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ONTARIO
COLLEGE
OF ART &
DESIGN

THE SHARP CENTRE FOR DESIGN:
INSPIRATION AND ICON

SKETCH

FALL 2004

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





SKETCH

CIRQUE SUBLIME
ACROBATS AT THE GRAND OPENING
CELEBRATION FOR OCAD'S \$42.5
MILLION EXPANSION
PHOTO BY LORNE BRIDGMAN

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

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FROM THE PRESIDENT

The grand opening of OCAD's \$42.5-million campus expansion in September was a momentous occasion. In the evening's defining moment, two acrobats were lowered from the roof of the new Sharp Centre for Design to delight the audience. The beauty, grace and strength of their performance served as a poignant reminder of the passion and courage of all those people who have helped OCAD bring its expansion project to a triumphant conclusion.

OCAD has now completed the most significant growth in its history, for which we can all be extremely proud. Its facilities have been enhanced with new studios and classrooms, work space for faculty and students, lecture halls and public spaces—all of which will substantially improve the educational experience and vitality of community life at OCAD. The opening of these facilities also gives us reason to pause and reflect on our overall achievement as a university.

As I prepare to complete my term as President in June 2005, it gives me great pleasure to look back at our unprecedented institutional accomplishments in recent years. In addition to providing OCAD with degree-granting status and a new governance structure, the Ontario government has also given the university funding parity with equivalent academic programs in this province. Other significant initiatives included a new faculty memorandum of agreement; official recognition of OCAD degrees as appropriate credentials for admission to Ontario Teachers Colleges; and, finally, the collaborative development of a strategic plan. These many achievements would not have been possible without the collective effort and expertise of dedicated faculty, staff, academic leaders, students and many others in the community.

This fall, OCAD welcomes a new Dean, Blake Fitzpatrick, and several new faculty members who will invigorate the learning environment even more with the ideas and knowledge they bring from their diverse experiences. A new research program as well as long-term plans for graduate degrees will also continue to influence the standards and direction of art and design education at OCAD.

As aptly expressed in Marie-Josée Therrien's article (page 6) in this issue of *Sketch*, the community of OCAD will now move forward, continually challenged by its daily encounter with the inspirational architecture of our campus. OCAD has nurtured great artists and designers for nearly 128 years. This unique building should stimulate us to reconsider many settled assumptions and to strive for standards of excellence and innovation predicated on ethical values as well as on a commitment to cultural and artistic diversity. I am very proud that at the completion of my term, OCAD is poised to accept the responsibilities of educational leadership and to make significant advances in the study and practice of art and design in Canada.

—RON SHUEBROOK

EXHIBITION IN THE LIEUTENANT GOVERNOR OF ONTARIO'S SUITE

OCAD faculty members have been invited to exhibit their work in the suite of Ontario's Lieutenant Governor at Queen's Park from November 3, 2004, to January 2005. Curated by President Ron Shuebrook, the exhibition is titled *Commitment and Diversity: Selected Drawings and Paintings by Faculty from the Ontario College of Art & Design*. As noted in Shuebrook's curatorial statement, the exhibit embodies "a broad range of critical, ideological, aesthetic and material strategies and conventions.... The twenty works by twenty different artist-educators attest to the talent, ambition and accomplishment of OCAD faculty."



ON CAMPUS

OCAD DEGREES RECOGNIZED

In June the Ontario Cabinet amended the legislation governing the Ontario College of Teachers. New regulations provide for the inclusion of the OCAD BFA and BDes as "acceptable degrees" for admission to the teaching profession in Ontario, in combination with a BEd program at an Ontario university.

This change makes OCAD's newly obtained credentials significantly more valuable. In addition, the province itself will benefit from the contributions to art and design education made by our alumni in the classrooms of Ontario.



WHODUNIT?

Whodunit? OCAD Mystery Art Sale, the College's hugely successful fundraising event, will take place from November 24 to 28, 2004. Students, faculty, staff and alumni are invited to join other artists, designers and creative celebrities in creating original works of art measuring 5 1/2" by 7 1/2". Each piece sells at a price of \$75, the mystery being that, with the artist's signature on the back of the work, *Whodunit?* is revealed only after purchase. Any medium is acceptable. Cards, cut to size (generously supplied by Curry's Artists' Materials), are provided in artist packs. *Whodunit?* is unique in bringing together all members of the OCAD community in support of a common goal—to raise funds for the College. This is an event you will want to be part of! For information about *Whodunit?* or to request an artist's pack, please contact Ellen Bruce at 416-977-6000, ext. 481, or email ebru@ocad.on.ca.

NEW SERVICES TO ENHANCE LIFE AT OCAD

The new Centre for Advising, First-Year & Campus Life is now open to provide programs and advice to ensure students of all years enjoy a successful learning experience. The Centre's mandate includes facilitating the First-Year classroom and studio experience for both faculty and students; providing academic counselling in all areas from course selection and degree requirements to graduate school options; and organizing specialized programs, such as Orientation Week, career services, parent information sessions and assistance for international students. A new online job board is being launched this fall to help connect our pool of students and recent graduates with employers looking for the distinctive skills and knowledge for which the OCAD community is famous.

FIRST CHANCELLOR FOR OCAD

Never before in OCAD's 128-year history has the College had a chancellor—the ceremonial head of a university. But on Tuesday, November 9, 2004, in a special ceremony in the Nora E. Vaughan Wing at 100 McCaul Street, alumna Rosalie Sharp will dramatize OCAD's new status by assuming this role.

Although most visible when presiding at Convocation, the Chancellor will function in the broader community as the living symbol of OCAD's values. She will attend award ceremonies and College events and will represent students, faculty and staff on significant occasions. Following the installation of the Chancellor, a fall Convocation ceremony—another first for OCAD—will graduate students who completed their credit requirements over the summer.



ABOVE, FAR LEFT
PRESIDENT RON
SHUEBROOK
PHOTO BY
GEORGE WHITESIDE

ABOVE, FAR RIGHT
MASK CREATED BY
OCAD STUDENTS
FOR THE SHADOW BALL
AT THE ART GALLERY
OF ONTARIO.
PHOTO BY
BRENT JAMES

BELOW, FAR RIGHT
HER EXCELLENCY
ADRIENNE CLARKSON
GOVERNOR GENERAL
OF CANADA.
PHOTO BY
TOM SANDLER

ABOVE
ISADORE AND
ROSALIE SHARP
PHOTO BY
TOM SANDLER

PG3

A NEW RESEARCH CULTURE AT OCAD

Research has always been implicit in the practice and scholarship of visual culture, because a creator in art or design must amass knowledge, test theories and explore technical possibilities. The time and resources dedicated to research in scholarship and practice are often significant. Many months—even years—of study and strategy may be required to break new ground and to achieve an original body of artwork or a fresh and successful design concept.

At OCAD, research is about to become a far more explicit activity, bringing about a major shift in our institutional culture, anticipates Vice-President, Academic, Sarah McKinnon. "By giving more support and focus to the research efforts of our faculty, we're hoping to encourage more activity in this vital area

of their work," she says. "The greatest hindrance we've had as a community is the lack of understanding among funders of what research is in art and design, and this has handicapped our ability to attract resources."

Views are changing, McKinnon notes. Only a year ago, the federal Social Sciences and Humanities Research Council of Canada (SSHRC) made funds available by competition for practice-based research, offering an important funding source for OCAD faculty. The only hitch, according to McKinnon, is that OCAD must be designated an eligible institution, but she is confident that will come this fall.

A major research thrust will have an enormous impact on the learning and teaching environment at OCAD, as it has had in the university community across Canada.

"More research activity will help put our faculty at the forefront of their fields and expand their reputations internationally," McKinnon explains. As OCAD has the largest faculty in Canada dedicated to art and design education, our collective contribution to advancing knowledge in the disciplines will be a real force for furthering Canadian visual culture."

A new Research Services Office will work as an umbrella support unit to advance research efforts in two major areas. The first is broad-based research—"pure research," in the traditional academic sense. Initiatives in this category will benefit from the guidance of two faculty coordinators: Lynne Milgram, Professor of Liberal Studies, and Richard Fung, Associate Professor, Faculty of Art. Milgram and Fung will work with faculty to identify new funding sources and will mentor faculty on making successful proposals. Both know the funding process well.

Milgram, a current SSHRC research grant holder, has received numerous grants over the years for projects on the cultural politics of social change in the Philippines. Fung, who also has received many production and development grants, is finishing work made possible by a Canada Council Research/Creation grant. He has recently been a successful co-applicant for a SSHRC networking grant in Image, Text, Sound and Technology.

The second area of focus is "applied research," which McKinnon defines as partnership projects meeting the needs of the collaborating institution. To spearhead this area of research, OCAD has established a new division, the Beal Research Centre (BRC), directed by Alexander Manu, Faculty of Design Professor and Chair of the Industrial Design program. >>>

Located on the sixth floor of the Sharp Centre for Design, the BRC was made possible by the generous gift of Nancy Beal Young, an OCAD alumna. The BRC is named in honour of Nancy's family, which has a history of involvement and interest in art and design.

"A physical home for OCAD's initiatives in design research has long been a priority," says Lenore Richards, Dean of the Faculty of Design. "We've taken on many projects with external partners, but without a proper infrastructure, they have been difficult to manage. Now, with a Centre, we will make significant progress in an untapped area of expertise at OCAD."

"The Centre will build on core strengths in methodology at OCAD," says Manu. The Faculty of Design curriculum has long emphasized a unique approach that promotes innovation and strategy development early in the design process. This approach will form the foundation of the new BRC.

The "applied" aspect of the research means outcomes that will translate into products, goods or services that contribute to GNP. "We anticipate that, as our areas of expertise develop, new knowledge will feed back into the larger learning environment at OCAD, encouraging innovation and exploration," adds Manu.

PRESIDENTIAL SEARCH UNDER WAY

OCAD is conducting a presidential search to select an incumbent, who will take office following the completion of Ron Shuebrook's term on June 30, 2005. The process is led by a search committee composed of representatives of OCAD's many constituencies, including alumni. This committee, assisted by Libby Dybikowski of Provence Consulting Inc., has already begun to advertise nationally and to consult with the community. To comment on or assist in this important process, or to view a summary of the position, please visit www.ocad.ca or e-mail ndavis@ocad.on.ca.



ON CAMPUS

BELOW
SHARON MERKUR
TUSCANY,
MEMOIR #19, 2001
PASTEL

ABOVE
STUART REID
LIQUID VEIL, 2003.
9' X 18' SCREEN INSTALLATION.
PHOTO BY MICHAEL HUDSON
(AN INCORRECT IMAGE APPEARED IN THE
SUMMER 2004 ISSUE OF SKETCH)

GIVING STUDENTS THEIR START



PRINTMAKING SCHOLARSHIP WILL MAKE A DIFFERENCE

From an early age, Sharon Merkur ('73) loved drawing and painting but pursued an art education only after starting her family. She enrolled at the College in 1960, studied for three years and, after a break, returned to the College in 1972 to finish her final year and graduate in 1973. A passionate printmaker, Merkur created a complex reductive woodcut technique. Sharon ran her own gallery from 1975 to 1978, promoting printmakers and painters.

Wendy Cain, Chair of OCAD's Printmaking program, recalls working with Merkur as students in the 1970s. "I can still remember how she made her prints sing. Her use of colour and overlays created some of the most luminous prints I have ever seen."

On learning in 2002 that she had cancer, Merkur told her family and friends that she wanted to leave a legacy that would help someone else to pursue a career as an artist. Over the last two years, her family and friends endowed a fund to support the Sharon Merkur Memorial Scholarship, which will be awarded to a third-year student for mixed-media printmaking techniques that include woodcut.

Sharon Merkur died in September 2002. This past June, her wish to make a difference in a young artist's life came true when the scholarship in her memory was awarded for the first time to Nigel Nolan.

**FROM LISMER TO MCCARTHY—
CONTINUING THE LEGACY**

Distinguished OCA alumna Doris McCarthy ('30) turned 93 on July 7, 2004. McCarthy holds five honorary doctorates, including an OCAD Honorary Fellowship, and was admitted to the Order of Canada in 1986 and the Order of Ontario in 1992. Several months after her last birthday, she gave OCAD a substantial gift of \$100,000 for an endowed scholarship providing full tuition for a talented first-year student in art or design, based on a portfolio review and high-school grades. The first McCarthy scholarship was awarded in August to Soo Jin (Anness) Park. Explaining her gift as reciprocity, McCarthy says, "A scholarship to study full-time at OCA, awarded to me when I was 16, changed the direction of my life. I am forever grateful to it. It pleases me to offer the same opportunity to generations of artists to come."

McCarthy's modesty and generosity have endeared her to the artistic community. Her studio assistant, Linda Mackey, notes that the "scholarship is just a small part of what she's done. She has encouraged and inspired so many."

In 1926 McCarthy began to study at OCA on a full-time day scholarship awarded by Group of Seven member Arthur Lismer. She graduated from the College in 1930 with honours and special prizes. McCarthy says, "Arthur Lismer in the first year gave me the inspiration, the excitement, the motivation, that kept me happy all the way through."

After OCA, the joys of creation and mentorship dominated McCarthy's life. For 40 years, she taught visual art at Central Technical School, sharing with her students photographs and sketches from her travels. She made her first trip to the



Arctic in 1972 and has journeyed undauntedly to every province and territory in Canada. According to Mackey, McCarthy "has seen so many icebergs, mainly in the high Arctic," where she has captured chillingly majestic landscapes on canvas in oils. Mackey also says that, appropriately, McCarthy's newly created *Iceberg with Icicles* is the signature painting of the Doris McCarthy Gallery, which opened in the University of Toronto at Scarborough in March 2004. A retrospective of McCarthy's work launched this gallery, which will provide eastern Greater Toronto with one-of-a-kind exhibition space for leading contemporary art.

This year, McCarthy visited Ireland and Baffin Island and is planning a trip to Jasper, Alberta. Now painting full time, she continues to live in Fool's Paradise, her home on the Scarborough Bluffs. In 1998, McCarthy donated Fool's Paradise to the Ontario Heritage Foundation to be used as an artist's studio in perpetuity.

The Doris McCarthy Scholarship will help to sustain the creativity that OCA nourished in McCarthy many years ago. Today's art and design students will walk down corridors at OCAD that are different from those McCarthy remembers, but like McCarthy, they will enjoy the opportunity to revel in challenging acts of creation. As Mackey says, McCarthy's endowment will "continue the legacy" of its donor, whose advice for OCAD students is simple and meaningful: "Work hard."

NOTE: On October 24, Doris McCarthy launched her latest memoir, *Doris McCarthy: Ninety Years Wise*. Focusing on her 92nd summer and those she spent on Georgian Bay, the memoir is illustrated with images of McCarthy's work and photographs of herself, her friends, colleagues and her home.



ABOVE, LEFT
DORIS MCCARTHY IN
HER GEORGIAN BAY
STUDIO
PHOTO COURTESY OF
LYNNE ATKINSON

BELOW
DORIS MCCARTHY
ICEBERG WITH ICICLES,
2000. OIL ON CANVAS
152.4 CM X 213.4 CM
COLLECTION OF THE
UNIVERSITY OF
TORONTO AT
SCARBOROUGH

ABOVE
IRA BUHOT-PERRY

PG5

**A BEQUEST TO ENCOURAGE
YOUNG ARTISTS AND
DESIGNERS**

Ira Buhot-Perry ('72) loved her four years at the College. Now she's helping future students enjoy the same opportunities she had. She has made a bequest to OCAD that will establish an endowment fund to provide financial assistance for students in need. "It was very easy to include a gift to the College in my will, and I'm so happy to have found a way to say thank you for the wonderful experience I had there as a student."

Buhot-Perry credits the College with "opening the doors that would lead me to my future." In her last year at OCAD, a faculty member brought a psychiatrist to the classroom to introduce students to the emerging field of art therapy. Excited by this new approach, Buhot-Perry spent the next year working in art therapy at the Queen Street Mental Health Centre and the Salvation Army's children's home. As the College did not offer

the degree that she needed to apply for formal training in art therapy, she headed off to the Nova Scotia College of Art & Design for a BFA. At NSCAD, her life again took a new course, leading her to take a position, following graduation, with the Halifax Board of Education where she taught art until she retired in 1995.

Even as a child, Buhot-Perry cared about art and design. She believes that young people like herself should be encouraged. "It's important to support the emerging artists and designers who will make our world richer and more fascinating." Thanks to her, more support will be there for young artists and designers at OCAD.



THE NEW SHARP CENTRE FOR DESIGN:

BY DR. MARIE-JOSÉE THERRIEN

“ At night, the building appeared to me like an animated creature with colourful legs that had decided to take a rest over top of my school. It had a weird charm about it. In a city of formal, mundane business and apartment buildings, the Sharp Centre seemed like that quirky, yet unique, kid that stood out amongst her classmates. The building is definitely different, yet it is something that will always be refreshing to see. Whether the comments I hear about the building are good or bad, I always feel a sense of pride that my school makes people stop and think. The effect the building has on our city is something we should strive for in the work that we, as students, try to produce: making a difference and encouraging people to have an opinion.”

JENNIFER MECIJA, SECOND-YEAR INDUSTRIAL DESIGN STUDENT

Much has been written on the architectural significance of the Sharp Centre. More relevant to its community of users is the question of whether this “beacon of creativity” will inspire future generations. For an art school, is that not what matters most?

OPPOSITE
SHARP CENTRE
FOR DESIGN
PHOTO BY
GEORGE WHITESIDE

A BOLD VISION AND AN ICON FOR FUTURE GENERATIONS

PG07

Faculty now have a building that can be both the point of departure for stimulating critical analysis and an example for students of what to aspire to. Now the real test will be to see how the “table top” (the most prosaic of its numerous metaphorical nicknames) inspires fresh cohorts of artists and designers over the long term. At this point, we can only speculate, but the prospects are promising and may owe much to the creative process that resulted in the construction of an icon endowed with an unusual power of poetic evocation.

Selecting the British architect William Alsop, who is also a painter and a teacher, was like hiring an architect/surgeon to design a hospital. The odour of oil paint impregnating the walls at OCAD was to Alsop like ether to a surgeon. From these emanations Alsop understood the nature of OCAD—an art school that has kept a place for traditional artistic practices alongside contemporary ones. He was on familiar ground. For Alsop, painting is a primary source of inspiration. The bodily gesture and the liberating effect of the creative process in this medium allow him to think freely—to find the idea first—without the inhibition of practical constraints, which always take the foreground during the collaborative stages of planning.

It comes as no surprise that Alsop insists so much on the importance of this first liberating step in the creative process, as the U.K is more accepting of highly experimental solutions—even utopian projects like those of Archigram and Cedric Price, both of whom influenced Alsop. He is also familiar with the tradition of working closely with engineers whose creative inputs contribute to the making of daring architectural statements.

>>>



“With the Sharp Centre, OCAD has demonstrated its attachment to creativity and ideas, rather than practicality and affordability... It is a demonstration of OCAD’s attachment to history, future and, most important, ART (& Design). By building the new structure, OCAD has preserved its soul.”

VLADIMIR RODOYKOV, SECOND-YEAR DRAWING & PAINTING STUDENT

“The Sharp Centre, with its large windows, checkered body and floating box, may be reduced to these elements alone and criticized for them, but the soul of the project does not lie in pleasing or displeasing the city... It lies in developing intellectual freedom, exciting interest in Toronto’s arts community and furthering the long-term goal of creative liberation. To address those who think otherwise, the Sharp Centre is fulfilling its duty to resist and propelling this idea into the limelight. And isn’t this part of the OCAD program?”

DENISE PINTO, SECOND-YEAR INDUSTRIAL DESIGN STUDENT

ABOVE
OCAD GREAT HALL
PHOTO BY
GEORGE WHITESIDE

In Toronto, Alsop continued to employ his paint and brushes as he began a series of consultations with the client and the larger community of occupants and neighbours. He intended to involve anyone interested in the creative process inherent to the practice of architecture. Drawing on these conversations, Alsop designed solutions that redefine the way users engage with their environment. Rather than imposing a signature piece, Alsop, in a joint venture with Toronto’s Robbie/Young + Wright Architects, Ltd., pursued his exploration of different scenarios that were also being shaped by the constraints inevitable to the realization of a building. But since the idea came first, concrete solutions were found that supported it.

By elevating the new structure on inclined, crayon-like columns, Alsop has transformed the habit of going to school into a stage event. The already animated McCaul Street is now protected on the west side by the “table top,” which provides a sheltered space for coincidental encounters, while the gigantic whimsical colonnade enhances the feeling of being part of a procession. The need for convivial space is something that Alsop has retained from his experience of Charles Rennie Mackintosh’s Glasgow School of Art. In Glasgow, as at OCAD, students and faculty meet in circulation areas outside the classrooms, where the creative process can continue. For residents of the neighbourhood, the urban landscape has been reframed with uplifting views. For the occasional passerby, the new building is a landmark that deserves a detour: one first encounters the Dalmatian-

patterned box as a playful surprise in the sky, and then, from a closer vantage point, is astounded by the technological prowess of its immense twelve stilts, each weighting 20 tonnes.

The section of McCaul Street between Dundas and Queen is now a real, identifiable downtown campus, as the multicoloured scheme is carried from the old historical property at the south of the “flying rectangle” to the dark red administration building at the corner of Dundas. This bold colour palette will enliven everyday life for the residents of McCaul Street, especially during dull winter days. As for the Sharp Centre, it might be way up in the air, but it has served as a catalyst to ground the College more fully at the core of the city. No ivory tower here.

Once you’re inside, the stark walls and bare concrete floors within the large volume of the Great Hall first send a message of coldness. Alsop’s scheme with the red “X” sliced through the ceilings contrasts with the Spartan whiteness of the walls in an homage to the Russian avant-garde Suprematist movement—a daring revolutionary moment in art history, when artists took great risks. That historical reference creates an appropriate didactic bridge between the old and the new, reminding students that contemporary art is intricately linked to the past, even though artists constantly rebelled against it. There is more than a lesson of history in this startling white ambience. Alsop has bowed before the artists, understanding from his own experience what they will contribute to his work of art. A work of signature architecture does not leave much space for other artistic interventions. Here, the unadorned surfaces should acquire a life of their own over

Dr. Marie-Josée Therrien is an Adjunct Assistant Professor in the Faculty of Liberal Studies and an architectural historian whose forthcoming book on the architecture of Canadian embassies will be published in the spring of 2005. Prior to teaching at OCAD, Dr. Therrien worked at the Canadian Museum of Civilization, the National Film Board of Canada and the Montreal Museum of Fine Arts.



ABOVE
GRAND OPENING
CELEBRATION,
SEPTEMBER 2004.
PHOTO BY
LORNE BRIDGMAN

OCAD FLYING HIGH

PG9

time, just as the walls of the old buildings have witnessed many generations of artistic experiment.

Also provided unique niches for inspiration with a concert of windows offering dramatic views of the city and a chance to daydream. Even though we, as faculty members, must sometimes call our students to attention (that, too, is part of the creative process!), these windows, with their large frames, are ingenious alcoves—the perfect refuge for a contemplative mood from which ideas may emerge. The students may be in a box, but it is a box that opens up to the world from a variety of perspectives.

The Sharp Centre for Design and the new profile of the OCAD campus leave no one indifferent. Both good and bad assessments have appeared in local and international media, and many have come from around the world to see this building. The daring complex is sending the right message: an art school should stand out as paragon of creativity, while living in harmony with its neighbourhood. The challenge of opting for a visionary idea has borne fruit. The new campus brings humour to Toronto's version of a Latin quarter, and its rich power of evocation has begun to inspire our students. The strength of the building as an icon is still unknown. It will be measured by the quality of the ideas that emerge from its structure and by whether its power to inspire continues over time.

On September 23, OCAD hosted a grand opening celebration to mark the completion of its \$42.5-million campus expansion. The closing of McCaul Street to traffic freed up the space for colleagues, donors, friends, students, alumni and neighbours to share an exhilarating moment in the history of OCAD. As acrobats graced the sky with daring tumblers and twirls, the crowd clearly understood that this occasion was much more than a celebration of new bricks and mortar.

As highlighted by President Ron Shuebrook in his speech, Canada's largest art and design university not only has a much improved physical campus, but has also achieved a new status as a degree-granting institution in Ontario. The architectural design of its new campus now stands as a symbol for all Canadians of the importance of creativity in our world.

A multicoloured ribbon created by Robert Wylie and faculty member William Hodge floated down from the roof to the stage party below, which included Special Patrons Rosalie and Isadore Sharp; Minister Monte Kwinter; Councillor Olivia Chow; President Ron Shuebrook; Chair Colin Graham of the Board of Governors; VP Academic Sarah McKinnon; VP Administration Peter Caldwell; Professor Keith Rushton; Alumni Association President David Berg; Student Union representative Erin Jacobson; Chair George Butterfield of the IDEAS NEED SPACE Campaign; and architects Will Alsop and Jamie Wright.

The September 23 celebration acknowledged and thanked the many supporters of the project, entertaining these revellers with free beverages (courtesy of Coca-Cola), kebabs, cake by Creative Cakes, doodling and a live performance by new Toronto band Pilate, which has links to the College.



IDEAS NEED SPACE

GEORGE BUTTERFIELD. PHOTO BY TOM SANDLER

Highlights of Recent Gifts and Pledges

Anonymous	\$250,000
Adobe Systems Incorporated	138,000
The Barford Foundation	100,000
Aboveground Art Supplies	50,000
Morgan Stanley Canada Limited	50,000
Epson Canada Inc.	47,000
Foote Cone & Belding Canada	35,000
Interface Flooring Systems (Canada) Inc.	26,000
Martha Durdin and Tony Caldwell	35,000
Gorrie Marketing Services	25,000
The Lloyd Carr-Harris Foundation	25,000
Ogilvy & Mather	25,000
Tim and Frances Price	25,000
PLM Group	15,000
Wenger Corporation	15,000
Richard and Heather Thomson	13,000
Jones Brown Inc.	12,500

Highlights of Recently Increased Gifts and Pledges

George and Martha Butterfield	\$143,000 (total \$500,000)
Michael and Honor de Pencier	21,000 (total 300,000)
Nienkämper	170,000 (total 195,000)
Elizabeth and Goulding Lambert	55,000 (total 155,000)
Nancy Lang and Roger Martin	50,000 (total 105,000)
Brian and Francine Chu	25,000 (total 40,000)
Michael and Janet Scott	25,000 (total 35,000)
Y & R	10,000 (total 35,000)
Jim and Jane McMyn	10,000 (total 27,000)

GROUNDING ON McCaul

For a different view of the new OCAD campus, look south of the main building at 100 McCaul Street. In an area that was once wrapped in chain-link fences and scattered with construction debris, OCAD now has outdoor grounds that offer a contemplative retreat for even the most enthusiastic urbanite. Drenched in sunshine most of the day and undulating with hard and soft landscaping threaded with paths, this space will be shared by neighbours and the OCAD community alike.

The parkland has been designed by Alsop Architects and Robbie, Young + Wright Architects, in conjunction with Yuk-Woo Lee Landscape Architect. Many see the park as the jewel in Alsop's campus redesign. Where the College had expected its main expansion to rise in the footprint of this location, Alsop proposed green space that would link McCaul Street to Grange Park at its western border. The final connection will be made when a parcel of land owned by the Art Gallery of Ontario is converted to parkland next spring.

Fittingly, the College is naming this refreshing space Butterfield Park in honour of George Butterfield, Chair of the IDEAS NEED SPACE campaign, and his wife, Martha, who share a great passion for the outdoors and the arts. The park was named in recognition of the Butterfields' decision to increase their already-generous donation to \$500,000.

In response to the official naming, Butterfield commented, "Martha and I are connected to OCAD in many ways—to talented artists that have become lifelong friends, to graphic designers who have brilliantly helped our business flourish, to staff and faculty members that we respect enormously—and Martha was on the Governing Council for six years. In the last three years, we have helped OCAD make its new dream building, the Sharp Centre for Design, become reality. The small park under the Sharp Centre is one of Toronto's finest outside civic spaces.... To have our name associated with this space makes us feel proud and honoured."

At the southeast corner of Butterfield Park, the building at 74-76 McCaul dons a new contemporary look, thanks to a generous campaign donation from Aboveground Art Supplies. The exterior enhancements were designed by the Faculty of Design's Assistant Dean, Colleen Reid, a practicing architect. Reid's concept was to marry the sensibility of a Victorian painted lady with a toy box. Her playful treatment highlights the architectural features of this period building—the last remaining Victorian row house on the street. It also anchors the south end of the OCAD campus. The OCAD campus now includes three centuries of architecture—all very different buildings linked by a common vocabulary in such details as ramps and railings.

Aboveground Art Supplies has occupied 74-76 McCaul Street for the past seven years, an arrangement that owner Fred Gold believed from the beginning would be a "win/win situation" for himself and the College. In reflecting on his donation and long association with OCAD, Gold noted, "It's great to be part of such an amazing development and new Toronto landmark. I love the new Sharp Centre for Design, and it was my pleasure to make a worthy investment in a beautiful historic building. I think the facelift does a great job of bringing old and new together."

The IDEAS NEED SPACE Campaign has now raised 91% of its \$42.5 million goal—more than \$38.5 million! Thanks to the generosity of the Butterfields, Fred Gold and many others, the campaign has found the resources necessary to make a dream come true for OCAD. Watch for our spring 2005 issue of *Sketch*, where we will provide a comprehensive listing of the many warm-hearted campaign donors, whose shared vision for visual culture in Canada has been so pivotal to our completing this expansion. There is still time to get on board and help the College achieve its goal. For more information, contact Sarah Eyton at 416-977-6000.

BLAKE FITZPATRICK:



TEACH, LEARN & WARN

PGII

BY VID INGELEVICIS

In November 2003, Blake Fitzpatrick and I were on our way to Washington, D.C., to begin a collaborative photography project—a consideration of fragments of the Berlin Wall, assembled in the epicentre of the Cold War “victory.” At one point in the flight, Blake asked, “So, do you think I should apply for that job at OCAD?” The rest is, as they say, history. >>>



BELOW
BLAKE FITZPATRICK
 RESEARCH
 PHOTOGRAPHS:
 MOTION STUDY.
 OHIO STATE
 UNIVERSITY, 1984

ABOVE
BLAKE FITZPATRICK
 WORK WITH
 ARTIFACTS: ARCHIVE,
 THE NATIONAL
 MUSEUM OF SCIENCE
 AND TECHNOLOGY,
 1986



I cannot claim that my reply was decisive for Blake (he consulted many), but I well knew he was highly qualified for the position he now holds at our College. He has both ample experience in administration and teaching at Durham College and Trent University and a love of learning that took him from a BAA at Ryerson University to an MA at Ohio State University and culminated in a doctorate from the Ontario Institute for Studies in Education (OISE) in 2002. And he has the third significant qualification that our search committee at OCAD considered a crucial attribute for any Dean of the Faculty of Art—an ongoing art practice.

Blake's earliest artistic influences came just after high school in the mid-1970s. His plans to study literature at university were waylaid by his discovery of the book *The Americans* by Swiss photographer Robert Frank. Initially attracted by Jack Kerouac's introduction, Blake was "blown away" by the photos. Frank's off-hand, anti-formalist style and biting critical edge presented a mystery that needed to be solved.

This encounter led to Blake's taking up photography and to an enduring identification with Frank's concern for the signs of power in the realm of the everyday. A few years later, discovering the work of the artist, theorist and teacher Allan Sekula, author of the seminal essay "On the Invention of Photographic Meaning," Blake seized the chance to study with



ABOVE
BLAKE FITZPATRICK
URANIUM
LANDSCAPES:
RADIOACTIVE
ARTIFACTS.
PORT HOPE, 1994

him at Ohio State University. He graduated in 1984 with an MA and an admiration for Sekula's way of connecting history and theory with-in a research-based art practice. Tellingly, Blake's thesis work at Ohio State raised questions through photography about the nature of the scientific research being carried out at the university.

Sekula's influence is evident in several of Blake's key artistic post-graduate projects involving intensive investigation of often-invisible social concerns. In 1984 Blake was selected for an artist's residency at the National Museum of Science and Technology in Ottawa. Far from providing a pleasant set of "artsy" photographs that might help to promote the museum,

Blake and his camera did something very different. Already attuned to the play of power within an institution, Blake noted the hierarchically ordered photo-ID tags at the employees' entrance to the museum. He decided to link the tags on the bottom half of the board with photographs of the employees' jobs—custodians, guards, preparators—ignoring the museum's curators and director. Needless to say, Blake's stay at the museum did not go smoothly, but the resulting photographs were probably the first ever made that considered the social nature of that institution. As such, they are far more valuable today than a few new postcard-quality photos of the museum could ever have been.

Blake's project was followed by a long-term study of the history and effects of the uranium-processing industry on the town of Port Hope, near Oshawa, Ontario, where Blake and his young family were living. In an installation entitled *Uranium*



ABOVE
BLAKE FITZPATRICK
& VID INGELEVIC
BERLIN WALL -
SLABS AND SPLINTERS,
REUNIFICATION
PROCEEDS:
WASHINGTON D.C.,
SPLINTER, 2004

Landscapes, first seen at Gallery TPW in Toronto in 1995, Blake tracked the complex and often startling threads leading back to mining company Eldorado Nuclear. One poignant set of images depicted the interior of the Port Hope house of Marcel Pochon after his death. Pochon had been a lead scientist at Eldorado and a participant in the Manhattan Project, the secret American group that developed the atomic bomb dropped on Hiroshima, Japan, on August 6, 1945. Pochon's house had to be gutted because of the accumulated radioactivity he had brought home from work over the many years he had lived there. His former possessions, including family photographs and stuffed animals, were covered with red dots, affixed by the cleanup crew to mark "hot spots" that he had repeatedly touched.

>>>

PGI3



BLAKE FITZPATRICK



ABOVE
BLAKE FITZPATRICK
THE RADIOACTIVE
AUTOGRAPH ALBUM:
CONTAMINATED
PAGES.
PORT HOPE, 2000

ABOVE
BLAKE FITZPATRICK
URANIUM
LANDSCAPES: THE
ELDORADO URANIUM
REFINERY.
PORT HOPE, 1994

Uranium Landscapes led to a well-received curatorial project on the Atomic Photographers Guild. That exhibition toured extensively, including a stop at the Diefenbunker, a decommissioned Cold War-era fallout shelter near Ottawa for government officials. Blake's immersion in the work of the guild became the heart of his doctoral dissertation at OISE. By taking the interdisciplinary approach of blending studies in education with his art practice, Blake was able to put the theories and tactics of photograph-based documentary to the foreground.

Blake points to the etymology of the word "document"—teaching, instruction and warning—as the foundation of his dissertation's consideration of the Atomic Photographers. These terms are also fundamental to Blake's art practice, suggesting strong links between art and pedagogy. During his long teaching career, Blake,

through his work, has shown his students how art can function as an imaginative research project, illustrating the many unexpected forms that learning takes.

In the fall of 2004, with the presentation of the exhibition *Slabs and Slivers > Reunification Proceeds > Washington, D.C.*, at Toronto's Goethe Institute, Blake continued to explore the possibilities of an art through which one can learn, instruct and warn.

Vid Ingelevics is a Toronto artist and independent curator and writer. He is an Adjunct Associate Professor at OCAD teaching in the fields of Photography and Criticism and Curatorial Practice. His artwork and curatorial projects have shown across Canada and Europe, most recently at Toronto's Goethe Institute and the Sprengel Museum in Hanover, Germany. His writing on art has appeared in many publications, including *Canadian Art*, *C*, *Fuse*, *CV Photo*, *Blackflash*, and *The Journal of Visual Resources*.



STAMP OF APPROVAL

Debbie Adams (Communication & Design, '83) has designed four new stamps for Canada Post to celebrate the 50th anniversary of the opening of Canada's first subway and to honour Canadian urban transit and light-rail trains. Adams has designed several stamps over the years, including the very popular kite set in 1999. This latest set depicts four different subway or light-rail systems: Toronto's subway, Vancouver's TransLink SkyTrain, Montreal's Métro and Calgary's C-Train. The design focuses on movement, evoking a sense of speed and efficiency. The patterns mimic each line's own unique design, while showcasing the logo of the transit company. The full pane of stamps offers a visually stunning image of rapid movement.

ALUMNI NOTES

**ABOVE
DEBBIE ADAMS**
URBAN TRANSIT
STAMPS, 2004. 12-
COLOUR OFFSET
LITHOGRAPHY.
IMAGE COURTESY OF
DEBBIE ADAMS

**BELOW, TOP
BONNIE DEVINE**
CANOE, 2003.
MIXED-MEDIA ON
PAPER WITH THREAD,
TAR AND BEADS.
PHOTO COURTESY OF
MOYA MORROW

**BELOW, BOTTOM
BONNIE DEVINE**
POISONED, 1999.
MIXED-MEDIA
DRAWING FROM THE
BOOKWORK SERIES
RADIATION AND
RADIANCE.
PHOTO COURTESY OF
BONNIE DEVINE

PGI5



DEVINE INSPIRATION

Bonnie Devine (Sculpture/ Installation, '97) turns history into art in her critically acclaimed show, *Bonnie Devine: Stories from the Shield*, which exhibited at the Art Gallery of Algoma, Sault Ste. Marie; Woodland Cultural Centre, Brantford; Urban Shaman, Winnipeg; Art Gallery of Sudbury; and Hart House, University of Toronto. The show was curated by OCAD faculty member Diane Pugen. Through the traditional and contemporary media of drawing, craft techniques, sculpture and video, Devine's multimedia exhibition tells the story of the 1953 uranium discovery near Elliot Lake, Ontario. The work of Devine, a member of Serpent River First Nation, shows the impact of mining on the environment and the people of Serpent River.





OLYMPICS OF ART

Just when we thought the Olympics were only about sports, OCAD alumna **J Mac** (Communication & Design, '63) was chosen to carry the torch at *ARTiade 2004: The Visual Olympics of Art*, which ran in conjunction with the Olympic games in Athens. *ARTiade's* aim was to express the cultural identities of represented nations through the exhibiting artists' work. One of four Canadian artists chosen to represent Canada in the show, J Mac exhibited *Silent Memory*, a sculpture depicting strength overcoming adversity. J Mac's work was chosen from more than 4,500 entries by a group of international artists from five continents.



FUNKY JEWELLERY A HIT

Kari Lynn Bianchi's (Fine Art, '00) clay jewellery stirred up quite a fuss at Toronto's Fashion Week, and now the one-of-a-kind pieces are being snapped up at Toronto stores carrying her bracelets, arm cuffs, necklaces and belts. Each piece is hand-built, fired twice for strength, glazed in rich hues and adorned with semi-precious stones and unusual beads. The process takes about two weeks to complete.

INTERNATIONAL EXPERTISE

Roger Ball (Industrial Design, '83) has accepted an assistant professorship at the Hong Kong Polytechnic University's School of Design, starting August 1, 2004. He will become the director of the newly formed Asian Ergonomic Lab, teaching design and conducting design research in ergonomics and anthropometrics. Ball was an instructor in the OCAD Industrial Design department for 18 years, serving four years as assistant head and a year as the department's head. He has won numerous design awards, including *Business Week's* Best Product of the Year award in 1998 for his Skycap snowboard helmet. His products have sold well over eight million copies worldwide.

ALUMNI NOTES

ABOVE, LEFT

J MAC
SILENT MEMORY, 2003.
SCULPTURE/INSTALLATION. PHOTO BY
WALTER REISS, STUDIO
TWO. PHOTO COURTESY OF J MAC

BELOW, LEFT

KEN DANBY
THE SUMMER SUN,
© 2004.
USED WITH
PERMISSION

ABOVE

KARI LYNN BIANCHI
ARM BANDS, 2004.
PHOTO COURTESY OF
NICK EUHELL



DANBY AND THE LAND

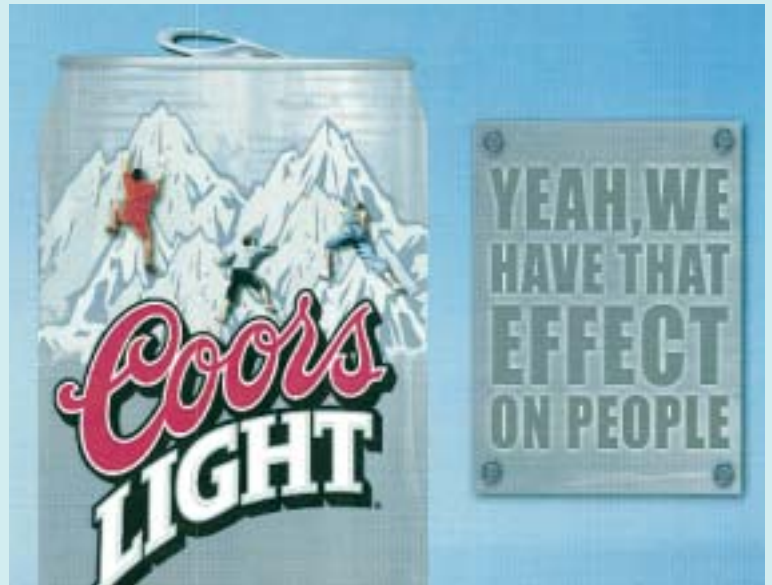
The highly anticipated unveiling of internationally acclaimed Canadian artist **Ken Danby's** (Fine Arts, '60) newest and largest exhibition of paintings took place at the Carrier Gallery in Toronto on October 2. The show, entitled *Land, Water & Light: Ken Danby Landscapes*, consists of 50 paintings depicting Canadian and other landscapes. "I have always preferred simply to respond to life in whatever direction I encounter it," says Danby, "and, as a result of various circumstances and influences in recent years, I have found myself re-examining what I call 'pure landscapes'—Mother Nature's offering of the elements." A separate adjoining exhibition, entitled *Canadian Icons*, offers a special presentation of Danby's more recent images of hockey, along with the original studies, including *The Great Farewell* (the official retirement portrait of Wayne Gretzky) and *Hockey Night in Canada*, commemorating CBC TV's 50th anniversary. In 1998, Danby's exhibition at the Carrier Gallery attracted 10,000 people over four weeks and established a national sales record for new work by a living artist. In the intervening six years, Danby has remained busy with special projects and new works, including a solo show in New York. In the same period, he was awarded some of Canada's highest honours—the Order of Canada, the Order of Ontario and the Queen's Golden Jubilee Medal, as well as a designation by the Government of Ontario as a Champion of the Great Lakes Heritage Coast.

WHOM TO WEAR

Tyler Longshaw (Interdisciplinary Studies, '96) debuted his line of men's and women's wear at Montreal Fashion Week this past summer. Previously a sculptor and furniture designer, Longshaw comes on the fashion scene with a collection described as sporty punk. The line combines romantic styles with modern athletic and street-wear shapes. Wool and athletic fabrics are juxtaposed, with short miniskirts layered over tights. Longshaw completes his look by accessorizing the outfits with biker gloves and combat boots. The materials he uses are often coarse, with ripped, unhemmed edges. His men's line features modern army jackets, while for women he offers bustiers and cropped sweaters.

ADVERTISING AWARD

David Chiu (Advertising, '02) won first prize in an international advertising competition sponsored by ihaveanidea and Coors Light. The winners of the "Coors Light Win the Wall" competition were announced during Portfolio Night in Canada, held at the Indian Motorcycle Cafe & Lounge in downtown Toronto this past May. In September, Chiu's winning advertisement for Coors Light beer was painted on the massive Coors Light Wall mural space in downtown Toronto, and he was also awarded two semesters of advertising/design school, paid for by Coors Light. Chiu is using the tuition scholarship to return to OCAD for the degree program.



ABOVE
DAVID CHIU
3D PEOPLE MOUNTAIN CLIMBING, 2004. 1ST PLACE IN THE, WIN THE COORS LIGHT WALL COMPETITION. IMAGE COURTESY OF DAVID CHIU

BELOW
ROMEO & JULIET LINE OF HOUSEWARES FOR CABAN, 2004. IMAGE COURTESY OF HAHN SMITH DESIGNS

PGI7

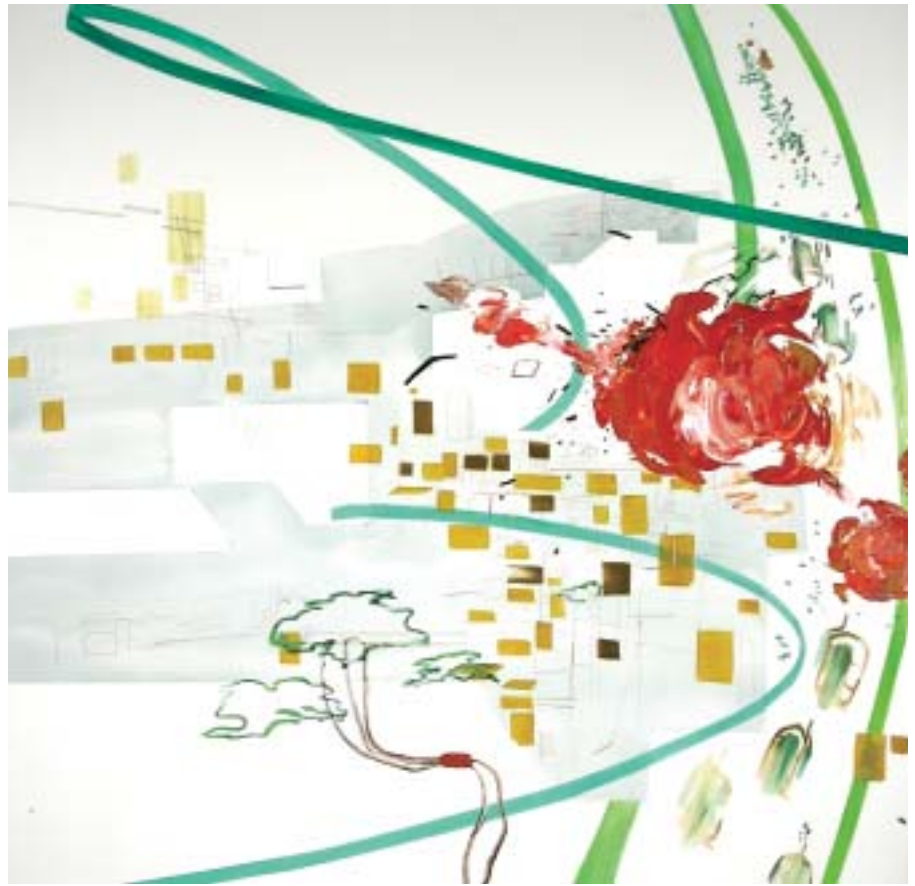
FROM OCAD TO JAPAN

When the design director for Mitsubishi Electric came to the Pratt Institute to recruit students for his team in Kamakura City, Japan, seven students applied, but it was **Karl Wong** (Industrial Design, '97) winner of the OCAD Industrial Design medal, who was selected. After Mitsubishi Electric had interviewed candidates from approximately 20 schools around the world, Wong was among the three student designers hired to work in Japan. Starting this fall, Wong will be designing for the home-appliance division, focusing on products such as vacuum cleaners, microwaves, filtration devices, air conditioners, refrigerators, stoves, ovens and range hoods. Working on every aspect of the design from aesthetics to functionality, he and the other designers on the team will take each product from the conceptual stage to final production.

WHEREFORE ART THOU

Nigel Smith's (Communication & Design, '85) company, Hahn Smith Designs, has moved into the realm of product design with its "literary" shower curtains and bed linens on which are printed the entire text of Romeo and Juliet. Designed exclusively for Caban, the script of the play is silk-screened in black text on the fabric, with the line "O Romeo, Romeo! Wherefore art thou Romeo?" in red type. Smith, who got his start in book and publication design, loved the idea of taking this well-known text and making texture of it. The company has plans for more Shakespearean sheets with *Two Gentleman of Verona* and *Measure for Measure* next on the list.





PROFILE OF A RECENT GRADUATE BY JESSICA GOLDMAN

KRISTINE MORAN



"I've always wanted to be an artist; I just never thought it was possible to be successful at it." Modest words from Drawing & Painting alumna Kristine Moran, who graduated last year with eight awards, including the most prestigious OCAD medal, and quickly found herself enjoying success born of talent, a positive attitude and hard work.

Moran's first studies were in landscape architecture at Ryerson University. "I came to OCAD because I realized that painting was all I wanted to do," says Moran, "and I wanted a studio-based program...with close access to the Toronto arts community."

That close access included the relationships Moran developed with faculty. "One of the best things about going to OCAD," recalls Moran, "was the guidance and encouragement from the Drawing and Painting professors."

Faculty of Art Professor Michèle White was among the first to recognize Moran's potential. "Clearly, Kristine's background, her intentions and the quality of her work positioned her to succeed," said White. "She quickly learned the rules and procedures governing practice, then responded with risk-taking originality. There was nothing she wasn't prepared to fail with at first, then to pick up and reformulate."

Others at OCAD recognized Moran's talent, too. At the 2004 OCAD graduation ceremony, Moran was awarded the Governor General's Academic Medal, the Ontario College of Art & Design Medal, the 410 Richmond Career-Launcher Prize, the Drawing & Painting Medallist Scholarship, the



OPPOSITE, LEFT
PHOTO OF
KRISTINE MORAN

OPPOSITE, BELOW
**AUTOMATED
UNCERTAINTY**
2004. OIL AND
ENAMEL ON PANEL.
72" X 66"
PHOTO COURTESY OF
ANGELL GALLERY

OPPOSITE, ABOVE
MOBILE HOME
2004. OIL, INK AND
ENAMEL ON BOARD.
48" X 48"
PHOTO COURTESY OF
ANGELL GALLERY

ABOVE, RIGHT
**AUTOMATIC
ACCIDENT**
2004. OIL ON
CANVAS. 48" X 36"
PHOTO COURTESY OF
ANGELL GALLERY

ABOVE, FAR RIGHT
SYSTEM FAILURE
2004. OIL AND
ENAMEL ON PANEL.
66" X 72"
PHOTO COURTESY OF
ANGELL GALLERY

PGI9

M.W.O. Forsyth Scholarship, the Gallery 76 Award, the Nora E. Vaughan Award and the M. Joan Chalmers Scholarship.

"On viewing her student exhibition at the OCAD gallery, I was taken aback by the visual impact of the works," notes Jamie Angell, Moran's dealer and gallerist, "I remember thinking that if Kristine is painting like this at the beginning of her first year, then what can one expect in the future? I saw huge potential."

Moran's paintings have been described as futuristic car crashes brought to life by a mixture of techniques such as pen and ink and thick impasto. On the subject of her own paintings, Moran says, "They are about chaotic city living in a time when speed, technology and the media have created a surreal world—an imagined futuristic world of flying cars and floating structures, where things tend to go terribly wrong."

Things may go wrong in the imagined world of Moran's paintings, but in the real world of her painting career, things are going wonderfully right. Angell signed up Moran immediately after seeing her first exhibition, and her first solo show sold out at Angell Gallery in Toronto last May.

"I had to work really intensely to get the paintings ready on time, since I had already participated in several group shows that year," recalls Moran. "I was fortunate to have the OCAD thesis professors' guidance to polish things up.... When the work was installed in the gallery, I thought, 'Even if nothing sells, I will be happy because I worked so hard and did the best I could.'"

That hard work paid off in critical acclaim as well as sales. Moran's show was well reviewed in the *Toronto Star* ("one of the stronger debuts in years"); *National Post* ("strong paintings for a painter just out of art school") *The Globe and Mail* ("a remarkably assured exhibition for so newly minted a painter, and agreeable hot in its youthful, pictorial urgencies"); and *Border Crossings* ("Moran already displays skills beyond her age and experience").

But even with national press attention, Moran remains as modest as ever. "I've been reading art reviews since I started at OCAD and only dreamt that I could one day get that kind of press," she says. "When it happened, I couldn't believe it was my name in those articles."

Internationally too, Moran is getting noticed. She recently hosted a studio tour for a New York curator working towards including her in several group shows, and Angell Gallery will hang her work in the Miami Art Fair this December.

What Moran wants for her future has not changed. "If I could paint full-time for the rest of my life, I would be very, very happy." And if she achieves her goal, many others will be very happy, too.

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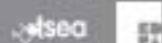
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