



Adam Lupton Designs for Holt Renfrew
Emily Carr's Collaboration with BC Children's Hospital

RBC Canadian Painting Competition Winner
Between Spaces: Bringing Art to the Community

New Entrance Scholarship Established

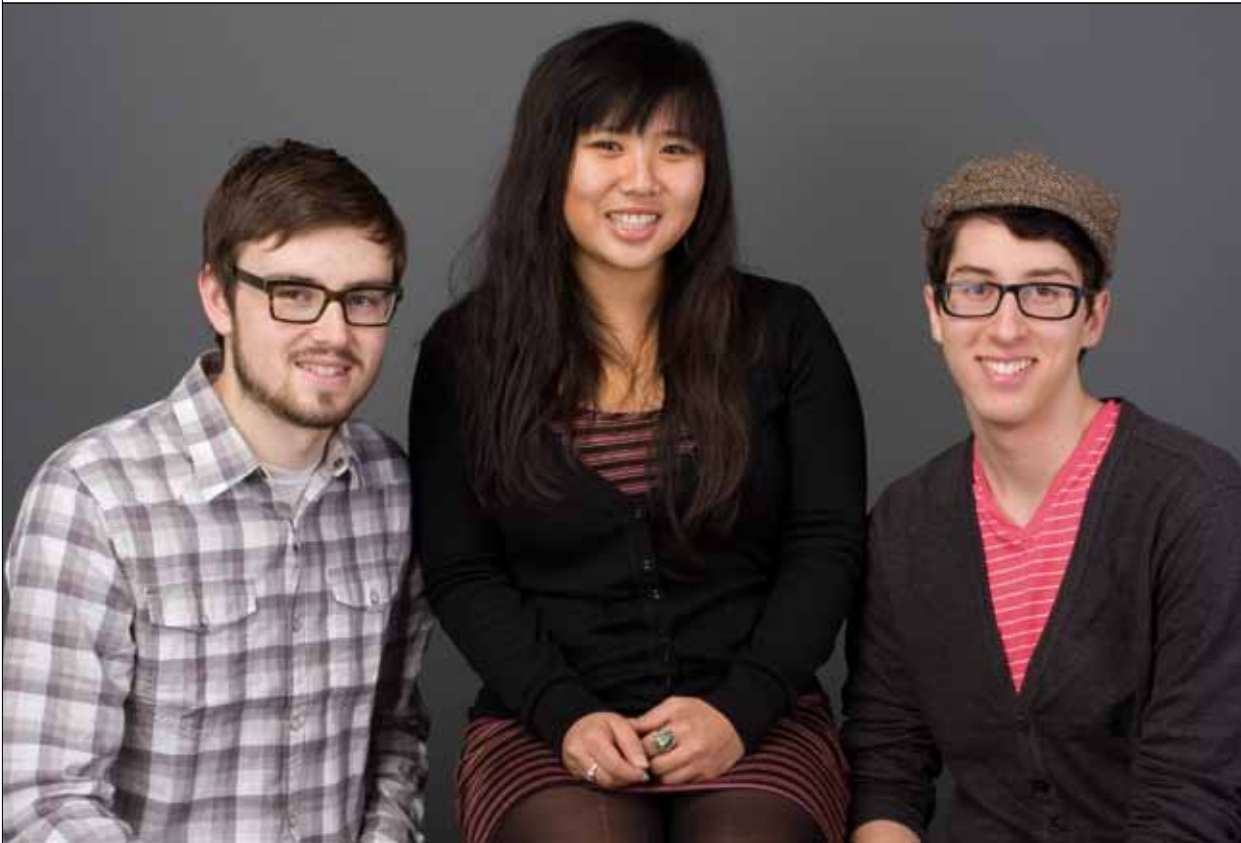
Abraham Jedidiah Rogatnick

NYC Alumni Reunion

Winter 2009

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VISIONS



Students Create Winning Design for Visa

Beverly Cramp

When faced with the challenge of creating the local marketing campaign for the upcoming 2010 Olympic and Paralympic games, Visa wanted to embrace both the excitement of the games and the unique identity of the host region. They looked no further than tapping into the talent of one of Canada's oldest art and design universities. Students from both the communication and industrial design programs were asked to create something that would capture this for its worldwide sponsorship of the games.

For the students, this represented a rare opportunity to experience the high-energy domain of super-branding on a world stage. In return, Visa benefited from the fresh views of art and design students well practiced in thinking outside-the-box.

"Real world projects give students an understanding of the entrenched and the flexible parameters inherent in an assignment that has wide-reaching ramifications in terms of cultural meaning, cost of production and purpose, to name a few," says Casey Hrynkow, sessional design instructor.

The Client + The Campaign

Visa is the world's largest retail electronic payments network with products including consumer credit, debit, prepaid and commercial payments that are accepted in more than 200 countries and territories. Since 1986, Visa's sponsorship of the Olympic Games has supported thousands of Olympic and Paralympic athletes, resulting in marketing exposure to a worldwide audience.

Visa's global Olympic-themed marketing campaign, *Go World*, celebrates athleticism and human triumph through the unique stories of Visa-sponsored athletes. It enables Visa to connect with both cardholders and Olympic fans by customizing the campaign to maximize local relevance.

"We are looking at it in a celebratory way, with images of the athletes and the spectators in the stands who are jubilant about their team winning," says Tom Corbeth, who's responsible for managing Visa's Brand Presence and Merchant Activation for the 2010 Olympic and Paralympic Winter Games in Vancouver.

//CONTINUED ON PAGE 2



TOP PHOTO (L-R): SCOTT PIEKEMA, ISABEL LAU, ADRIEN GUENETTE
BOTTOM PHOTO BACK ROW (L-R): ALAN TOM, EDGAR SANDOVAL, LIZ TO, CYNTHIA CHANG. NEXT ROW: DRAGOS NICA, JASMINE TIAU, DAVID SUH.
NEXT ROW: SHELAGH MCLELLAN, STEPHANIE MCCARTY, SAM DEL MONTE, CLAIRE HAM, JACKY LING. NEXT ROW: SCOTT PIEKEMA, ISABEL LAU,
CASEY HRYNKOW (INSTRUCTOR), AIKI CHEN, JASON LU. FRONT ROW: ADRIEN GUENETTE, ASSOCIATE PROFESSOR DEBORAH SHACKLETON, TOM CORBETH,
DIAN INDAH, BONNIE ZABOLOTNEY, DEAN, DESIGN + DYNAMIC MEDIA



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Students Create Winning Design for Visa

// CONTINUED FROM PAGE 1

“We also have to focus our sponsorship on local relevance and leverage it in such a way that embraces the host region. *Go World* is a global campaign; our aim is to incorporate the host region by including imagery and themes that are typically British Columbian.”

The Brief

Corbeth presented this design challenge to six student teams in Emily Carr’s Design 323 course, specially titled *Go. Design!* Each team of three students worked to develop their own interpretation of Visa’s global campaign. Teams consisted of two industrial design and one communication design student.

“The brief was to look at *Go World*, understand the local market and bring the two together. They needed to combine athletic imagery, celebratory imagery and the look and feel that is British Columbia,” says Corbeth.

In particular, Corbeth wanted an eye catching point of sale (POS) piece that would sit next to the till in retail environments ranging from restaurants and hotels to apparel stores. Typically, POS promotional materials include items such as posters, decals or cardboard-engineered displays. However, the Emily Carr teams designed solutions that met Visa’s needs in far more creative ways.

“The students were given very thorough briefings and guidance from Tom Corbeth at Visa,” says Hrynkow. “The changes and adaptations which the students needed to make were quite realistic and gave them a much better understanding of the ‘messiness’ of the real world of communication design.”

A Winning Design

The student design teams each chose different visual aspects that uniquely defined British Columbia. Themes included mountains, the natural beauty of the region, aboriginal heritage and some of the instantly recognizable architectural icons of Vancouver.

The innovative and inspired winning design was a snow globe designed by students Adrien Guenette, Isabel Lau and Scott Piekema. This interactive piece stood out from the standard POS form and offered an engaging visual to the viewer. It celebrates West Coast culture by replacing the traditional base of the globe with a rock cast from an original found on Stanley Park beaches. The overarching theme was the exhilaration of ‘movement’, which is represented by the water motion and free-floating snowflakes. The imaginative play on the snow theme for the Winter Olympic games was a stroke of genius.

The globe not only reflects BC, the Olympic Games and Visa, it is playful. “I was surprised at what the students came up with,” says Corbeth, who found the experience invaluable. “The whole process for me was absolutely glorious. I had an amazing time and found the students incredibly engaging.”

Let the Games begin!

An Update from the President + Vice-Chancellor

Dr. Ron Burnett, RCA



Climate Change

A new policy on sustainability recently passed by Emily Carr’s Senate, further reinforces our commitment to sustainable practices in all aspects of the University’s operations. Climate change is a very serious issue at Emily Carr and is both taught and reflected upon in many of our courses. We

are a creative community and it is our responsibility to use our collective talents to tackle this issue for the benefit of British Columbians and Canadians. We will foster enquiry into sustainability through teaching, research, creative practices and the university experience. Our intention is to stimulate debate both in our own community and among our peers at the university level as well as with communities in BC. We intend to lead by example and link innovation to sustainable ideas and practices.

Campbell River

I was recently invited to speak to the Chamber of Commerce in Campbell River. An overflow audience listened to my presentation about the Creative Industries and the Creative sector in Canada and BC. They were surprised to learn that taking into account the substantial direct, indirect, and induced contributions of the arts and culture industries, the Conference Board of Canada estimates that the culture sector’s economic footprint was \$84.6 billion in 2007, constituting 7.4 per cent of Canada’s gross domestic product (GDP). They were also surprised to learn that there are 1.8 million people in Canada working in the creative sector. At Emily Carr, this does not surprise us at all. For nearly 85 years we have witnessed the incredible contributions our graduates have been making to the world of the arts, to design and to media.

Research

Emily Carr has done well attracting research funds to support innovation and research in our areas of expertise. The National Sciences and Engineering Research Council recently awarded us 2.8 million dollars, the first NSERC grant ever to a creative institution. We also signed an agreement with the former George Lucas company, Industrial Light and Magic, now known as Kerner, to create a centre of excellence in 3D research and development at Emily Carr. We are the Canadian leaders in developing 3D technology for entertainment and health applications.

Visual Arts

Our successes in the visual arts particularly in painting are well known. To win the RBC painting competition for the third year in a row is simply amazing. This Canada-wide competition attracts hundreds of entries. We are very proud of Brenda Draney, one of our Masters grads for winning this award. The visual arts are central to the success of Emily Carr.

Royal Society of Canada

Emily Carr is privileged to be part of the Royal Society of Canada. Recently, we hosted a Governor General’s lecture on behalf of the Royal Society by Supreme Court Justice, Rosalie Abella. It was a wonderful event with an extraordinary speech from Madame Justice. It is our hope that we will soon have Fellows elected to the Royal Society.

Part of the excitement of being a member of the Emily Carr community is that we host many events and speakers every month. Readers of *Visions* are invited to visit www.ecuad.ca for a list of events, most of which are open to the public.

Adam Lupton Designs for Holt Renfrew

Amanda Connor

Walking into a major department store and seeing one of your creations for sale must be the epitome of glamour for any young designer.

Fourth-year Emily Carr student, Adam Lupton, has already realized this dream — having had one of his designs recently win a national t-shirt design contest. The coup saw him secure sought-after shelf space at high-end retailer, Holt Renfrew for men’s and women’s versions of the limited edition shirt.

The competition was hosted by Los Angeles-based fashion label, Modern Amusement in association with Holt Renfrew, which carries the line across Canada. Inspired by hand-drawn design and typography, Lupton constructed his prose to a Bob Dylan song’s tempo for his creation, the words of which he wrapped around a profile sketch of a crow — the brand’s logo.

His design beat 475 others across Canada to be publicly voted as one of the top three selections presented to Modern Amusement, who then went on to choose Lupton’s submission as the winning entry.

Lupton, whose passion lies in t-shirt design, said he was delighted with the win and the associated exposure it has created for him. He plans to travel after graduation and to pursue a career in design.

In Vancouver, Lupton’s t-shirts can be purchased from Planet Claire, in Gastown, as well as Holt Renfrew. To see more of Lupton’s work, visit www.alupton.com.



ADAM LUPTON AND HIS WINNING T-SHIRT DESIGN

Designing for Better Healthcare

Emily Carr's Collaboration with BC Children's Hospital

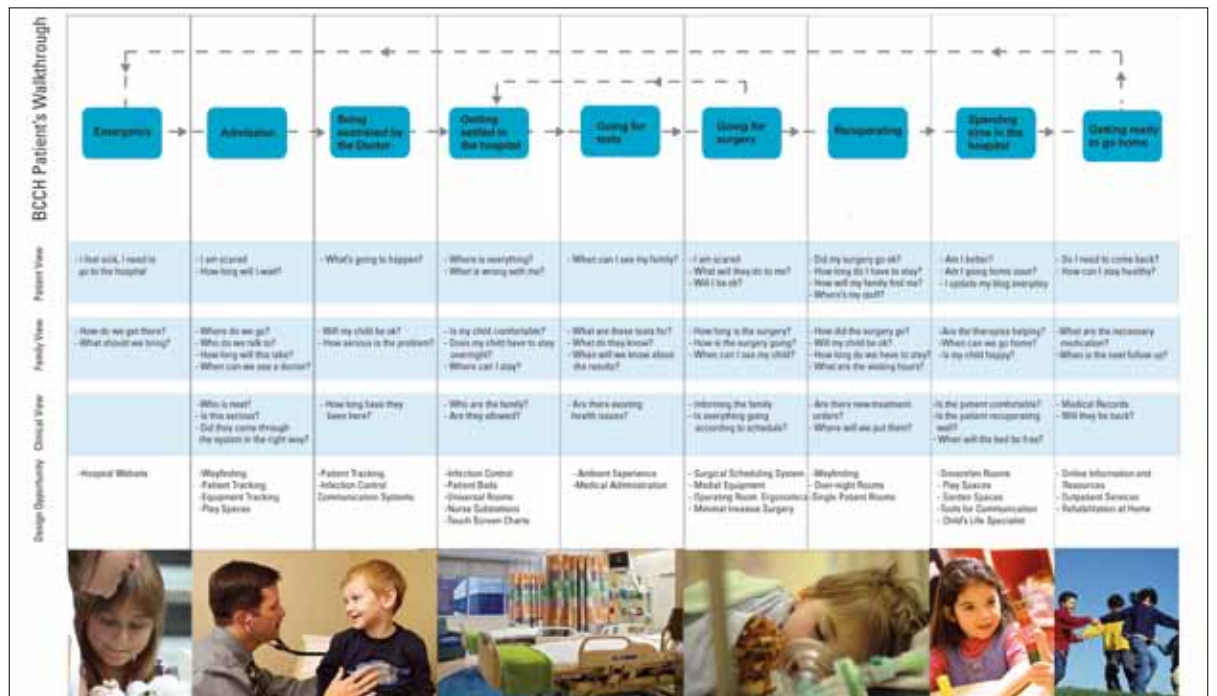
Lola Augustine Brown

A chance encounter between Dr. Ron Burnett, Emily Carr's President + Vice-Chancellor, and Dr. Niranjn Kisson, VP Medical Affairs at BC Children's Hospital, has led to an exciting collaborative project that is sure to have positive outcomes for both institutions. The pair were seated together on a flight from Europe, and by the time the plane landed, had decided to try and work together.

Associate Professor Jim Budd and the design faculty, along with three graduate and two undergraduate students, took on the task of exploring how design could be used in hospitals, particularly children's hospitals. The subsequent report lists a variety of multi-disciplinary projects that could be carried out over several years. "This has led to a five-year collaborative research agreement between Children's Hospital and ourselves," says Dr. Rob Inkster, Emily Carr's Director of Research and Industry Liaison.

Several projects have already begun; for the first project, students are teaming up with local company GuardRFID, to develop a tagging system using radio frequency identification (RFID). This system will track patients through the Emergency Room, from the time they enter triage to when they are seen by a clinician—the idea is to reduce paperwork for caregivers, and improve the experience for children and families. "Our faculty and students are mocking up different scenarios in the ER with these tags, and then we'll make recommendations to the hospital on how to move forward," says Inkster.

The second project concerns the design of a hospital communications system based on a mobile platform such as the iPhone. Such a system could be used to connect users to a central messaging system, which currently doesn't exist. This could improve communications within the hospital in various ways—one example being that people could be paged silently, according to who was on duty and closest at the time, using a georeferencing



BCCH VISUAL SUMMARY

system. The system could also be used to give instant access to vital information—for example, physicians could view a triage list on their iPhone.

Another project includes the use of a computer gaming engine to simulate the processes in the hospital, allowing researchers at the hospital and the University to study the system without the direct involvement of patients or caregivers.

Industrial design students and faculty at Emily Carr have had a long history of passionate engagement with healthcare (they have worked with the GF Strong Rehabilitation centre for the past 14 years). Projects such as these give students the opportunity to put their design skills to work in practical settings, work with clients and become better designers.

"It's an opportunity to link the University with the outside world and the community around us. This project has the potential to achieve enormous results, to be a great learning opportunity for the students, and to expand the contribution that Emily Carr makes to a new area of design and design research," says Inkster.

Kara Pecknold, one of the grad students who worked on the initial report, says that she loves the idea that design can move into arenas of very large and complex problems. "When I am pushed to look at the relevance of my field and discipline as it relates to public spaces, such as with this project, that to me is really exciting. It is an incredible opportunity," says Pecknold.

Alumni Receive BC Creative Achievement Awards

Robin Laurence

A big crowd was on hand this fall to honour the winners of the 2009 British Columbia Creative Achievement Awards and—no surprise, really, given the immense talent that is nurtured within our walls—Emily Carr alumni stood tall at the event. Furniture designer Judson Beaumont (85) and industrial designer Robert Johnston (98) each won awards that honour the best of applied art and design in the province.

Beaumont, owner and designer of Straight Line Designs Inc., has gained wide acclaim for his inventive limited-edition furniture and custom-built environments. Their whimsical shapes and colours reveal the inspiration of everything from Dr. Seuss drawings to Frank Gehry architecture. At a time before furniture design was taught at Emily Carr, Beaumont studied sculpture with Rick Ross, Mike Banwell and Ruth Beer and cites them, along with Emily Carr Associate Professor Sam Carter, as important influences.

"Art school taught me to think differently," he says. "I always try to create designs that no one has ever seen before." Recently, Beaumont has been working with wood altered by the mountain pine beetle infestation, incorporating aspects of it into a range of furniture pieces. He began by cutting out blue-stained portions from an unpromising pile of 2 X 4's, then putting these odd extractions into a tumbler. "The end products were like beautiful river rocks that highlighted the great blue colour," Beaumont explains. "That was the starting point for many projects to come."

Johnston, who studied industrial design at Emily Carr, cites Brian Keane as an important influence. "At that time, Brian



L-R: SAM CARTER, JUDSON BEAUMONT, ROBERT JOHNSTON

ran the model shop for the industrial design department," he recalls. "However, he was an incredibly experienced industrial designer and had lots of great stories and advice." Immediately after graduating, Johnston landed a job with a medical company, then went to work for Karo Design, becoming Senior Industrial Designer there before forming his own company, Tangram Design, in 2006.

"I mostly work on consumer products and equipment that have some sort of technology involved in them," Johnston says of his wide range of accomplishments. His recent projects include personal fuel cell products, electric bicycles, medical testing equipment and compostable fruit packaging. "I have an interest in connecting people to technology through design," he says. "I'm currently doing some research in my spare time on computer-generated algorithms, patterns and forms and how they might be integrated into a consumer product." With a smile, Johnston adds, "It's more interesting than it sounds."

Sam Carter + The Carter Wosk BC Creative Achievement Award

Robin Laurence

Among those honoured at the BC Creative Achievement Awards ceremony on September 21 was Emily Carr Associate Professor Sam Carter. Carter wasn't given an award, exactly, but Carter's name will be included on the juried awards for the next five years. BC Achievement Foundation chair Keith Mitchell announced that philanthropist Dr. Yosef Wosk will fund the awards, now called 'The Carter Wosk British Columbia Creative Achievement Award for Applied Art and Design.'

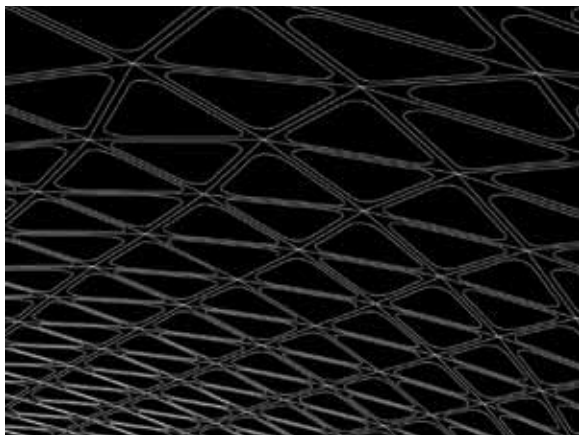
Dr. Wosk was applauded for his generous and visionary support of the arts, while Carter was cited for his exceptional contribution to creativity, education and curation in the design field. "I was surprised and honoured that Dr. Wosk selected me to be part of the name of this prestigious award," Carter says.

With degrees in art, design and landscape architecture, Carter began teaching at the Vancouver School of Art (now Emily Carr) in 1973. He was originally hired to work on the establishment of the design program, he recalls. Eventually, the interdisciplinary courses he created became the first year Foundation program. Carter has also spent years energetically organizing exhibitions and projects showcasing the design and applied art of BC, Canada and the Pacific Rim. "My commitment to design, craft and applied arts," he says, "has to do with using the resources that surround us, both human and natural, to create a society in harmony."

High Performance

An Exhibition of Canadian Design

Robin Laurence



ABOVE: PARAMETRIC TRUSS BY CAMPOSLECKIE STUDIO
BELOW: CERVELO S3 FRAMESET BY CERVELO CYCLES



A couple of years ago, Charles H. Scott Gallery director/curator Greg Bellerby was bouncing ideas around with a colleague. What gallery-generated exhibition, he wondered, would best complement the 2010 Winter Olympic Games? "Rather than doing a visual art exhibition, I was thinking we should do some kind of design exhibition," he says. "Then the light bulb went on: the Olympics, sports—why don't we do something around sports design?" In that moment, "High Performance: Evolution and Innovation in Canadian Design" was conceived.

Organized by Bellerby and scheduled to run at the Charles H. Scott Gallery from January 19 to March 7, 2010 as part of the Cultural Olympiad, the show draws from the country's best products in the sports and recreation field. Not just good design, Bellerby continues, but design that exemplifies "aesthetic, cultural and economic considerations that are uniquely Canadian." These are objects that demonstrate ways in which Canadian designers have taken sports products, many of them integral to our national conditions and resources, and boosted them into an international realm of excellence, endurance and innovation.

Bellerby cites some of the show's stellar and "iconic" works, including GV Showshoes produced by Huron Nation artisans in Wendake, Quebec; a dog racing sled designed by Hans Gatt out of Whitehorse, Yukon; and a snow saw created by local designer and Emily Carr sessional instructor Ernest McCrank. Bellerby also notes that not every one of the 13 designs featured in the show has to do with winter sports and recreation. There's also a world-class racing bike frame by Cervelo Cycles of Toronto; a major-league baseball bat made of Eastern Canadian maple wood, designed by Sam Holman of Ottawa; an award-winning 'Amphib' backpack designed by extreme sportsman and Emily Carr grad Andrew Bryden (00); and a folding kayak, designed by Granville Island-based Doug Simpson for Feathercraft Kayaks.

"The Feathercraft folding kayak is probably the lightest, most efficient, and fastest folding kayak in the world," Bellerby enthuses. And yes, it is ideally suited to pack deep into the Canadian wilderness. Still, he likes the idea of bundling it up, flying it to Venice, and paddling it down the Grand Canal. "That's truly an innovation."

CODE Live

Amy Clausen

Emily Carr University of Art + Design is proud to be hosting CODE Live during the 2010 Olympic period. Code Live is an 18-day, landmark event with visual art exhibitions, music and performances fuelled by digital technology and audience involvement. Live events are happening between February 4 and 21 at both Emily Carr and the Great Northern Way Campus.

Join us at Emily Carr for world-class digital and interactive installations, and arts engagement experiences for the whole family!

Projects include:

- *We Are Stardust* (George LeGrady): A two-screen projection installation that juxtaposes deep space as captured by a NASA telescope and the viewer's location in the gallery via an infrared camera.
- *Electromode*: An exploration of electronic fashion focusing on Canada's pioneer designers in the field. Using microcomputers, sensors and other responsive material, Electromode allows audiences to interact with clothing in a whole new way.
- *glisten/Hive* (Julie Andreyev, Associate Professor): Uses mobile phones to engage in a worldwide discussion about our modern relationships with animals. Designed to mimic the patterns of a beehive, it creates a swarm of ideas about our fascination with furry critters the world over.

More information, including program schedule, will be available at vancouver2010.com/code.

CODE.lab

Amy Clausen



SKORPIONS, JOANNA BERZOWSKA AND DI MAINSTONE
PHOTO: NICO STINGHE

CODE.lab, Emily Carr's inaugural artists-in-residence project, will be a large-scale participatory artwork situated in the University's Intersections Digital Studios. The lab serves as a research and development centre during the 2009/2010 school year and the project and its contents will inform the culture and future curricula of Emily Carr degree and Continuing Studies courses.

CODE.lab is a space for dialogue around documentation of the public sphere and the relationship between the observer and the observed. The project and its participants will engage with the Emily Carr community and visitors to Granville Island in the larger CODE Live event. A multi-channel installation will connect with a distributed system of live-capture nodes throughout the island. At these roaming nodes, visitors will interact with artists/students through a suite of innovative engagement strategies that will generate dynamic live images captured from the surrounding environment.

CODE.lab will:

- act as a bridge, promoting cross-pollination between diverse practices such as Industrial and Communication Design, Integrated Media and Performance, Photography, and Critical Studies;
- expose a range of new media / interdisciplinary contemporary art practitioners and discourse both globally and locally;
- provide critical and technological resources for students and faculty;
- promote interactivity, participation and contribution to the overall artwork, and create a dialogue around new creative technologies.

CODE.lab is led by new media artists M. Simon Levin and Jer Thorpe.

code.lab



Brenda Draney

Winner, RBC Canadian Painting Competition

Robin Laurence

When Emily Carr graduate Brenda Draney (09) was notified last June that she was one of 16 semi-finalists in the eleventh annual RBC Canadian Painting Competition, her reaction was truly humble. “I was really surprised they chose me,” she told the media. “Really pleased, but really surprised.” Pleasure and surprise were amplified on October 7 when her painting, *Aim Is Important*, was chosen as the winning entry, garnering her a prize of \$25,000.

Draney’s work, which minimally depicts a dart player and his target, was described by one of the competition jurors as “all about an economy of means.” Speaking with Leah Sandals of the National Post, artist John Kissick added, “It’s not just about a dart player throwing a dart but the placement of paint on canvas.” In a recent posting on the ALFA website, Draney explains that her interest is in memory, how it manifests itself within families, communities and cultures, and how the negative space on the canvas may evoke what is forgotten or covered up. “Narrative

is based on what is missing, and that absence is important and present in my work,” she says.

The first Aboriginal student to graduate from Emily Carr’s Master of Applied Arts program, Draney grew up in Slave Lake, Alberta and earned a BA in English literature and a BFA in painting at the University of Alberta before arriving in Vancouver in 2007. Since graduating, she has returned to Edmonton and will be attending Towards Language, a thematic residency at the Banff Centre in January 2010.

Draney is the fourth Emily Carr graduate—and the third in the last three years—to carry off top prize in the RBC Canadian Painting Competition. Previous winners include Etienne Zack (00), who won in 2005, Arabella Campbell (02), who won in 2007, and Jeremy Hof (07), who won in 2008. Also impressive was that two of this year’s semi-finalists, Julie Beugin (04) of Montreal and Daniel Hutchinson (04) of Halifax, are also Emily Carr alumni.



BRENDA DRANEY, AIM IS IMPORTANT

Emily Carr Puts Designs On lululemon athletica

Amanda Connor

There is something refreshingly different about the lululemon athletica lab located near the intersection of West Broadway and Cambie.

A colourful array of thread and fabric adorn the front window and rows of sewing machines sit just behind. And then there is the artwork featured in the tall glass shopfront, the reason for my visit to the store today.

Thousands of people have walked past *Redefining Relationships*, a painting by fourth-year Emily Carr student, Hayley Hunt-Brondwin since it was installed a few months ago. Those who have entered the store will have discovered another three of Hunt-Brondwin’s pieces hanging inside.

This is not a typical lululemon store. It’s a lab, a design studio and a concept store in one. It’s the first of its kind for the Vancouver yoga apparel manufacturer, famous for its popular black stretchy pants and other workout gear.

A small design team, as well as a sewing team are based here. The idea is that new designs can be sketched, sampled and then sold in the lab, providing guests with the opportunity to provide instant feedback.

Melissa Content, lululemon lab manager, says the artwork has provided a real conversation piece for guests and staff. “It is definitely having an impact. I would estimate that I have a discussion about the art with a customer every single day,” she says.

“The artwork helps to make the Lab an ‘aspiring’ environment. The space is evolving all the time and the mood changes depending on what pieces are exhibited. The lab has been established to celebrate design concepts and I think the artwork is an extension of that.”

Melissa was personally responsible for selecting Hunt-Brondwin’s pieces as the first to be installed. These will be replaced with the work of another student later this year and from here on, every two months.

While the space may be relatively new, the relationship between Emily Carr and lululemon athletica is firmly established.

Both are Vancouver institutions, and lululemon athletica has been one of Emily Carr’s research and

industry partners for the past three years. Two students each year take on various co-op and internship opportunities within the company, in the areas of design assistance, materials management, community relations and photography.

The latest opportunity could not have been made possible without a Natural Sciences and Engineering Research Council (NSERC) five-year grant of \$2.3M. The funding is supporting faculty research time, class projects and student co-ops within the community-focused company next year.

Dawn Whitworth, Emily Carr’s Manager of Research + Industry, says the partnership with lululemon athletica has already played a vital role in the professional development of students and will continue to do so into the future. “The lululemon lab space is very dynamic,” she says. It offers great exposure for students and their work, as well as public interaction.”

As well as the Lab project, Whitworth says an Emily Carr student is in the research phase of designing installations for iivva athletica, lululemon’s latest brand that has been created with a younger generation in mind.

Emily Carr students also met with lululemon designers in November for a Kitchen Table style meeting. Eight fourth-year students gathered in the Lab and provided feedback on the design space and how they thought it could be utilized.

In January, lululemon and Emily Carr will partner to teach a senior design class. Whitworth notes that recent

MAA grad Helene Day Fraser is currently developing a sustainability-based curriculum which would make use of the lululemon space. ‘Students have been quick to register for the class, and there’s a full wait list’, says Whitworth.

Whitworth adds. “It’s an exciting time for the Research + Industry Liaison team at Emily Carr and we are very appreciative of NSERC and lululemon’s support.”



HAYLEY HUNT-BRONDWIN’S PAINTING, REDEFINING RELATIONSHIPS AS SEEN AT THE LULULEMON LAB PHOTO: SHANNON MCKINNON

Between Spaces: Bringing Art to the Community

Amanda Connor



TOP: KRISTA JANKHE, SAME SOUP, DIFFERENT FLAVOURS: 100 PAIRS OF CONVERSE SHOES. BOTTOM: ADRIA LIPSETT, CANNING THE COAST PHOTOS: JASON CHI

When BC Rapid Transit Company Ltd (BCRTC) began to review its philosophy last year, staff were asked how they thought the experience of SkyTrain passengers could be improved upon. The response was overwhelmingly consistent—Vancouver’s stations needed to be more welcoming, and inviting of community involvement.

A concept for an exciting public art project was soon born and Emily Carr University of Art + Design was approached to be a partner—a perfect choice for its reputation in developing innovative artists and designers.

The result is *Between Spaces*, a selection of works from the 2009 graduating class which share themes of community, natural environment and transportation. Led by Associate Professor Sandra Semchuk, and chosen by a panel comprising representatives of Emily Carr and BCRTC, the works are on display at Burrard and Waterfront Stations and will remain there for one year—with an opportunity for a one-year extension. Efforts are also underway to secure funding from a third party to expand the program to further SkyTrain stations.

Emily Carr President + Vice-Chancellor, Dr. Ron Burnett welcomes the pilot project as another opportunity to make art accessible to the community.

“Projects such as these convey the mandate of Emily Carr’s Faculty of Culture and Community—to forge meaningful and mutually beneficial partnerships with industry and community.”

“What is important about public art is that it’s accessible to all, and acts as a platform for artists’ ideas to reach a large audience,” adds Susan Stewart, Dean, Faculty of Culture + Community. “In the case of the *Between Spaces* project, it means new emerging artists will be introduced to a massive and diverse audience of both local citizens, and many visitors to Vancouver. Public art belongs to the community.”

For 2009 graduate, Josan Pinon, the benefits of the added exposure are two-fold. “When Sandra encouraged my involvement, I was initially hesitant for fear of my work being vandalized,” she says. “But in reality, I have heard so many stories from people who have seen my work and I really feel like I am playing a small part in the eradication of graffiti from our stations.”

Between Spaces features the work of 2009 graduates Lesley Anderson, Shauna Davis, Krista Jahnke, Adria Lipsett, Josan Pinon + Ami Sangha, and will be on display until September 2010.

Faculty + Staff Achievements



The Further Adventures of Girl addresses the complexity of negotiating the current socio-political climate through the simplistic visual language of children’s media. Assistant Professor, **Diyan Achjadi’s** print series portrayed a single character, “Girl”, as she navigated perilous dystopic landscapes informed by news events and popular culture images in cartoon-like visual narratives. The exhibit ran this past summer, at the Richmond Art Gallery.



CHORUS, an installation of new work by Associate Professor **Marian Penner Bancroft**, comprised colour photographs, texts, short videos and audio centered on the complex relationships amongst natural sounds, recorded music, social history and both urban and rural landscapes. The exhibit was held at Republic Gallery this fall.

Associate Professor **Dennis Burke**, received a Leo Award for Best Sound Editing in a Documentary Program or Series for the film, *Dirt*. Dennis shares the honour with Andre Iwanchuk and Mike Paprocki.



TOP: DIYAN ACHJADI, WHAT HAVE THEY DONE? MIDDLE: MARAIN PENNER BANCROFT. BOTTOM: DENNIS BURKE ACCEPTS LEO AWARD

Part of the BC Applied Arts History Project, the *BC Design History Exhibition* explores the creativity, form and look of individual and mass-produced works of functional design, craft and applied arts in British Columbia from early times to present day. The exhibition is curated by Associate Professor **Sam Carter**. Traveling exhibition dates include: Prince George from November 17, 2009 to February 8, 2010, and Courtney, BC from May 29 to July 17, 2010

Congratulations to **Margaret Dragu**, sessional faculty, who was one of six winners of the inaugural Richmond Arts Awards, presented at a ceremony in Council Chambers on April 17. The awards were established to recognize the achievements and contributions to the arts by Richmond residents, artists, educators, organizers and business leaders. Margaret won the *Artistic Innovation Award*, which recognizes an individual artist or organization producing visionary, creative work, exhibiting innovation within in their arts discipline or bringing a new cultural experience to the city of Richmond.

Admissions’ **Andrea Nunes** (04) exhibited *Intimating a Possible Organization of a World Whose Complexity Seems Ungraspable* at 2 of 2 Gallery in Toronto this fall. Her drawings depicted elements of the mess produced in her studio in the months preceding the show. Tangles of string, a mothballed project, a peace offering wrapped up as a stick of dynamite, scrunched blotting tissues and the project’s own rejected drawings all factored into an increasingly self-reflexive exercise modeled on Daniel Spoerri’s 1961 work *An Anecdoted Topography of Chance*.



Liz Magor Receives Audain Prize

Photographer, sculptor and Emily Carr Associate Professor **Liz Magor** (72) was the recipient of the 2009 Audain Prize for Lifetime Achievement worth \$30,000. The Audain Prize is British Columbia’s most prestigious visual-arts award and was presented on May 11 at the Vancouver Art Gallery. Noted as one of “Canada’s most significant artists”, Liz was also prominently featured in the summer 2009 edition of *Canadian Art* magazine in an article entitled *The Outlaw*.

Liz’s current work, *Storage Facilities*, features recent works that suggest a collision of domesticity with nature, while looking at the display and delivery of objects. A series of cast sculptures—food trays, wrapped candies, half-smoked cigarettes, pocket-sized bottles of liquor—are presented atop tables and appear to be leftovers from a bout of compulsive consumption.

The Digestion of a Sabbatical

Lola Augustine Brown

Since taking on the role of Associate Dean of Integrated Studies in Fall 2006, Dr. Randy Lee Cutler has had little time to teach or work on her own practice. Consequently, Cutler describes the opportunity to take a year's sabbatical as "an incredible gift".

Beginning in May 2008, Cutler's intention was to use the sabbatical to write two academic essays on the topics of digestion and decay within a larger frame of sustainability. "However, when I started writing I found that I wasn't really interested in the academic form. I started experimenting a little and before I knew it I was writing creative non-fiction, which was quite exciting," says Cutler.

Initially, Cutler starting writing about digestion as a metaphor for experience. Then her research turned to examining works of art that literally dealt with the body and the mechanics of digestion.

"I started to move beyond that, thinking about digestion, absorption, assimilation, consumption and all the various ways that we digest experience. I used it as

a filter for all of my encounters: visual, emotional, intellectual, economic," she says, adding that she became particularly excited when studying the medical concept of the stomach as a second brain.

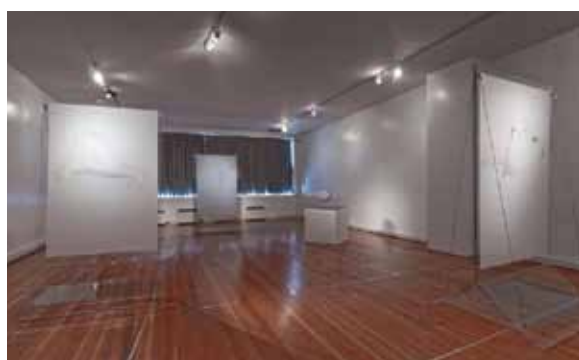
During her sabbatical, Cutler also took on the role of student, which is something that she feels is invaluable for those who teach to experience. At the Hollyhock Retreat Centre on Cortes Island, she took a workshop—called *A Way with Words: writing and meditation*—that made her think differently about writing, and how she could bring meditation in to the classroom.

Currently Cutler is teaching a couple of classes in phenomenology and art, which allow her to bring elements of her research into the classroom. Next semester, Cutler will be teaching a course directly related to the research, entitled *Metaphorical Bodies*, which is an art history class looking at representations of the body and in part discusses viscera.



DR. RANDY LEE CUTLER VISITS A WATER SEWER TREATMENT PLANT UNDER THE LION'S GATE BRIDGE

Faculty + Staff Achievements Continued



TOP: ANDREA NUNES, INTIMATING A POSSIBLE ORGANIZATION OF A WORLD WHOSE COMPLEXITY SEEMS UNGRASPABLE
BOTTOM: HOLLY WARD, HERE & THERE

The Honourable Jim Prentice, Canada's Environment Minister and Minister responsible for Parks Canada, announced on July 28, 2009, the historic significance of **Charles Marega**, whom he designated a National Historic Person of Canada, on the recommendation of the Historic Sites and Monuments Board of Canada.

Marega worked successfully with the arts community to establish both a school of art and the Vancouver Art Gallery, and was one of the original teachers at the Vancouver School of Decorative and Applied Arts (now Emily Carr). Charles Marega

worked persistently to maintain the presence of sculpture in the European tradition, including some of the most significant works of architecture and engineering of the 1920s and 1930s in Canada, including the Lions on the Lions Gate Bridge, statue of Captain George Vancouver at Vancouver City Hall, the Harding Memorial Sculpture and David Oppenheimer Bust in Stanley Park as well as the King Edward VII Fountain at the Vancouver Art Gallery. He suffered a heart attack in 1939 at the age of 68.

In May, former faculty member, **David Rimmer**, one of Canada's foremost experimental filmmakers, was the subject of *loop, print, fade + flicker: David Rimmer's Moving Images* (2009), the inaugural title in Pacific Cinémathèque's Monograph Series on Western Canadian media artists and Anvil Press's new film series *24 per second*.

The song *Leave Me Alone* by the Vancouver band the Pointed Sticks, with lyrics written by **Phil Smith**, Critical + Cultural Studies Lecturer, was recently named by music critic Rupert Everett-Green as one The Globe and Mail's 'essential tracks' for the week of November 9, 2009.

Sessional faculty member **Alan Storey** exhibited *Drawing Machines*, documenting 25 years of mark-making devices at C4 Contemporary Gallery from mid-September to mid-October. *Neptism Magazine* ran a review of the exhibit entitled *A Hollywood Storey at C4*.

Sessional Faculty member, **Holly Ward**, exhibited *Here & There* at Republic Gallery from mid-September to October. The exhibit comprised of large-scale drawing and intimate sculpture which functions as both diagrams and objects. Based on the long tradition of visionary architecture, Holly created an installation that examined the dialectic of fantasy and pragmatism, mining the gap between possibility and limitation in a recuperative gesture.

Mapping and Marking Vancouver 2010: Artist Initiated Public Art Projects exhibition featured Emily Carr alumni as well as **Fiona Bowie**, Assistant Professor, and **David MacWilliam**, Dean, Faculty of Visual Art + Material Practice. The exhibition was part of the City of Vancouver's new vision to support and invest in the creative arts and culture of Vancouver over the next decade. The exhibit ran for two weeks in July at Pendulum Gallery.

Emily Carr's Dean of Graduate Studies + Research, **Renée Van Halm**, retired faculty member, **Ken Wallace** along with numerous alumni were featured in the annual *Art for Life Preview Show*. The *Preview Show* is an integral part of Art for Life, launching the season's collection to the public and providing patrons with an opportunity to extend their appreciation to all the contributing artists in person. Attended by media, artists and prominent members of Canada's art community, the *Preview Show* provides potential buyers with an opportunity to view the works in advance of the actual auction.

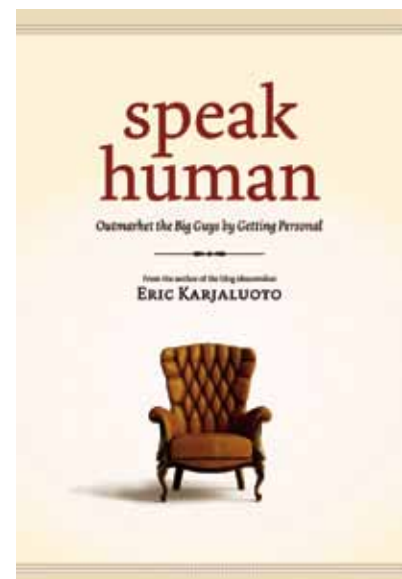


Ian Wallace Awarded Molson Prize

Vancouver artist and writer **Ian Wallace** was awarded one of two Molson Prizes from the Canada Council for the Arts. The Molson Prizes are awarded annually for ongoing contributions to the cultural and intellectual life of Canada. Ian taught at Emily Carr from 1972-1998 and received an Honorary Degree in 2007. In celebration and recognition of his many achievements, *The Ian Wallace - Excellence in Teaching Award* was established in 2008 by Emily Carr benefactor, **Bob Rennie**.



Student + Alumni Achievements



CLOCKWISE FROM TOP-LEFT: ADAD HANNAH, RAFT OF THE MEDUSA (100 MILE HOUSE); SUZANNE MARIE DOYON; ERIC KARJALUOTO, SPEAK HUMAN; JASON DASILVA, FIRST STEPS; TARALEE GUILD, AIRSTREAM

Cedric Bomford (03) was featured in a solo exhibition, *TOWER BLOCK 2009* at Red Bull 381 Projects, Toronto this fall. Bomford's *TOWER BLOCK 2009* was built from discarded construction materials — some of which were salvaged from vacant spaces in the building that houses the gallery. *Canadian Art Magazine* described the display as “an impressive assemblage of ladders, bleachers, old billboards and even a hockey penalty box that dominates the two-storey office-atrium-cum-gallery.”

Malaspina Printmakers presented *Sleep 1,2,3,4*, an exhibition of etchings by **Eli Bornowsky** (05) this fall. Each year, Malaspina awards the Print Research Residency to a local artist who has no printing experience and in 2008, Eli was a recipient of the award. The acts of sleeping and dreaming informed the *Sleep 1, 2, 3, 4* prints as Eli saw a correlation between his visualization process of printmaking.

The Monte Clark Gallery presented **Douglas Coupland** (84) in a solo exhibition entitled *Mom and Dad*. Using personal family experience and his decades working within the pop culture arena, Douglas compiled a set of works that renegotiate his ongoing relationship with Andy Warhol. The highly personal works were based on his upbringing in a family familiar with guns and taxidermy. In early summer, he exhibited *Atelier* at the Monte Clark Gallery in Toronto. The exhibit contained materials and objects found in his various working spaces. Viewers gained a heightened sense of being in a creative space; the show was as much about the physical experience as the visual one.

Jason DaSilva's (MAA 08) *First Steps* was viewed at both the Vancouver International Film Festival and the Tribeca Film Festival in New York City. After working as a filmmaker for ten years, Jason put his experience with progressive multiple sclerosis on the screen in *First Steps*. The film uses DaSilva's personal narrative as an anchor point to weave in and out of interviews, explanations and findings on MS within a jigsaw puzzle of incidents.

Eric Deis (99) was featured in the exhibition, *Shadows Cast on Imagination's Past* at Elissa Cristall Gallery this past October. Questions of perspective abound in Eric's

work; he shoots with a custom 'virtual view' camera system design to broaden the range of traditional photographic perspective.

Recent Honorary Doctorate recipient, **Stan Douglas** (82), exhibited his outstanding multi-media installation *Stan Douglas: Klatsassin* at the Vancouver Art Gallery from June to November. This challenging exhibition brought together two major video and film-based installations, *Klatsassin* and *Pursuit, Fear, Catastrophe: Ruskin, B.C.*, presenting the divergent histories of inhabitation and settlement in Canada's westernmost province. These provocative film and video-based installations called attention to how forces of capitalism and colonialism have marked the land and its narrative.

First-year student **Suzanne Marie Doyon** was nominated in the 11th annual Native American Music Awards (NAMA) Best Video category for an excerpted scene from the *Legend of Tillamook's Gold*. The feature film starring Doyon won Best Family Film at film festivals in the US and Canada and garnered Doyon a Best Actress nomination at the Mid-Valley Film Festival in Oregon. The awards were held in Niagara Falls on October 3, 2009.

Graham Gillmore (85) exhibited *Refusalon* at the Monte Clark Gallery this Fall. The exhibit featured large-scale panels of glossy phrases. Graham's new body of work has shifted from candid, autobiographical, confessional texts to more opaque self disclosures. Completed in oil and enamel on panel, the works create scenes where hope and doubt run in counterpoint to each other.

Current fourth-year student, **Taralee Guild's**, solo exhibition *Airstream* comprised of 20 realistic paintings of early model Airstream trailers polished to a mirror finish. Each composition emphasizes the distortion visible in the highly reflective metal. The paintings were inspired from amateur photographs taken by proud Airstream enthusiasts or sellers on the internet. The series examines the politics of the reflection and uses it to metaphor the ideology of the American Dream. The exhibit ran from early September to mid-October at JEM Gallery in Vancouver.

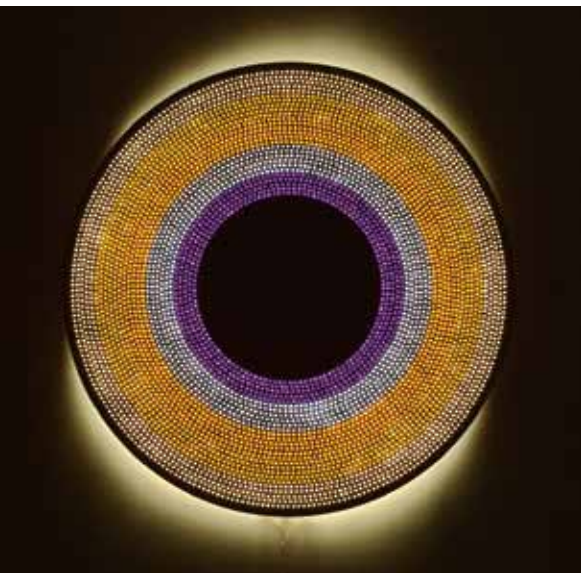
Aparna Kapur (08) received The Jackson-Triggs Award for Best Emerging Canadian Filmmaker, and a \$5,000 cash prize at the CFC World Wide Short Film Festival for her film, *Amma*. The film is a lovingly hand-drawn animation of a young girl's life and her magical connection to her grandmother.

Congratulations to **Eric Karjaluo** (95) who has published his first book, *Speak Human*. Eric is a founding partner of the digital agency, smashLAB. He has directed projects for groups including CN, Tourism Vancouver and Canadian Heritage. In 2007, he spearheaded *Design Can Change*, an effort to unite designers and address climate change. The book is published by smashLAB Inc. and may be purchased at Amazon.com.

Campbell River Public Art Gallery presented a solo exhibition by **Brigitta Kocsis** (05) entitled *Secret Mechanisms* this past July. *Secret Mechanisms* explored how technology can alter perception by interacting with the methods and processes involved in how the human body works. The tension contained within the bodies of the characters, due to the pervasive technologies, communicates a sense of contemporary environment in its fractured state.

Nick Leopard (08) exhibited his second solo show, *Chronophobic*, at the Diane Farris Gallery in November. In his latest series, Nick expands his repertoire to include large-scale portraits of women as well as the male subjects and self-portraits for which he has become known. Basing his paintings on collages made from duplicate photographs that vary in exposure, hue and saturation, he alluded to the subjectivity and sensory perceptions that constrain us when we process information. Through this amalgamation Leopard's paintings take on an exaggerated, mythological quality.

Kathryn Macdonald (04) and Lorraine Kwan redesigned a telecommunications artifact into a wireless workstation, and in the process have given new life to found objects destined for recycling. *Dialosaurus boothus* was exhibited at IDSwest in Vancouver this September. For home or office, the workstation has



TOP: BRIONY MORROW-CRIBBS, BEETLE NUT
 BELOW: KRISTI MALAKOFF, MOON DOG
 BOTTOM PAGE, RIGHT: SEAN RAGGETT, QUEEN'S WOOD

privacy, a view, motion-sensor lighting, an ergonomic chair plus a fully functional desktop and shelf. Interactive *qwerty* key play is also available for messages, or love notes.

Kristi Malakoff's (05) solo exhibition, *The Circus and the Wishing Well*, explored chaos, pandemonium, fantasy and spectacle colliding with hopes, dreams, regrets and desperation; the circus as an externalization of the wishing well. The exhibition ran for two months this summer at the Southern Alberta Art Gallery. Kristi also exhibited with four other artists in *Barometric Reading Series 1*. The exhibition was presented by Young Canada which is committed to bringing forward survey shows that distill contemporary Canadian practice into a series of exhibitions that offer access to Canada's most confident and ambitious young contemporary artists. The exhibition ran at LE Gallery in July.

Fourth-year photography student, **Kayla McColl**, participated in the 2009 Sustainable Living Leadership Program, a 25-day trip run by the Rivershed Society of British Columbia. The program is an environmental, educational Fraser River canoeing trip that allows the participant to learn about living without leaving a trace, exploring the flora and fauna, wildlife and how to camp-out without hurting your environment. The trip allowed Kayla to fuse her two passions: art and nature. The ability to participate in this adventure and work on her art practice was key to her. Primarily doing black-and-white photography, along with ink painting and charcoal, Kayla was able to work on animal, flower and landscape images on this strenuous trip.

Gareth Moore (04) has enjoyed great success at London's Frieze Art Fair. Gareth's outstanding installation, *Neither Here Nor There* was awarded one of the rare purchase prizes at the fair. Gareth's work along with the work of five other young artists, will be added to the Tate Modern Collection through the Outset Fund, a collaboration between Outset, Frieze Art Fair and the Tate. The panel of judges included significant international curators and art professionals. He is represented locally by the Catriona Jeffries Gallery in Vancouver.

Curator **Peter Morin** (01) led a tour of the exhibition, *Speaking in Landscape Tongues/Speaking to the Old Ones* which was held at both the Western Front in mid-September and the Museum of Anthropology in Vancouver in mid-October. This special exhibition featured the works of artists, including Associate Professor **Sandra Semchuk** showing collaborations with her late husband, Cree speaker, James Nicholas.

Wicked Plants: The Weed That Killed Lincoln's Mother and Other Botanical Atrocities, written by Amy Stewart and published by Algonquin Books, contains 40 of **Briony Morrow-Cribbs'** (05) slightly menacing botanical illustrations and is now at local bookstores and online. Accompanying the release of the book was a show at the Steinhardt Conservatory Gallery in New York and another at Eureka Books in California that featured hand-tinted versions of the illustrations.

Carmen Pollard (97) won a Leo Award for Best Picture Editing in a Documentary Program or Series for the film, *Dirt*.

Sean Raggett's (04) large format photograph *Queen's Woods* was chosen to appear in this year's Taylor Wessing Photographic Portrait Prize show at the National Portrait Gallery (NPG), London. The photograph was chosen from a pool of 6,300 entries, and is Raggett's second accepted entry to show at the NPG. The exhibit runs until February 21, 2010.

The Equinox Gallery featured a solo exhibition of **Gordon Smith's** (46) *New Paintings* in the fall. As well, the Gallery published a Gordon Smith Catalogue for the October exhibit.

The 2009 VIVA Awards, worth \$12,000, were presented to photographer and multi-media artist **Mark Soo** (99) and READ Bookstore's **Kathy Slade**, for her video and sculpture work. Both Mark and Kathy were featured in the VAG's *How Soon is Now* exhibition.

Congratulations to **Adad Hannah** (98) and **Aaron Pollard** (93), for their recent Victor Martyn Lynch-Staunton Award wins. The annual awards, worth \$15,000 each, recognize outstanding mid-career artists in the seven disciplines funded by the Canada Council: dance, integrated arts, media arts, music, theatre, visual arts and writing and publishing. Through a nomination process, peer assessment committees selected the most outstanding professional mid-career artists among the successful applicants.

Adad Hannah works at the crossroads of video, photography and performance. The video-recorded *tableaux vivants* restages the photographic moment and opens a space for the contemplation of time and the human condition. His works are held in private, corporate and institutional collections around the world. He currently lives and works in Montreal.



In 2002, Montreal-based performance and video artist, Aaron Pollard, partnered with Stephen Lawson to form 2boys.tv, a collaborative transdisciplinary art duo. They have created and toured a wide repertoire of epic multimedia cabaret works, performances, videos and installations in clubs, galleries, theatres and festivals across Canada and internationally.

2009 graduates **Jason Edwards**, **Brendon Hartley** and **Samantha Stroman** were invited to take part in a Glamour Magazine shoot with the female lead actors of the Twilight saga. The group assisted the photographer and crew setting up light stands, powering up strobe lights and large softboxes. They received a first-hand look at how a successful fashion photographer work and they found the experience highly educational and entertaining!

Revolving Doors, directed by **Kirsten Korn's** (09), *Trolls*, directed by **Brianne Nord-Stewart** (09), *Dear John Lee*, directed by **Amanda Thomson** (09) and *Nature on Its Course*, directed by **Su-An Ng** (09) were officially selected to screen at the 36th Annual Northwest Film + Video Festival in Portland, Oregon. The festival is the most prominent forum for independent work by artists living in the Northwest. The Festival presents features, documentaries and short films, chosen by a prominent member of the independent film community such as Gus Van Sant, Todd Haynes, producer Christine Vachon and SIMPSONS creator Matt Groening. Selected films from the Festival are included in the Best of the Northwest Film + Video Festival Tour, a collection of shorts sent to dozens of venues throughout the US and Canada with a total audience exceeding 6,000.

2009 graduates **Maggie Chok**, **Jane Koo**, **Chloe Lan**, **Ginger Ngo**, **Heather Pringle** and **Connie Sze** have each been awarded an *Applied Arts* 2009 Student Award and feature in the current Student Awards issue. Maggie was recognized for two of her projects. Also appearing in the October edition is Emily Carr alumnus **Stefan Belavy** (99), in a three-page feature story focusing on designers with hybrid talents.

The Bambulance Design Team of **Chris Ryan** (08), **Philippa Menzell** (08) and **Niki Dun** (03) were selected as a 2009 INDEX: Awards Finalist. The INDEX: Award is the largest monetary design award in the world, offering a purse of £500,000, divided among five categories of "design to improve life". The Bambulance Project was chosen as a finalist because of the extent to which it embodies the notion of "design to improve life". The project, designed for rural communities in developing countries, provides under-served communities with safe and affordable medical transportation. The team along with Phillippe Schlessler, were also nominated for the 2009 People's Design Award. The People's Design Award was held in conjunction with National Design Week in the United States. New York's Cooper-Hewitt National Design Museum sponsors the award. The Bambulance is a bicycle-pulled stretcher, made almost entirely from bamboo, noted for its strength and sustainability.

Student + Alumni Achievements Continued

Consumer Protection BC asked students from post-secondary film schools across BC to submit ideas for a 30-second Public Service Announcement (PSA) that would explain film classification to the public in a fun and entertaining way. Four team finalists, (two from Emily Carr and two from Capilano University), were shortlisted from over 25 submissions and were provided up to \$10,000 to produce their PSA with a film industry professional acting as a mentor. *Rated Argyle* by the team affectionately known as 'Team Argyle' (led by animation students **Chelsea Ker**, **David Nguyen**, **Sterling Richter**, **Carmen Wong**, assisted by **Toni Zhang**, and directed by **Stephanie Blakey**,) took home top honours. The Emily Carr entries stemmed from a class, Collaborative Animation, instructed by sessional faculty member **Darren Breerton**, with supervision by Associate Professor **Martin Rose**. *Rated Argyle* will screen in Cineplex, Empire and independent cinemas across the province beginning this fall. View all four finalist's PSA's on the Consumer Protection BC website, www.bpcpa.ca.

David Khang (00) and **P. Roch Smith** (97) took part in a group exhibition *Welcome to the Dollhouse* that featured miniature artworks that consider the small things in life, as invited by TRUCK Contemporary Art in Calgary. The artists came together in the dollhouse to explore various intersections of collecting and play; memory, loss, and the desire to preserve; manipulation and control. The group exhibition ran from mid-August to the end of September.

And laid him on the green presented a selection of work from Vancouver artists **Mark Dahl**, **Tegan Moore** (08), and **Lauren Scott** (06), examining the manner in which specific objects and scenarios can be made uncertain through vaguely scientific methods and purposefully poetic choices. The exhibit was curated by **Francesca Bennett** (08) and ran at Goonies for one week in September.

WEIGHT, a short film written and directed by third year film/video student **Kevan Funk**, was showcased at the 28th Annual Vancouver International Film Festival. Created with fellow third year students **Benjamin Loeb** and **Dustin Wadsworth**, *WEIGHT* was screened as a part of *Roadwork Ahead* shorts program.

Emily Carr grads screened their films at the 28th Annual Vancouver International Film Festival (VIFF). **Diego Maclean's** (09) graduation project, *The Arts of Drowning* screened in the *Roadwork* collection of shorts. **Brianne Nord-Stewart's** (09) short film *Trolls* screened in the *Caution Children* collection. The animated film *Intervelometer* was made in 52 hours as part of the Trick 17 Stop Motion competition. Filmmakers **Kunal Sen** (08), **Deniz Merdanogullari** (08) and **Aparna Kapur** (08) all met at Emily Carr where they began experimenting with stop motion techniques. The film was screened in the *Yield* collection.

Sara Bogh Jensen, (09), **Jace Kim** (09) and **Diego MacLean** (09) were selected for the Student Film Showcase to have their work screened in Toronto and be included in a compilation video of the best of the film school's work from across Canada. Magali Simard, programmer with the Toronto International Film Festival Group said it was unprecedented that the jury chose three productions from one school.

Cedric Bomford (03), **Lila Bujold** (06) and **Jody Rogac** (06) exhibited in *New Photographers* at Gallery Atsui in early spring.

Mark Soo (02), **Steven Shearer** (93) and **Elizabeth Zvonar** (01) exhibited work in *All That is Solid Melts into Air Part II The Thing*, curated by Dieter Roelstraete, in Mechelen, Belgium this spring. The production included five curated exhibitions, showing the work of over 100 contemporary artists.

Velo-City: Vancouver & the Bicycle Revolution was an exploration of the city's cycling culture, in all its whacked-out glory. The exhibit was curated by **Toby Barratt** (96), **Pamela Goddard** (98), and **Nik Rust** (96) of local lighting and furniture design company Propellor Design. The exhibit took place at the newly renamed Museum of Vancouver (formerly the Vancouver Museum). The museum's exhibition spaces were filled with all manner of bikes, from the purely functional to the outrageously whimsical. The show ran from the beginning of June to September.



CLOCKWISE FROM TOP: KUNAL SEN, DENIZ MERDANOULLARI AND APARNA KAPUR, INTERVELOMETER; TEAM ARGYLE, RATED ARGYLE; PATERSON GILLISS, BONEFEATHER; DAVID KHANG, AMPUTEETH

2009 graduates **Callum Paterson** and **Nathan Gilliss** received Best Animation Production for their film, *Bonefeather* at the 40th Canadian Student Film Festival (CSFF). The announcement was made September 2, 2009 as part of the World Film Festival of Montréal. *Bonefeather* is a digitally-captured, stop-motion animated film collaboration featuring two male birds competing for the affection of a female bird through dance. Two other Emily Carr alumni, also 2009 graduates, received special mention by the CSFF jury: animator **Shannon Ang** for *Gophers in Space* and filmmaker **Jin Hong** for *Who Killed the Goldfish*. The jury was comprised of Line Richard, principal producer at the Quebec studio of the NFB; Roland Nguyen, short film department head at France 3; and Christina Stojanova, professor, film critic and writer.

Second-year student **Vanessa Brown** curated *Moveable City*, as part of this year's SWARM. A media arts exhibition, this event featured work that explores potentiality in the built environment, and included pieces by alumnus **Sean Arden** (07), **Ross Birdwise**, (MAA 09), current MAA student, **Holly Schmidt** and former student **Jamie Ward**. The installation of works played off the surfaces of both the outdoor infrastructure as well as the indoor studio at Cineworks' annex space in the Ironworks building.

Project Rainbow are **Jesse Birch** (01), **Jade Boyd**, **Sydney Vermont** (00), and **Heidi Nutley**, a group of Vancouver-based interdisciplinary artists who collaborate to explore the study of colour through photography, film, video, and movement. Their projects are research based and often derive from literature, dance, film, and art history and have included diverse sources such as Honoré de Balzac, Maya Deren, and Yvonne Rainer. *The Ruby Glass*, a study of the colour red, takes its name from Werner Herzog's 1976 film, *Herz aus Glas* in which Herzog claimed to have hypnotized his actors in the filming of a pastoral village's obsession with red glass. The exhibit and artist talk took place at the Richmond Art Gallery during the summer and was curated by Vancouver artist and READ Book's, **Kathy Slade**.

Mapping and Marking Vancouver 2010: Artist Initiated Public Art Projects exhibition featured alumni **Jesse Birch** (01), **Geoffrey Farmer** (92) and **Vanessa Kwan** (04). The exhibition was part of the City of Vancouver's

new vision to support and invest in the creative arts and culture of Vancouver over the next decade. *Mapping and Marking* invited artists to propose artworks based on their own ideas and practices, at sites of their choosing. The intent of *Mapping and Marking* was to encourage exploration and involvement in the city itself as the world turns its eyes on Vancouver. Of the 120 entries, eight public art projects were chosen. The exhibit ran for two weeks in July at Pendulum Gallery.

Gareth Moore (04), **Kevin Schmidt** (97) and **Kara Uzelman** (04) exhibited in the group show *Sentimental Journey*. The exhibit brought together local artists who use the journey as a starting point, approaching the expedition, or the landscape traversed, with a sincerity made evident by their fascination with documentation and the way documentation is presented. The exhibit ran this summer at the Contemporary Art Gallery.

Sonny Assu (02), **John Brent Bennett** (03) and **Marianne Nicolson** (91) were part of *Continuum: Vision and Creativity on the Northwest Coast*, a major exhibition of emerging and mid-career Aboriginal artists from British Columbia, Washington State and Alaska. A number of special programs were planned including artist dialogues, talks and special tours at the Bill Reid Gallery. The exhibit runs to January 31, 2010

Grace-Gallery was a blank canvas for the *Stone Soup Exhibition*. Two progressive, site-specific artworks were made in the Gallery over the course of the exhibition and reworked each week by a new set of artists. **Lisa Birke** (98), **Christopher Donnelly** (07) and **Sascha Yamashita** (00) all participated in this collaborative exhibition held this past June.

Adam Dodd (06) and **Sean Weisgerber** (09) exhibited *Spectral Rhythms* at Shudder Gallery in June. In a period of globalization and the domination of the digital, Adam and Sean revisited analog mediums and construct compositions that pulse with recurrent geometric structures: these recurrences transform the homogenous repetitions of global mass production, beating with a rhythm that is intentionally out of sync.

New Studio Space at Mitchell Press Building

Dina Tracy

On November 10, 2009, an Open House was held at Emily Carr's newly acquired studio space at the Mitchell Press building located on the third floor of 1706 West 1st Avenue. The opening featured a special welcome by the Honourable Mary McNeil, MLA for Vancouver False Creek and Minister of State for Olympics and ActNow BC. Also in attendance was Vancouver Island North MP, John Duncan.

The federal and provincial governments have invested a total of \$1 million dollars to fund renovations to the Mitchell Press Building and the Granville Island Campus. This investment is part of the Knowledge Infrastructure Program (KIP), a federal initiative to renew Canada's college and university infrastructure.

The renovation of the Mitchell Press Building will help the University meet the growing number of students who are choosing to attend Emily Carr. The funding will also be used to reconfigure and redesign existing facilities at the Granville Island campus and to allow the expansion and enhancement of course delivery reflecting new curriculum that prepares students for an ever-changing market environment.

Fourth-year student, Kevin Hubbard, who spoke at the event stated, "As students, many of us applied to Emily Carr because of the stunning awards, accolades and professional practices that so many of the University's alumni enjoy. This space demonstrates that the Government and the University are committed to ensuring that the future will be filled with cultural producers worthy of international recognition."



EMILY CARR PRESIDENT + VICE CHANCELLOR, DR. RON BURNETT, MP JOHN DUNCAN, THE HONOURABLE MARY MCNEIL, MINISTER FOR THE OLYMPIC STATE AND ACTNOW BC, AND 4TH YEAR FINE ART STUDENT, KEVIN HUBBARD
PHOTO: GAYE FOWLER

Lawrence Takes Comic Passion to the Classroom

Amanda Connor



JULIAN LAWRENCE, AS DRAWN BY JULIAN LAWRENCE

Julian Lawrence's drawing career began on an airplane at the age of five. His recollection of the moment is sketchy, probably as sketchy as the doodles he left behind on the seats after a stewardess gave him crayons.

Lawrence would go on to leave many more marks on Canada. He is one of Vancouver's best known comic artists, a scholar and the 2009 winner of Emily Carr University of Art + Design's Sophie Burnett Memorial Award in his graduating year. The award is given annually, to the student graduating with the highest grade point average in the Bachelor of Media Arts Program.

The accolade was an honour, and completely unexpected says a humbled Lawrence, the oldest member of his graduating class. Lawrence, an English native describes himself as a 'born cartoonist.' "Cartooning is a great communication tool," says Lawrence. "It is only in the last 10 years that comic books have been considered an art form and another worthy way of expression."

After completing high school, Lawrence studied Fine Arts and Communication at the University of Manitoba. In 1999 he started the Drippytown Gazette (www.drippytown.com), a monthly publication created to showcase the work of local artists, writers and musicians of the time.

His association with Emily Carr began in 2003 when he began teaching a continuing studies program on the graphic novel. In 2006, he turned student after enrolling in a three-year Media Arts program (specializing in animation). Lawrence says he did this to develop his technical skills, especially in computer software.

"I met a lot of great people and learnt everything I wanted to learn and needed to know," he says.

"The graphic novel will continue to develop as an effective story-telling tool. I'm glad Emily Carr has the insight to support that."

Since graduation, Lawrence has pursued a teaching career. He is completing a Bachelor of Education at SFU and is heavily involved in the Learning Through The Arts (LTTA) program. Here, he creates and implements lessons to teach students techniques for drawing and writing cartoons and comics books. These skills are then applied to core curriculum such as math, science, socials and language arts.

Lawrence's participation in the program is extensive. He has traveled the country with LTTA, focusing on encouraging students to read.

"I engage them to use the graphic novel as a communications tool, in an effort to improve literacy," he says.

There is also ArtStarts in Schools, a not-for-profit organization which Lawrence lends his time to and which similarly promotes arts and creativity among BC's young people.

With so much going on in the present, Lawrence could be forgiven for not thinking about the future. However, there is one project already on the drawing board.

"I want to go and teach in smaller communities, small nations. I want to take technology to them and show them how to use it. There so many great stories waiting to be told around Canada and the world."

Lawrence's work can be seen in *Drippytown*, a fascinating exhibit featuring the work of six local comic artists. *Drippytown* runs until January 31, 2010 at UBC's Rare Books and Special Collections, located on level one of the Irving K. Barber Learning Centre, 1961 East Mall, Vancouver.

New Entrance Scholarship Established



NAOMI WHITE, PIAZZA

When Naomi White was accepted into Emily Carr's Foundation Program she was thrilled to begin her studies, as she had been dreaming about attending Emily Carr since she was in the eighth grade. But the good news didn't stop there.

In May, the South Surrey and White Rock Art Society Entrance Scholarship was established to provide an entrance scholarship to a student entering the Foundation Program from one of five designated schools in the South Surrey/White Rock area. Eighteen-year old Naomi is the award's first recipient.

Achievement and career are important to Naomi, which is why she participated in the International Baccalaureate program, taking university level courses while still in high school. Still, she was surprised and grateful to learn of the award. "I've never been given such a big award. It's a huge accomplishment for me—and helpful financially."

Encouraging young artists is important says Society President, Hunter Brumell, "Our members felt it was important to support students in the early stages of their art education. One never knows exactly the benefits of supporting the arts, but the bleak prospect of not having a vibrant arts community is a powerful motivation."

Naomi's goal of "creating visual stories" for a living seems a bit closer thanks to the encouragement and support of the South Surrey and White Rock Art Society Entrance Scholarship.

Abraham Jedidiah Rogatnick

November 27, 1923 – August 28, 2009

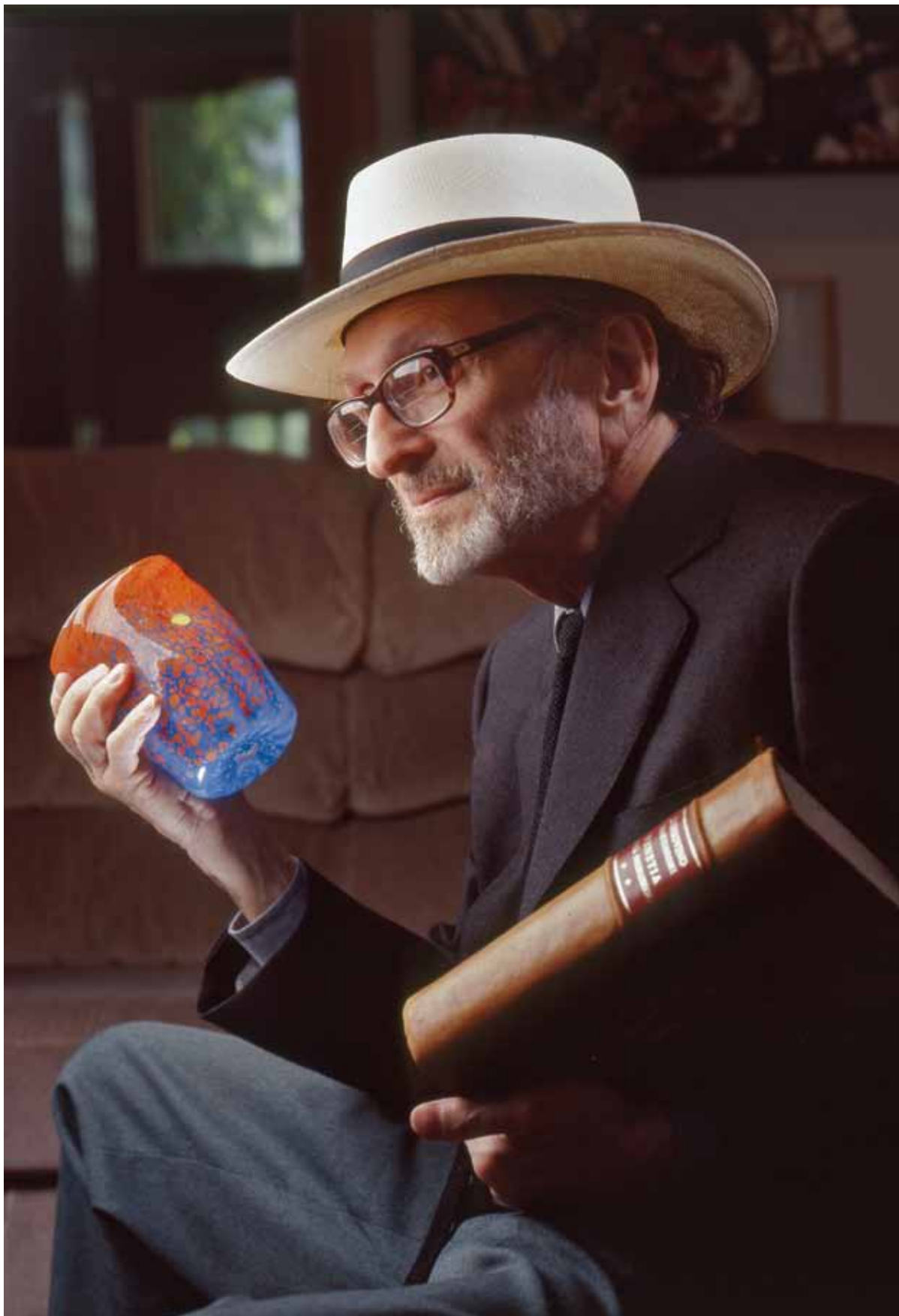


PHOTO: ALEX WATERHOUSE-HAYWARD

Abraham Rogatnick's involvement with the Emily Carr University of Art + Design (formerly, the Vancouver School of Art) spanned over five decades.

Upon arriving in Vancouver in the early 1950's, Abraham, accompanied by Alvin Balkind, visited the Vancouver School of Art to determine how they might make contact with Vancouver artists. They were instantly ushered upstairs by then principal Fred Amess to meet faculty members Jack Shadbolt, John Koerner, Peter Aspell, Donald Jarvis and Lionel Thomas. Following discussions with these distinguished faculty members they learned that artists had no venue to show their work in Vancouver. As a result of this discovery, Alvin and Abraham established the "New Design Gallery," the first fully active and long-lasting commercial gallery for contemporary art in Vancouver.

Abraham's passion and support of the University has been constant. Over the years, he has delivered inspirational and memorable talks to Emily Carr students; sponsored lectures; and established the Alvin Balkind Memorial Scholarship (for the visual arts) and the Abraham Rogatnick Scholarship (for industrial design). When asked why he established these scholarships, he replied "Since childhood I

have been fascinated with industrial design and fine graphics, and I wanted to commemorate Alvin's profound support of artists in all the visual arts. Emily Carr's excellent reputation in the teaching of these disciplines made it the inevitable recipient." These scholarship endowments will dramatically alter the lives of four to eight students each year—forever! What a legacy from somebody we are proud to call friend.

Abraham came to Vancouver to stay a month. He was here for over 50 years. He stayed because of the enthusiastic welcome of artists he never forgot, and he chose to return the favour of a life well lived, through a legacy supporting education at the University.

In 1999, Emily Carr recognized Abraham's outstanding contributions to education, architecture, and arts and culture by awarding him an Honorary Doctorate. On November 27, 2007, Abraham's birthday, the Emily Carr community recognized Abraham's friendship and support by naming the media gallery the Abraham J. Rogatnick Media Gallery in his honour.

Abraham will be greatly missed by all whose lives he touched.

Keith Shields

June 20, 1929 – February 1, 2009

Lola Augustine Brown



PHOTOS COURTESY OF BRENDAN SHIELDS

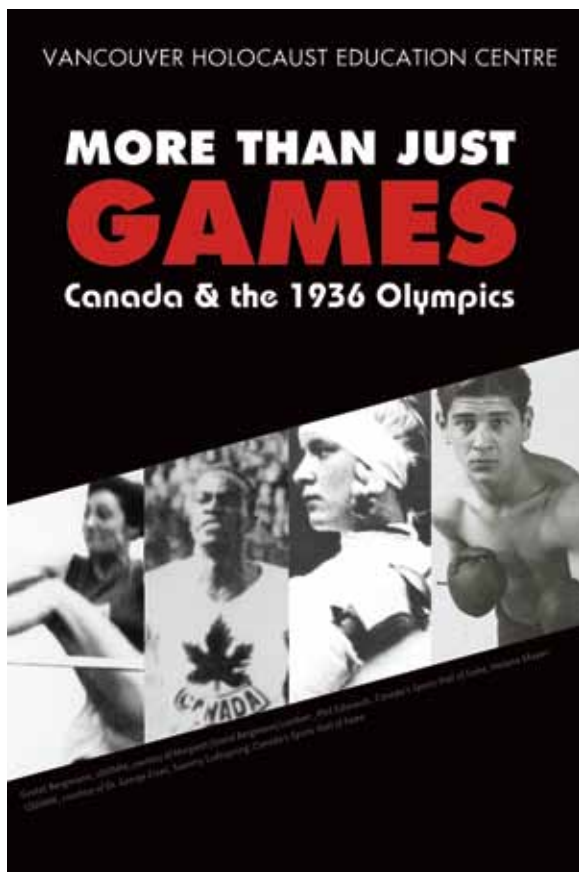
At age 16, Keith Shields was doing hard manual work at sea, oiling the engine bearings deep in the bowels of ships. In his early 20's, Shields discovered art and it changed his life forever. He pursued art passionately, studying at Emily Carr (then known as the Vancouver School of Art) under Jack Shadbolt, with Bill Reid and Joseph Plaskett as his peers.

In a career spanning more than 50 years, Shields's primary medium was clay and he produced an astounding volume of work. His son, Brendan Shields, says that the family is trying to find permanent homes for some of his father's pieces: In particular a set of 13 cast bronze heads that his father had spent much time working on in the years before his death.

"My father wanted the heads to be given to somewhere that they could be displayed as a complete piece of work," he says, adding that his father deemed the heads as being seminal to his work, each representing a different part of the human psyche.

There is no doubt that Shields will be missed amongst Vancouver's artistic community. He was one of the founding members of Vancouver's Basic Inquiry Studio in the 1980s—which served not only as the sole spot (outside of a school) for artists to life draw, but also as a social hub and place where artists could talk and exchange ideas. (Shields was prolific also with his life drawing.) Shields was still running sessions at the studio until two years before his death, and visiting weekly until the end.

Designing the Future for the Vancouver Holocaust Education Centre



When Frieda Miller, Executive Director of the Vancouver Holocaust Education Centre, was seeking a designer, she looked no further than Emily Carr alumna Kazuko Kusumoto (08).

Creating visual materials and exhibitions for the Vancouver Holocaust Education Centre requires a unique aesthetic. Translating and displaying sensitive and often emotional imagery into an exhibition that has an educational message for present and future generations of Canadians is both challenging and rewarding.

When designing the exhibitions *More Than Just Games: Canada & the 1936 Olympics* and *Framing Bodies: Sport & Spectacle in Nazi Germany*, Kazuko, working closely with the Vancouver Holocaust Education Centre staff members, was able to portray moments in time in a way that captured the human spirit, while clearly communicating through graphic imagery the themes of the exhibitions. Her use of powerful imagery is both poignant and

thought provoking. Of particular note is her choice of typography for the exhibitions; 'Futura', a typeface designed by Paul Renner, and 'Sabon', a typeface designed by Jan Tschold, accurately reflect the period.

As the designer for the Holocaust Education Centre, Kazuko has produced annual reports; invitations; posters and banners; exhibitions and accompanying brochures; sports cards; and pre-activity learning packages for use by teachers. "The working world brings about an entirely new way of learning that cannot be taught, but must be experienced," Kazuko states. "I am fortunate to have been provided with a strong foundation from Emily Carr that has allowed me, through trial and error, to learn a lot about myself and who I am as a designer." The Exhibitions *More than Just Games: Canada & the 1936 Olympics* and *Framing Bodies: Sport & Spectacle in Nazi Germany* will be on display at the Vancouver Holocaust Education Centre until June 2010.

"Kazuko has brought her remarkable skills and design aesthetic to all of our visual materials."

**Frieda Miller, Executive Director,
Vancouver Holocaust Education Centre**

Interdisciplinary Research in the MAA Program

The Master of Applied Arts Program encourages interdisciplinary research through collaborative and individual research projects and its internship program. Several MAA students are looking outside their disciplines to find innovative approaches and solutions for their research projects. From storytelling to engineering to biology, these students are expanding the possibilities for interdisciplinary research.

Sara Salevati

Designer Sara Salevati is currently conducting a case study with third and fourth-year Emily Carr interaction design students at BC Children's Hospital. She is investigating how using visual storytelling in the design process will affect the application of a RFID (Radio Frequency Identification) patient tracking system designed to enhance both patient and staff experience within the Emergency department at the hospital.

"My research shows that visual storytelling is far superior to traditional data-collection, as designers are able to see how their design concepts affect not only a detail, but a whole system and the key players involved in the service experience," says Salevati.

Salevati's research goes beyond this one project, and can be applied to many future design processes. She says, "I'm interested in how designers can use visual stories to represent and synthesize their gathered data from contextual research, in a way that can be quickly and clearly communicated, and facilitate collaboration amongst design team members."

Morgan Rauscher

Interdisciplinary media artist Morgan Rauscher is currently collaborating with engineer Randy Glenn, founder of Surreality Labs in Toronto. Together they are developing a new microcontroller that radically expands Arduino, an open-source physical computing platform widely used by new media artists. This collaboration has been a very positive experience for Rauscher, who says, "There has been great desire to

share and explore each other's worlds as we are both driven by passion and creativity. Emily Carr is a fertile ground for facilitating and encouraging such collaborations."

Holly Schmidt

Another interdisciplinary artist in the program is Holly Schmidt, who is working in installation, photography and video. Her research-based studio practice explores concepts of uncertainty in human relations with fungi, and the potential for these relations to present new ways of making and being in the world. Schmidt is

researching both the organism itself and current discourses around the relationships between humans and nonhumans, particularly the ethical consequences of such relationships.

"My art-based research is focused on creating both an awareness of these relations and alternative methods for meeting the complexity of those relations," says Schmidt. Biotechnology plays an increasingly large role in our rapidly changing environment — Schmidt's contribution will provide both critical and creative insights.



BIODEGRADATION, 2009, HOLLY SCHMIDT, MAA MEDIA ARTS 2010
PHOTO: KRISTA JAHNKE

Catching Up with Zoran Dragelj

Ghislaine Crawford



Vancouver filmmaker Zoran Dragelj was not one of those kids that received a Super 8 camera from his parents as a child. Growing up in Split, Croatia, his focus was always visual arts, “Drawing and painting was my direction,” he says, seated in the Italian coffee house on

Commercial Drive that he frequents. His interest in art was heightened after moving to Vancouver, when he made the acquaintance of his landlord, Fonkin Laza, an established artist (and alumnus of Emily Carr). “I remember going to his atelier and just observing him,” he says. It was at this time that Dragelj started making long-term plans to go to art school.

He developed an interest in film in high school and in his senior year at King George Secondary School his efforts were rewarded when *Getta Life*, a short video he produced and directed in cooperation with his high school drama department, won first prize in Dairyland’s “It’s Cool to be Yourself” competition. The win was a huge boost for both the small school and Dragelj. “We did not have any equipment, we just had the drive and a vision for the project.” The experience shifted his focus and he made the decision to attend Emily Carr University of Art + Design (then Institute).

“Foundation [first year] was the greatest experience that can happen to a young aspiring artist,” he says. He credits one of his Foundation year instructors, John Wertschek, with teaching him how to think differently, “*What’s the point of doing art if you just do or think like the others? You have to be looking at the same thing from all different angles.*” As his education progressed, Dragelj began to be interested in experimental films and the various theory and processes behind them, particularly in the manipulation of film in post-production. “I would take the film and submerge it in different coats of acidity that would penetrate the emulsion.” At other points he would dye exposed film stock to see the effect. The results are evident in many of Dragelj’s films, including his grad project *Simulacra*, a dream-like kaleidoscope of colours that seem to melt before your eyes as you strain to capture the few recognizable images obscured behind them.

After graduation, Dragelj saw many of the short films and videos that he created at Emily Carr enjoy international screenings and acclaim at festivals as far afield as Croatia, the Netherlands, Belgium, Italy, London and New York. In 2001, he moved briefly to Los Angeles where he worked for several production companies and where he still maintains many professional ties; as New Media Director at the International Press Academy, he travels to LA once a year to work on the Satellite Awards.

Throughout his career, Dragelj has stayed in close touch with his alma matter, and in the spring of 2009, was elected as the first alumni representative on the University’s Senate, a role he is honoured to take on.

Throughout his work, Dragelj has continued to bring both his painter’s eye and the experimental approach that he developed at school to everything that he does. “Everything’s achievable but I always try to do something that’s unique and different.”

NYC Alumni Reunion

On the evening of November 13, the Emily Carr Alumni Relations Office hosted a reunion for alumni living in New York—or visiting New York—at the fabulous Penn Club.

Those in attendance were treated to an impassioned speech by President + Vice Chancellor Ron Burnett, who updated guests on plans for Emily Carr, new projects and the long and winding route to becoming a university. Special guest speaker Jeffrey Keyton, Senior Vice President for On-Air Design and Off-Air Creative at MTV and MTV2 gave a personal and

humorous talk about the importance of creativity and why you can’t play it safe in the creative arts. Following the talks Eva Bouchard, Annual Fund + Alumni Relations Officer provided an update on alumni news at Emily Carr.

Many alumni closed out the party and were having so much fun catching up that the event had to be extended. Plans are in the works to keep NYC alumni connected, and for the next reunion—a homecoming weekend in *Vancouver* next summer!



CLOCKWISE FROM TOP-LEFT: EVA BOUCHARD, JASON FARMAN, JONATHAN MATAS, WENDY NIAMATH; JEFFREY KEYTON, SENIOR VICE-PRESIDENT FOR ON-AIR DESIGN AND OFF-AIR CREATIVE, MTV & MTV2; JUDSON BEAUMONT, JEREMY AND ROSEANNA STANTON; BECKETT BOWES, KYLA MALLETT, BARB CHOIT, EVA, SUZY KIM, STEVEN KONG, JEREMY STANTON, AARON GLASS – POSE A LA ‘THE USUAL SUSPECTS’; RON BURNETT, NANCY CERVENKO AND MARIA LUFT.

61 Years Ago on the Steps of the Vancouver School of Art

Dina Tracy

The image from September 1948 is grainy and shows five Vancouver School of Art students in the stance of a totem. Jim Waldie, Wilf Long, Geoff Reese, Tom Hunter and Don Joplin adopted the pose because at the time, the logo for the Vancouver School of Art happened to be a stylized totem pole. There was no other reason or symbolism, just a group of like-minded students having a bit of fun.

These were exultant times for the five individuals who received instruction from the likes of Gordon Smith, Jack Shadbolt, Leonard Woods, Fred Mess, and Bruno Boback. Charles H. Scott was principal of the school at the time the photo was taken. Jim Waldie directed the pose for his new friends and colleagues, then simply took the top position. The photograph itself was taken by another student—who later went on to become Mrs. Marion Waldie.

The group went on to rewarding careers—Don Joplin, Geoff Reese and Jim Waldie went into secondary teaching while Tom Hunter became a commercial artist. On what would have been the 50th anniversary of the photograph, the group was going to gather to recreate the pose as older, wiser men. Sadly, it was learned that the very talented Wilf Long, who worked for a major Vancouver sign company, had passed away.

The Vancouver School of Art has evolved into one of Canada’s premier art and design universities, but images like these remind us of our beginnings.



FROM TOP: JIM WALDIE, WILF LONG, GEOFF REESE, TOM HUNTER AND DON JOPLIN

2009 Annual Campaign

Supporting students – creating opportunities

The 2009 Annual Campaign is underway, and there are many reasons to support dedicated and gifted Emily Carr students.

We often hear back from students who have received awards; some have even said that the receiving an award was confirmation that they had chosen the right path. They were also humbled and grateful that a donor had felt so strongly about their future. Motivated with a

renewed commitment and passion, students can also feel an added responsibility to accomplish more than before, and to make a larger contribution to society.

We've also made it easier for you to give by enrolling in our Monthly Giving Program; making a donation online (www.ecuad.ca/support); or by completing the form below and returning it to us. **There has never been a better time to give!**

Did You Know...

- **escene** is now live! Keep current with all things alumni at <http://escene.ecuad.ca>
- Alumni will be able to post their profiles on the Emily Carr website. Stay tuned for more information.
- Alumni can have their work seen by thousands through the Festival Cinemas program. Contact dina@ecuad.ca to learn more.



Help Students!

Yes, I wish to make a donation to help Emily Carr students.



One-time gift:

- \$50 \$100 \$250
 \$500 \$1,000 \$2,500
 Other \$ _____ or

Monthly Giving Program: I prefer to make a monthly donation. Please charge
 \$ _____ per month to my credit card

Please direct my donation to:

- Fellowships, Scholarships & Bursaries
 Area of Greatest Need

Please contact me:

- About establishing a Named Award
 To discuss ways to include Emily Carr in my Will or Estate Plans
 I have included Emily Carr in my Will or Estate Plans
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1399 Johnston Street, Vancouver, BC V6H 3R9

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or telephone 604 630 4562

Thank you for supporting Emily Carr!

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Emily Carr Alumni Association

Membership application – \$20 Annual Fee

NAME (FIRST) _____ (LAST) _____

YEAR/PROGRAM _____

EMAIL ADDRESS _____

PHONE _____

ADDRESS _____

CITY _____ PROVINCE/STATE _____

POSTAL/ZIP CODE _____ COUNTRY _____

- ALUMNI ASSOCIATION MEMBERSHIP: \$20/YEAR (GRADUATES)
 ASSOCIATE MEMBERSHIP: \$20/YEAR (NON-GRADUATES)

Method of Payment

CHEQUE (PLEASE MAKE PAYABLE TO EMILY CARR)

CREDIT CARD VISA MASTERCARD

CARD NUMBER _____

EXPIRY DATE _____

SIGNATURE _____

Please forward this form and your payment by mail to:

Emily Carr Alumni Association
1399 Johnston Street, Vancouver, BC V6H 3R9

Alumni Association AGM

The Emily Carr University of Art + Design Alumni Association held its Annual General Meeting October 21 where the Society's new name and revised bylaws were approved by special resolutions, and where the new Alumni Association Board was appointed by acclamation.

- **Pamela Tagle**, President + Trustee
- **David Humphrey**, Vice President
- **Angela Gooliaff**, Member at Large
- **Wynne Palmer**, Member at Large
- **Connie Sabo**, Member at Large
- **Wendy Niamath**, Trustee

Rounding out the Alumni Association Board are Eva Bouchard and Dawn Whitworth, both Emily Carr Trustees. Stepping down at the end of their terms are Corrinne Wolcoski (Vice President and Gallery Committee Chair); Nancy Lagana (Treasurer); and Mary Winter (Member at Large). The Board made special note of the hard work and dedication of retiring members.

The Alumni Association Board is excited about the strategic planning process which they began last year, and will continue in the upcoming year—the strategic plan, once developed, will govern the future direction of the Association.

In other Alumni Association news the Gallery Committee, headed by Connie Sabo, has organized an exhibition of recent Emily Carr grads, *InVision*, at the newly renovated Queen Elizabeth Theatre Mezzanine Gallery Space. The Committee is also working with Marlene Madison, alumna and Head of Visual Arts, Cultural Olympiad for VANOC and curator Sophie Brodovitch, on an alumni exhibition that opens January 25, 2010, as part of the Cultural Olympiad. Watch for details in escene closer to the date, <http://escene.ecuad.ca>.



ALUMNI RELATIONS OFFICER, EVA BOUCHARD; OUTGOING PRESIDENT AND CURRENT TRUSTEE, WENDY NIAMATH; AND NEW PRESIDENT, PAMELA TAGLE

Donation News

The Highbury Foundation has continued their support by donating \$10,000 to the Emily Carr Scholarship Endowment Fund for the second year in a row. Their generosity means that deserving students will continue to receive crucial support in perpetuity.

Students majoring in photography have an exciting new opportunity thanks to Canon Canada. For the next three years, the Canon Photography Awards will provide three awards to the top three photographic works in the Grad Show. The awards are open to graduate and undergraduate students, with a \$5,000 Canon professional digital SL camera and lens for first place, \$2,000 for second place, and a third place award of \$1,000.

The late Dornacilla Drysdale Peck was an artist and educator. The Peck family have established a named scholarship in memory of Ms. Peck to honour her passion for the importance of education and training for young artists, and in recognition of her ability to inspire her students. The Dornacilla Drysdale Peck Memorial Scholarship will provide a \$1,000 annual painting scholarship for the next five years.

Calendar of Events

Cultural Olympiad 2010 at Emily Carr

Join us for these events taking place at the University:

CODE Live + CODE.lab

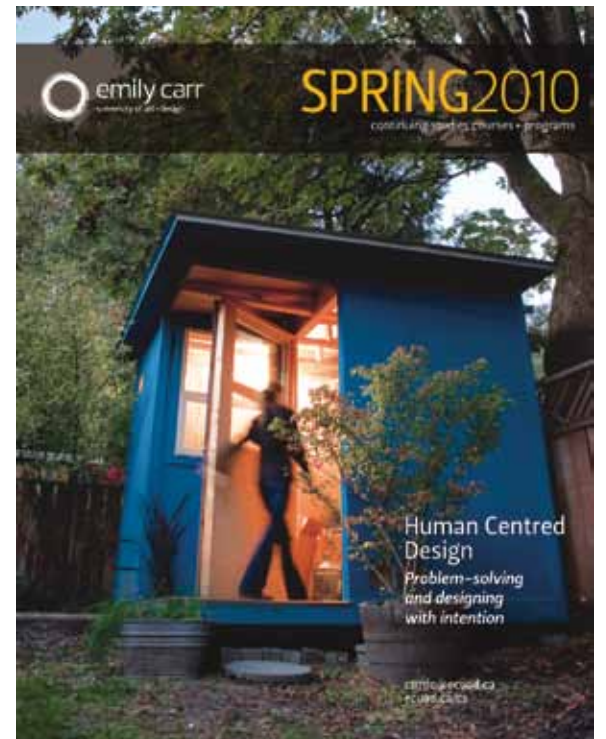
Various locations throughout the University from February 4 to 21

See page 4 for details

High Performance: Evolution and Innovation in Canadian Design

Charles H. Scott Gallery from January 19 to March 7

See page 4 for details



Register Now!

Spring 2010 CS Calendar

The spring 2010 Continuing Studies calendar is now available.

Continuing Studies offers a broad range of courses and workshops in a variety of formats.

Visit ecuad.ca/cs to download a PDF of the spring 2010 calendar, or call 604 844 3810 to have a copy mailed to you.

Upcoming at the Charles H. Scott Gallery

After the Gold Rush

March 17 to April 25, 2010

Opening Night: Tuesday, March 16 at 7:30pm



GUIDO VAN DER WERVE, NUMMER TWEE / JUST BECAUSE I'M STANDING HERE DOESN'T MEAN I WANT TO. / 03'08", 35MM, PAPENDRECHT NL, 2003
IMAGE BY BEN GERAERTS

After the Gold Rush looks at the notion of "after", of what comes after an experience or event and the work in the exhibition by both local and international artists addresses this state in highly novel and engaging ways.

Interested in Receiving Visions Via Email?

In 2006 Emily Carr University of Art + Design signed the Talloires Declaration joining a worldwide movement which recognizes higher education's institutional responsibility towards sustainable development and in 2008 became a member of the Association for the Advancement of Sustainability in Higher Education (AASHE).

Emily Carr strives to be a sustainable leader in the community and is now offering Visions to be delivered to your home via email. If you would like to stop receiving Visions via regular mail, please contact Dina Tracy at dina@ecuad.ca.

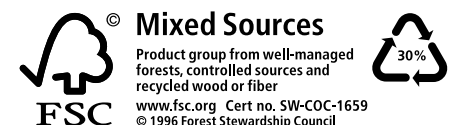
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Or by email to Dina Tracy: dina@ecuad.ca

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- 287 lbs solid waste not generated
- 565 lbs net greenhouse gases prevented
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