and in some small degree change their life. She said, "I am aware of the frightfulness we perpetuate, but an artist can say, 'For God's sake, here is an alternative: We must celebrate life and one another. We must celebrate and not destroy.'"

Her celebration was lifelong and never ceasing in the flood of radiant colour or the darker subtleties of her drawing. Both transfigured the world to show, as Virginia Woolf said, "The thing that lies beneath the semblance of the thing." But however far the transformation went, it was rooted in something seen, an experience that became, as she put it, "an event in the mind."

...Water was an important subject for Barbara. As she said, "it symbolizes life's clarities and mysteries," and she painted again and again that most difficult, light-filled, elusive element from other remembered sources as well, on Lake Simcoe and the east and west coasts of Canada. But the seas so often seen are also inhabited by our fellow endangered mammals, and Barbara's identification with the great whales was passionate and complete. It consumed her working life for more than 10 years. And then she produced the largest and most profound of her many mandalas. These were done with the utmost cost and concentration of spirit and, if given the time, can become for us mediums for meditation, a way to the still centre.

BY ROSEMARY KILBOURN



BARBARA HOWARD, 1926-2002

OPPOSITE PAGE

ORCAS
COLOURED PENCIL
ON PAPER
22" X 30" © ESTATE OF
BARBARA HOWARD

BELOW

BARBARA HOWARD
IN EPPING FOREST,
1955.
PHOTO BY RICHARD
OUTRAM © ESTATE OF
RICHARD OUTRAM

ABOVE

SHIZUYE TAKASHIMA.
WATERCOLOUR
ILLUSTRATION FROM
A CHILD IN PRISON
CAMP. COURTESY OF THE
OSBORNE COLLECTION OF
EARLY CHILDREN'S BOOKS,
TORONTO PUBLIC LIBRARY

PGI7

A video artist and digital designer busy with many projects and initiatives, Scott Nihill (Integrated Media, '03) has found his own way of sharing his vision and leadership with new cohorts of young artists. He is the instigator of a new internship program at Vtape, an international media arts distribution, exhibition and resource centre led by former OCAD faculty member Lisa Steele.

Nihill's engagement with Vtape began in the summer of 2001 following his second year at OCAD. "After school wrapped for the year, I went to visit [Steele, his former instructor] at Vtape to see if they could use a volunteer," recalls Nihill. "They had a paid internship available and brought me in on the spot. Pretty lucky!"

Nihill was put in charge of supervising an informal, loosely organized group of young volunteers who were helping to catalogue articles about video art for Vtape's database. Nihill saw that Vtape needed

manages to staff Vtape with volunteers for stints of about 13 weeks at a time.

Vtape's users—local, national and international researchers and curators—benefit from the quality of work Nihill and his interns deliver on the job. Serving more than 900 artists, the facility provides study carrels for viewing media works and carries at least 5,000 titles in a library open to students, curators, researchers and the public. Through its internship program, Vtape is also building a fully searchable bibliographic database of articles and essays about Canadian video art accessible online.

"The database that Scott and Vtape are working on has the potential to snowball into a tool for teachers, students and researchers to call on knowledge, ideas and artwork that [don't] necessarily [come] from a scholarly standpoint," says former Vtape intern Adam Farlie, a graduate of York University. "The

City Modeler project, a make-believe operating system giving citizens control over their city, at Digifest in May 2006. He is a producer for Bitcasters, a firm that consults and produces for major media and entertainment companies and also donates time and production resources to help thesis students at OCAD and other universities.

Even a well-deserved holiday relaxing and surfing in Peru and Brazil will not be downtime for Nihill. He'll also be acting as an ambassador for Canadian media arts, bringing examples of his own work and that of his peers to share with gallery connections in those Latin American countries. His hope is to open doors for cross-continental collaborations.

As Lisa Steele puts it, Scott Nihill is "yet another example of an OCAD grad whose initiative has created an important resource in the arts community." Clearly, he is also an OCAD grad who has no intention of resting on his accolades.



SCOTT NIHILL: MENTORING THE NEXT GENERATION

BY SARAH MULHOLLAND

ABOVE
SCOTT NIHILL AT
VTAPE. PHOTO BY
ANGELA DEL BUONA

BELOW
ILLUSTRATIONS BY
SCOTT NIHILL

to ensure that constant help was available, but also that the volunteers would experience real benefits from their time at Vtape. He came forward with a proposal that Steele wholeheartedly embraced. Nihill's idea was to create a full-fledged, volunteer-based internship program that included recruitment, training, graduation and a certificate.

Two years on, Steele comments on the success of the program:

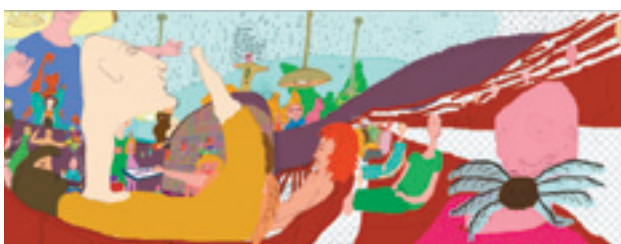
"Scott has single-handedly managed to develop a viable, exciting opportunity for young people to pursue their individual [research] interests in the contemporary media arts, to strengthen their own skills, to build their résumés and, from our perspective at Vtape, to deliver solid service to the users of our online materials."

Nihill recruits his "crew" of five to six interns three times a year—in fall, winter and summer, in harmony with the terms of the universities he recruits from. By reaching out to post-secondary faculty at schools like OCAD, Ryerson, York University and University of Toronto, Scott

database is a 'raw pool' that has not been filtered by single authors or editors. It allows its user to grasp hold of artists, artwork and ideas from a multitude of viewpoints."

Nihill has also introduced a net-working component for the volunteer interns by organizing special events at Vtape to bring the group together, something that doesn't normally happen, because the interns generally work in pairs. "The [special events] allow our [volunteers] to meet one another and discuss the projects they are working on outside of Vtape," explains Nihill. As a further benefit for the interns, guest artists are brought in to present their work and discuss their practice.

In addition to his activities at Vtape, Nihill, with OCAD alumnus Geoff Pugen (Integrated Media, '04), is behind the launch of the Design Union (DU), a support network for emerging and established media artists. He is also presenting his





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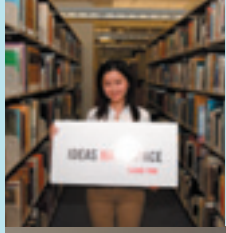
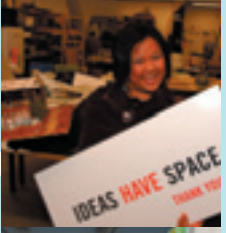


K

STUDENTS SAY
THANK YOU
PHOTOS BY
TOM SANDLER

PG19

Y



O



U



Expanded studios and classrooms. Faculty offices and gathering spaces. New galleries and dedicated work areas for senior students. OCAD's McCaul Street campus has been transformed through generous contributions to the IDEAS NEED SPACE Campaign from all the donors listed here. OCAD is now a far better place for learning and teaching art and design. The incredible media coverage of the landmark Sharp Centre for Design and the new campus has turned McCaul Street into a tourist destination. None of this would have been possible without the commitment and support of all who backed the biggest fundraising effort in our 129-year history. OCAD cannot possibly overstate the leadership of Rosalie and Isadore Sharp, who kicked off the IDEAS NEED SPACE Campaign by committing the largest gift this university has ever received – \$5 million.

SPACE

IDEAS HAVE SPACE

BELOW

ROSALIE AND ISADORE SHARP RECEIVE "THE GRANGE," A PHOTOGRAPH OF THE SHARP CENTRE FOR DESIGN BY GEOFFREY JAMES. PHOTO BY TOM SANDLER

OPPOSITE PAGE

COLIN GRAHAM, PAST CHAIR, BOARD OF GOVERNORS, PRESENTS GEORGE BUTTERFIELD WITH A HAND-TINTED PRINT OF OCAD BY CHRIS HUTSUL AT THE "IDEAS NEED SPACE" DONOR CELEBRATION, MAY 5.

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A special thanks to the dedicated volunteers led by George Butterfield, who worked tirelessly over five years to secure the private support needed for the Campaign's success.

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RECEPTION FOR CAMPAIGN DONORS

A special celebration for IDEAS NEED SPACE donors was held on May 5, 2005, in conjunction with the annual Graduate Exhibition. Donors received limited-edition prints and poster prints featuring Christopher Hutsul's (AOCAD Printmaking, 1999) drawing of 100 McCaul and the Sharp Centre for Design.



BELOW
THE NIGHT OF THE UNBORING
 PHOTO BY
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ABOVE
 "IDEAS NEED SPACE"
 CAMPAIGN DONORS
 VIEW THE WORK OF
 THE 2005 MEDAL
 WINNERS.
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Guests were treated to an eclectic mix of entertainment, spontaneous acts and performance art, including live-video mixing along with new-media and art installations from the OCAD community and others. Gibson & Lyle, Bombay Sapphire, Bacardi, Lakeview Cellars, Stella Artois and others provided a lavish array of food and drink.

Special thanks to the evening's presenting sponsor, Totalline Transport, lead partners Butterfield & Robinson, Jim Meekison and Carolyn Keystone and media partner, St. Joseph Communications. Co-chairs Jennifer Bassett and Marie-Claire Roche led a fabulous organizing committee.

THE NIGHT OF THE UNBORING

On June 9, 2005, OCAD hosted The Night of the Unboring to celebrate the completion of the very unboring Sharp Centre for Design. This sold-out event was a tremendous success and raised more than \$120,000 for the Ideas Need Space Campaign. The evening's highlight was an auction of eight unique experiences that raised \$78,000 from the successful bidders.

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