

Jaime Barrett / Ross Birdwise / James Chutter /
Jason Dasilva / Katrín Svana Eyþórsdóttir /
Hélène Day Fraser / Jay Gazley / Sarah Hay /
David Humphrey / Kathryn Mussallem /
Vytas Narusevicius / Dasha Dana Novak /
Nathan Winkel /

Masters of Applied Arts
Graduate Exhibition

Emily Carr Institute
of Art and Design

2008

Primed

Jaime Barrett / Ross Birdwise / James Chutter /
Jason Dasilva / Katrín Svana Eyþórsdóttir /
Hélène Day Fraser / Jay Gazley / Sarah Hay /
David Humphrey / Kathryn Mussallem /
Vytas Narusevicius / Dasha Dana Novak /
Nathan Winkel /

Masters of Applied Arts
Graduate Exhibition

Emily Carr Institute
of Art and Design

2008

Primed

Forward by

Ron Burnett

It is an honour to write this short introduction to the first ever Masters catalogue produced at Emily Carr in the context of the show, “Primed.”

Not only is this an historic occasion because it is the first graduating class at the Masters level from Emily Carr Institute of Art and Design, but the show itself reflects the diversity of the work that makes up the new Masters of Applied Arts degree. The combination of art, design and media is a potent one in an age that is beginning to recognize the importance of the creative and cultural industries not only to the economy but also to the emotional and mental well being of society as a whole.

The students in this show competed among a large pool of applicants to enter Emily Carr and have over the last

two years shown themselves to be not only creative and innovative, but also devoted to new forms of expression within the context of multi-disciplinary practices.

Graduate work in art, media and design is based on a combination of research, practice, craft and academic and critical thinking. None of these elements can be divorced from the other and as a result, the model of learning in the Graduate program is both holistic and rigorous. Two years of dedication that includes not only a written thesis, but also the wonderful works of creative expression that you see in this show are a reflection of the commitment of these Masters students to creativity and productivity.

This is an event that celebrates the triumph of imagination, practical design, historical thinking, and the particular nature and history of art schools. I want to express my profound thanks to the founding group that has helped to launch one of Canada’s most unique graduate level degrees.



The Spaces in Between investigates a relatively new combination of design and research. Traditionally, designers incorporate a myriad of different techniques into research for their projects — from internet searches to personal interviews — that inform their design outcomes. These last two years, I have experimented with and observed a spectrum of varying research methods which incorporate primary research; that is, working directly with people on participatory processes.

The Spaces In Between was originally an experiment. The tasks were unusual, however, and focused on creativity and playfulness. In a self-contained kit, my respondents received everything they would need in order to successfully complete the tasks. I asked them to photocopy their hands; to send me four postcards; to give me a family recipe; to take photos of their lives; to buy themselves a



treat, then return the wrapper, and so on. They were to complete the tasks and send the results back to me. The results have been sitting with me for a while—I wasn't sure what to do with them or how to work with them.

Essentially, I have gained a palette of tools for inspiration, for further creation and for interpretation. I have decided to present this research as a design method for further interpretation; as I continue to interpret the results, to intuitively work with them, to play with them. The results and my reaction to the results are filtered through my playful interpretation. In essence, what I display in the exhibit is fictional. But it is also a work in progress, while I try to understand and work with the results. The outcome is a mixture of me and of them, of the space in between us.

What has transpired from this engagement has been rich, humbling and beautiful. It has helped me to focus on the whole experience of what makes us human instead of focusing on charts, graphs, trends or numeric data for the design process. Instead, the focus lies on the quirky and peculiar parts to of being human; incorporating all aspects of what make us who we are, while further inspiring the designer and her process.



In *Means Without End*, in an essay called *Notes on Gesture*, Giorgio Agamben writes,

Every image, in fact, is animated by an antinomic polarity: on the one hand, images are the reification of the gesture (it is the imago as death mask or symbol); on the other hand, they preserve the dynamis intact (as in Muybridge's snapshots or in any sports photograph). The former corresponds to the recollection seized by voluntary memory, while the latter corresponds to the image flashing in the epiphany of involuntary memory. And while the former lives in magical isolation, the latter refers beyond itself to a whole of which it is a part. (Means Without End, 55)

In my video installation you will see portraits that explore this antinomic polarity, taking Agamben's quotation as a point of departure for an artistic investigation not only into the fragmentary status of images, but also into the ineffable and shifting nature of the self.



James's latest obsession is with how social media is changing mass media storytelling. As a lifelong storyteller, working across many different mediums, James's research seeks to make a connection between the social media culture we are now living in and an oral tradition. He posits that by understanding the storytelling tradition of orality we can move beyond electronic age communication and fully take advantage of the emerging forms of networked social media storytelling.

This mash-up of orality and social media inspires his fine art photographs, non-narrative films and net.art experiments by taking defining characteristics of orality and translating them into the social media space using electronic age tools. James has used his research to define a social media storytelling language to help mass media industries include the end-user into the collaborative process of story ideation, as well as, in the distribution and telling of these stories. He continues to construct social networks to facilitate this process of collaborative and user-generated mass media storytelling.



Images James Chutter, both images *Untitled*, 2008.

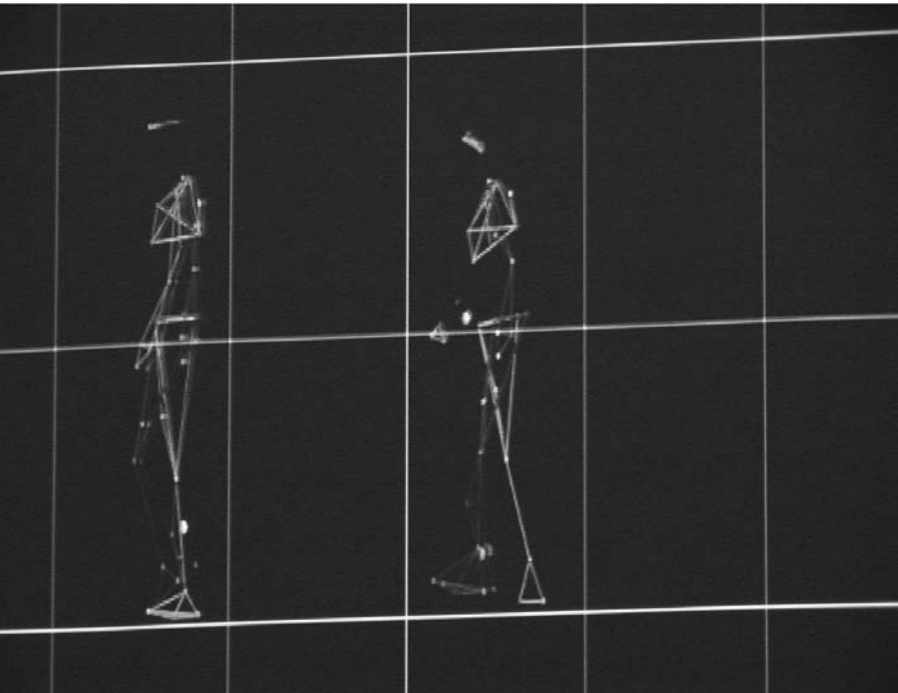
Tags: social, collaborative, participatory, orality, privacy, user-generated, empathetic, situational, aggregative, identity, interlocuteur, copious, homeostatic, low-definition, lifeworld

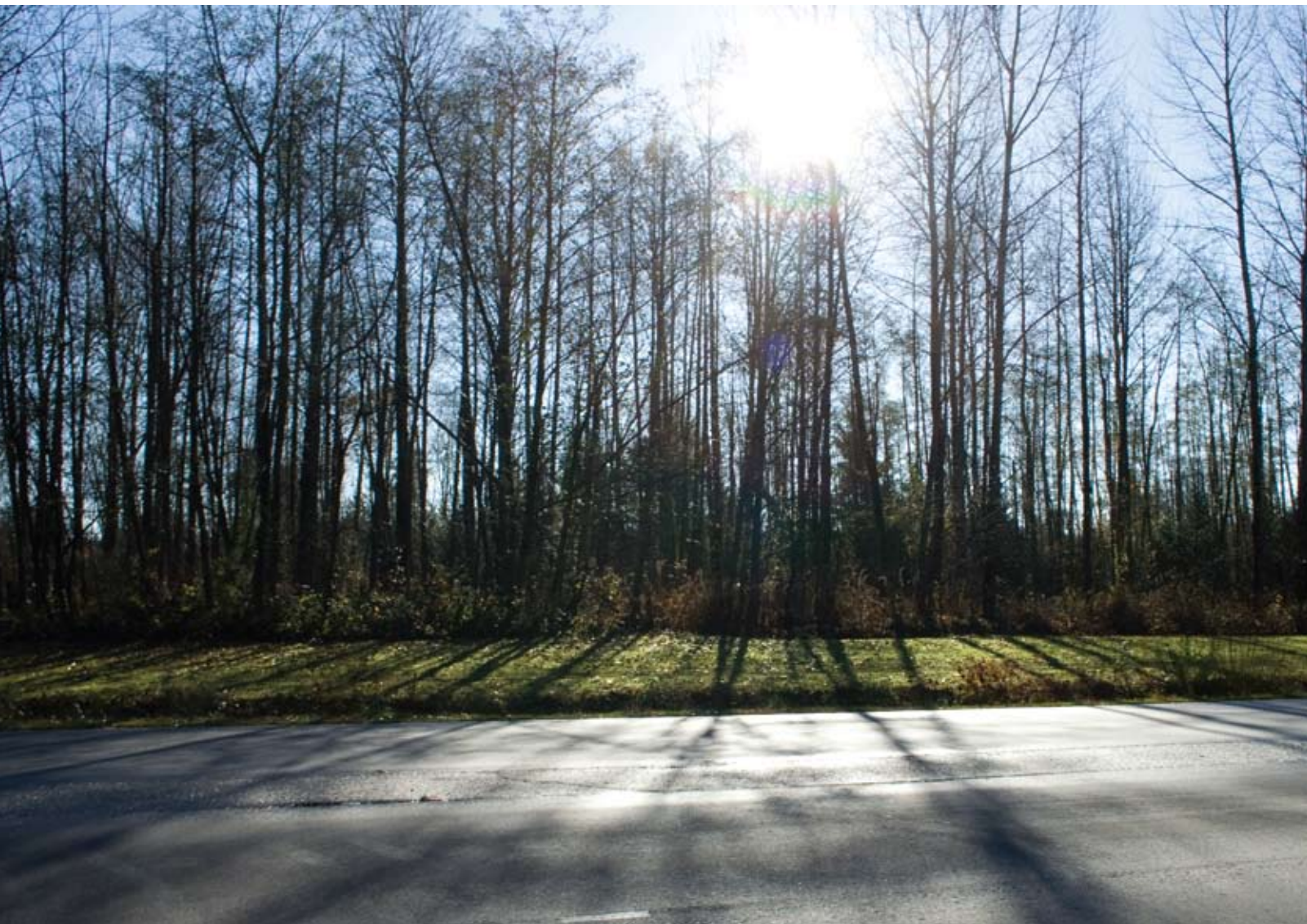
Jason Dasilva

After working as a filmmaker for ten years, I put my experience with having a rare form of multiple sclerosis to the screen with *When I Walk*. The film spans the course of four months and ten different regions of the continent. What do scorching blasts from a Boeing 747, the sounds of a Katrina-surviving New Orleans brass band, and high-end motion capture studios have to do with multiple sclerosis?

My journey as young film director paints a picture of a complex disease amidst complex circumstances. The film uses my personal narrative as an anchor point to weave in and out of interviews, explanations, and findings on multiple sclerosis within a jigsaw puzzle of incidents. The story follows my journey as I come to better understand the disease and develop a strategy for the future. *When I Walk*, through an enticing cinematic journey, provides information and inspiration to those affected by multiple sclerosis and the supporters of those with it.









Creating a zone. Fencing off.
Taking a stand. Still not
knowing where I am.
Describing two years in 8000 words.
Using text. Writing.
Over a period of time.
Reflexivity
Attempting. Trying. Situating.
Pick and choose.
Edit and cut out.
No single point to be made.
Methods of auto-ethnography.
Resistance
Research topic: me.
Breaking down walls.
Jumping one edge after another.
It contorts your soul.
A self inflicted battle.
I don't know how to do this.
Making it up as I go along.

Altering sense of identity.
Outsider's perspective.
Sharing preconceptions.
Taking all these photographs.
Only not to show them.
Demanding answers.
Understanding through
thought, experience.
Showing not telling.
Messy
Uncomfortable reality.
An instance. A narrative.
Self and reality construction in a
particular time and place.
Walking
Open to changes, manipulations.
Pacing
Where you do not know
where where is.
Map
Walkers

Alone
It's about me.
This space of people.
Being myself all the time.
Writing this is an important
part of figuring it out.
Written or otherwise realized.
Some of it is in words.
Signposts
Choosing
What you see is what you get.
Out of reach.
Unknown
Connected moments.
In between yourself and yourself.
So you go with it.
Edges on either side of
the same place.
Impression of a place.
It's not about place.

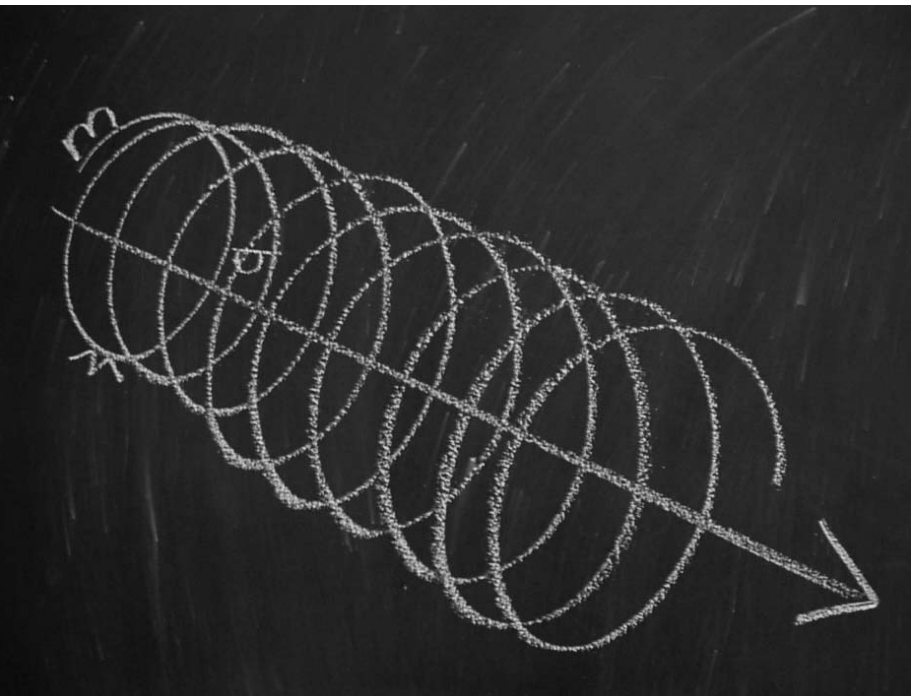
Where this will have been worth it.

Hélène Day Fraser



The design discipline is responding to the ecological crisis with a multitude of new strategies and approaches to designing objects. Some designers advocate product longevity as a logical way to counter the amount of consumption and waste in contemporary culture. However, readings into philosophy and identity inform us that the reasons why people want the latest, next and newest objects and clothing are highly complex and

difficult to address. This body of work intimately grapples with the psychological reasons behind why we need to proclaim many new identities through the objects we wear and purchase. After a series of tangible explorations, I propose a new way of designing objects; a strategy for artifacts to be in constant change. This method supports our need to differentiate without having to throw away the old and buy the new.



Jay Gazley

28

The 'what' of Vancouver's urbanscape is a curious thing. Vancouver's skyline, roads, pedestrians and architectural edifices are constantly subjected to additions, renovations and demolition. The 2010 Winter Olympic Games has created much anxiety about this 'what'. Developers attempt to define Vancouver in economic terms while some equally reactive designers, inhabitants and academics try to find traces of a Vancouver that had never been.



In his painting *Dream City, Vancouver*, Gazley imagines a Vancouver that moves away from reactive nostalgic. Composed as montages of various abstracticised Vancouver buildings, solid coloured shapes and different construction plans his paintings postpone any answers to the 'what' of Vancouver's urbanscape. Rather than telling us what-must-be of the city's urbanscape the paintings suggest a what-can-be.

However, refusing an answer is not being ambivalent. These works do express an anxiety about community and identity but moral righteousness becomes explorations from which new spaces and identities may emerge. By refusing answers the paintings force us to think of possibilities. Vancouver's place and subjects come from thinking up and practicing new modes of socialisation and community making. Now, the new ethical question is how to strive to find new ways to spur social, subjectival, conceptual, spatial and corporeal differentiation.¹

1. Gilles Deleuze, *Spinoza: Practical Philosophy*, Robert Hurley (trans), San Francisco: City Lights Books, 1988, 126.



Images Jay Gazley, *Dream City, Vancouver*, 2008; and *Construct*, 2007.

It was while sailing around Cortes Island in the Northern Gulf Islands of BC a few years ago that I first felt the gravity and the potential of a slow revolution. What would happen if every single person (and business) slowed down, just a little bit? How might that effect the rate at which the Earth is heating up?

My thesis project is a critical inquiry of the current role of producer, moving into areas of sustainability research that embrace emotional durability in aspects of design. My aim has been to slowly design, construct and deploy a floating platform called RAFT. RAFT is not intended to be a metaphor but a contribution to radical simplicity in material form. It is built from salvaged material, thoughtfully reconfigured and assembled with high attention to detail. The intention in setting up the project is to provide a test bed for creative possibilities that manifest slow design. The outcome is a physical platform for peaceful enjoyment and critical curiosity while slowing down cultural and industrial metabolisms.

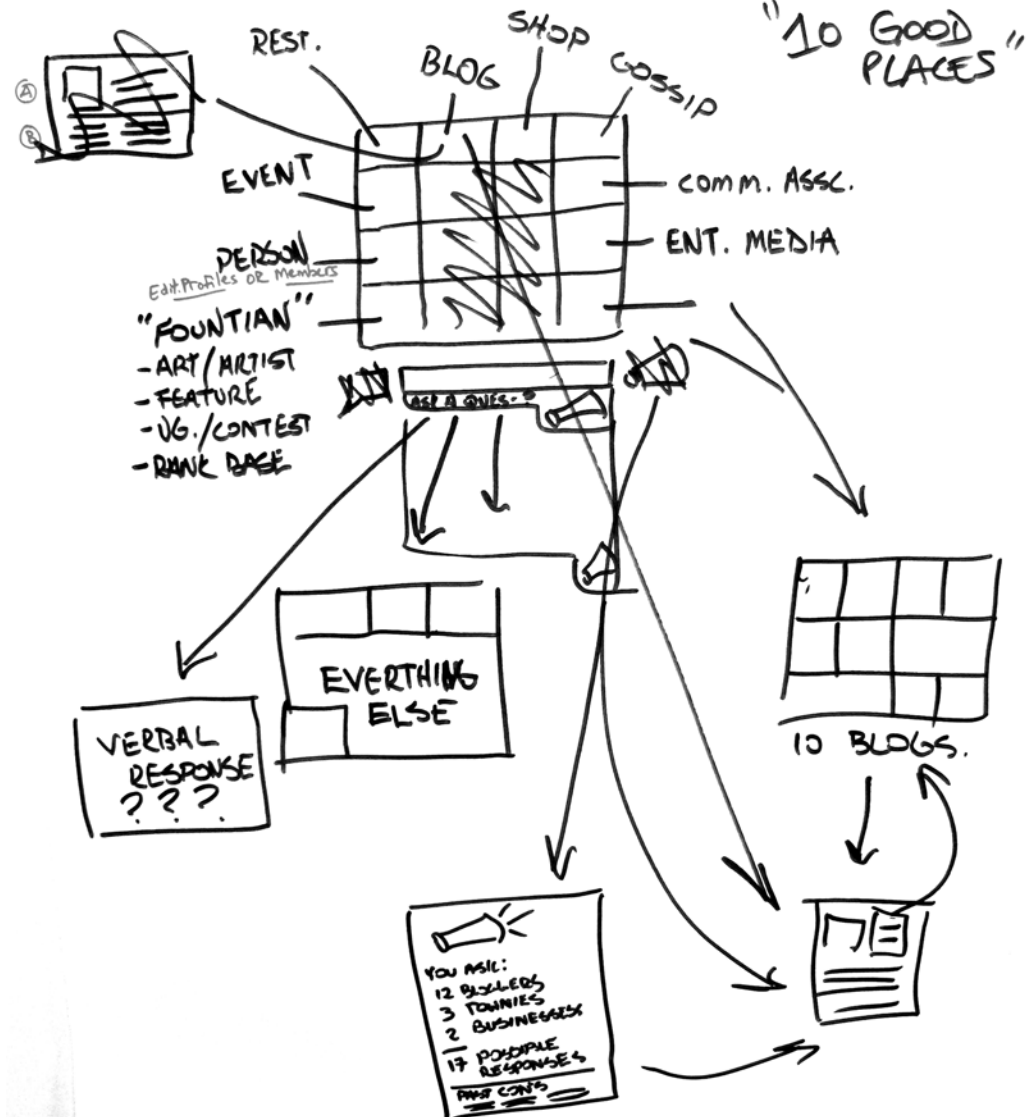


Image Matt Hammond, Playa Soropta, Panama, 2007.

Objectives were to research the technologies, application, user and usability tensions and translate that data into a graphical interface design. David applied user-centered design research methodologies, tools and techniques to research problems surrounding the project's interface design and overall user experience.

The SQWhere application, for mobile phones, will enable social interactions and information exchange through location-based storytelling—utilizing video, audio, images, and text.

David's thesis concentrates on the concept of a town square as a metaphorical device to bridge the digital divide. Specifically, the thesis addresses metaphor as a creative thinking methodology and research tool throughout the design process of SQWhere.



Images David Humphrey, documentation of design process, *SQWhere*, 2008.

The photographer Diane Arbus spoke about entering into people's (actually strangers') homes, "If I were just curious, it would be very hard to say to someone, 'I want to come to your house and have you talk to me and tell me the story of your life.' I mean people are going to say, 'You're crazy.' Plus they're going to keep mighty guarded. But the camera is a kind of license. A lot of people, they want to be paid that much attention and that's a reasonable kind of attention to be paid".¹





Pet Project, is a photographic portrait project of strangers, taken in the tradition of Arbus, I enter into peoples lives and homes. I do not know these people until the moment I begin to set up for the shot but during our time together I learn about them. I gather my subjects from the online community website Craigslist, a website where you can buy, sell or rant about anything under the sun. The ad reads: “Graduate student to photograph you and your pets, in your home for free.”

Some of the subjects are found as I am walking down the street or sitting in a coffee shop. If they seem interesting, if the relationship between the owner and the pet excites me, I ask them to pose for me. Surprisingly, many of these strangers from the street contact me, invite me into their homes and the relationship begins.

Who are these people who invite a stranger who solicited them over the Internet or on the street into their homes? But then again who am I to have the desire to do it? I am a voyeur who pleasures in the “sneak attack”, wearing the guise of photographer and armed with a camera. They are exhibitionists who want someone to see their private worlds and their most treasured possession: their pets.

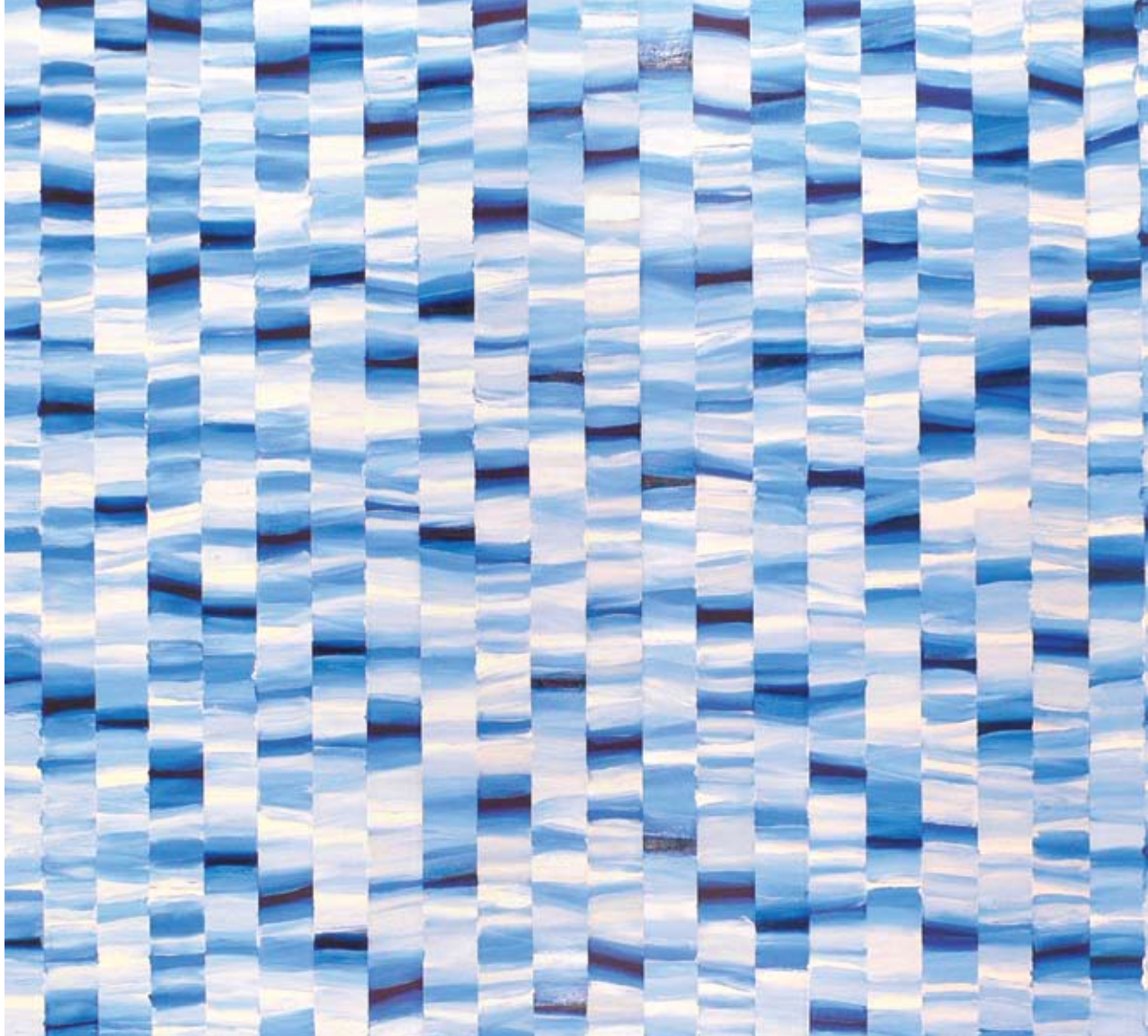
1. Arbus, Diane. *Diane Arbus An Aperture Monograph*. New York, NY: The Aperture Foundation, 1972, Page 1.

Visual Art / Always Already

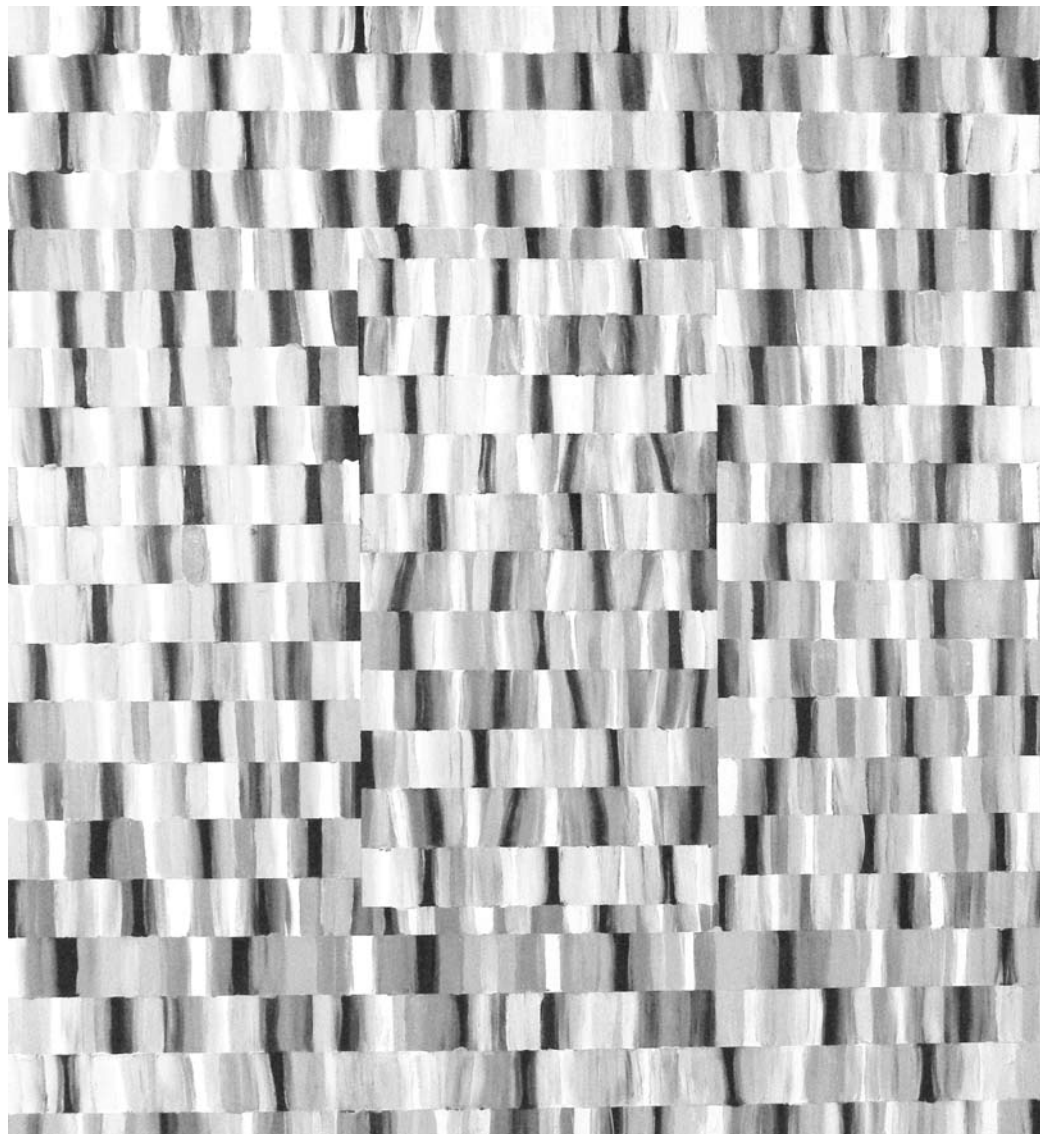
Vytas Narusevicius

42

Images Vytas Narusevicius, 2008.



discursiveness	apotropaic	topology	un-thought	agency
gesture	ornamentation	connect	threshold	event
demonic	material	unlivable	disorient	texture
qualia	germinative	asignifying	circulation	thing-ly
causation	experiment	sensation	compelling	link
surrounding	autonomy	deformative	pattern	entrap
continuity	sub-semiotic	exceed	proximity	lost
consequential	outside	visible	transaction	map
boundary	generative	open	immediate	frivolity
technical	association	underneath	ballistic	dimension
interaction	method	coordinates	fold	clamor
reciprocity	non-linguistic	actual	stain	seeing
constructions	relations	inaesthetic	system	mediate
pre-thought	intersubjective	eye	nominalism	horizon
madeleines	unending	geometric	exchange	process
bind	social	force	proxy	chaos
fold	knot	real	logic	unfold
trap	always	already	dialogue	baroque
access	mix	body	anxiety	shifting
granular	nonlinear	off-stage	piney	woods
oblique	slippage	topography	cognition	imbalance
intermediary	constant	sequence	pliable	ongoing
order	now	remove	potential	here
snake	embed	constitute	respond	sight
self-world	warning	individuate	detect	fidelity
brute	thermic	linguistic	traverse	inside
syntonicity	spill	marker	primary	muscular
abstract	normative	strings	retain	diagramatic



Dasha Dana Novak

46

Growing up in communist Czechoslovakia Dasha Novak dreamt about struggle-free places situated along the long white lines of Canadian winter landscapes. Escaping from the regime set Novak in a constant state of re-evaluation of culturally based perception of the North American culture; she felt a need to understand the language of the landscape in order to understand the cultural nuances that are birth-rights to Canadians. Drawn to the media of snow and ice, Novak has felt that the temporary relief from complexities of daily life and connections to her childhood perception of a sense of “home” lay hidden under the snow and

ice; in the process of her work she keeps stretching the frozen moment before it melts and exposes the complexity and struggles. Some of her first art work - photographs frozen inside large blocks of ice were trigger images connecting to memories of childhood imagination and ongoing dreams; many of the images were from the temporary dwellings Novak built from the ice blocks.

Novak holds the perception of “identity” in fluid terms, the recent images reflect her realization that the search is never completed but rather in as constant



flux, always redefining and in-forming in a cyclical manner. The personal search for connections with the frozen landscape intersects with a large-scale concern about the rate of global melting of ice reserves. Raising her children with a sense of a temporary refuge in the Canadian winter landscape, Dasha wonders how much of the struggle-free refuge is going to be left there for the future generations.

When speaking of perception, Dasha's thoughts move along the lines of sensitivity to ever changing differences and emergence of similarities and relationships across the limits of our worlds. She is intrigued by the abstract character of perception and its inherently fluid boundaries. Novak's most recent work deals with liminal spaces, abstract and concrete, and she uses a metaphor of grey water to describe the space:

I looked through the old rain that was falling on my skin. The rain slipped down my hair, my hands and my shoes, into the puddles, connected me to the morning passerby, and to the edge of the bed sheet spread on the ground between us. The water stretched its membrane and poured through me the sweat, blood and semen of every human thought dissolved and suffused into color grey — the messy color of "becoming". At that moment I was the liminal space.

Dasha suggests that our existence is liminal. The human race stands at the threshold of ecological disaster. We are the living fluid that might be of the body, of the earth, or of the air. Acceptance of grey water, permeated with Ideas, into our thoughts, daily lives and perceptions of the world can, according to Novak, help us create a new frame of mind in which there is a common consciousness.



Images Dasha Dana Novak, *In-Forming*, 2008; and *Off the Creek*, 2007.

This project addresses the question, how information and interaction design can create a new data collection and interpretation methods that will improve individual efficacy in the management of the chronic illness type 2 diabetes.

Medical journaling is an important method of recording and tracking the diabetes condition. Diabetics who journal to self-manage their condition can prolong their lives, gain better understanding of their disease, and enter a more effective communication with medical professionals.





To address these issues this project aims to create a software journaling application on a hand held PDA, where diabetics can journal their day-to-day health related information, such as blood glucose, diet, exercise and medications. Once data is input into the application, individuals can output the data in the form of visual maps. This offers that ability for the individual to look for patterns and trends in hopes to discover something new about what works for managing their condition. Since health literacy and numeracy are an issue the use of an iconic visual language to navigate the user-interface makes this application simple, easy to use and interactive. The individual's effortless gathering of personal data and ability to see their data in new visual forms offers an alternative to other current self-management systems.

This catalogue was produced in conjunction with the exhibition *Primed*, presented at the 1535 Grad Studios from April 30 to May 11, 2008, with support from the Graduate Studies Department at Emily Carr Institute.

The artists would like to thank Dr. Ron Burnett, Dr. Monique Fouquet, Louise St. Pierre, Diyan Achjadi, Fiona Bowie, Karolle Wall, David MacWilliam, Bonne Zabolotney, Randy Lee Cutler, Sharon Romero, Ben Reeves, Neil Campbell, Elizabeth McIntosh, Dr. Maria Lantin, Paul Mazzucca, Dr. Patrick F. Chan, Babak Golkar, Paul Hess, Deborah Shackleton, Jane Slemon, Roxanne Toronto, Maureen Isberg, and Sylvia Iredale.

This catalog is printed on Mohawk Options, 70 Text White, 100% Postconsumer Waste Paper, which is FSC-certified and manufactured with renewable, non-polluting wind-generated electricity. Five hundred copies of *Primed* were initially printed on April 14, 2008 at Lyne Printing, in Vancouver, British Columbia, using the traditional 4-colour offset press method. The text was set in Fresco Light, a contemporary yet traditional Serif typeface from Our Type Foundry, Belgium. Display fonts were set in FS Clerkenwell, a quirky Slab Serif from Fontsmith, England.

EMILY CARR
INSTITUTE
ART • DESIGN • MEDIA