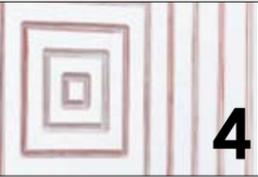




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RBC Painting Competition



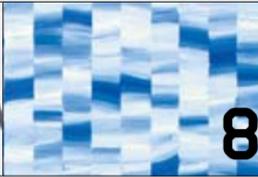
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Student Art Sale 2008

Emily Carr University!

fall 2008

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VISIONS

JEFF VINNICK

John C. Kerr, Emily Carr's New Chancellor

Robin Laurence

Essential to assuming university status is the appointment of a chancellor as its honorary head. For Emily Carr, that important position went to John (Jake) C. Kerr. In his role as Chancellor, Mr. Kerr will sit on Emily Carr's Board of Governors and its Senate and confer degrees. One of this city's — and indeed, this country's — most distinguished citizens, Mr. Kerr is a recipient of the Order of Canada, the Order of British Columbia, and holds an honorary Doctor of Laws degree from Simon Fraser University. The list of his professional accomplishments is staggering and includes being Chair and CEO of Lignum Ltd., one of Canada's largest private forest products companies, for 35 years, until 2005. During that period, he was acclaimed for directing Lignum in innovative partnerships with both environmental and aboriginal groups, and for his part in negotiating a softwood lumber agreement with the United States. //CONTINUED ON PAGE 2.



“It's absolutely critical to our society that we have a vibrant cultural life.”

Jake Kerr

For an interview with Emily Carr's founding Chancellor, turn to page 2.



**EMILY CARR
UNIVERSITY**

1399 JOHNSTON STREET, VANCOUVER, BC CANADA
www.ecuad.ca

An Interview with John (Jake) C. Kerr

Robin Laurence

Jake Kerr, Emily Carr's new Chancellor, recently spoke with Visions about his commitment to the arts, his love of baseball, and the unlikely prospect of his retiring any time soon.

You've spoken in the past about being temperamentally unsuited to full retirement.

I just haven't been very good at it. I sold my sawmill company about five years ago and I think I was retired for most of one morning. ... I have gone back into a bunch of other things and I'm probably doing a little more than I should, but at least I'm not doing anything I don't like. I am currently back in the forest products business, but not growing trees. We're simply doing distribution and selling for others.

I'm also very involved in baseball, which I'm very much enjoying, and Vancouver Foundation. No, I'm not very retired.

As well as chairing Vancouver Foundation, you've served on the boards of arts organizations and you've been an active fundraiser for cultural causes. Do you believe that business leaders should also be community leaders?

I do, very much. One of the things I've worried about in Vancouver over the last 20 years is that, when I was young in business, there were so many head offices here and so many companies that clearly were leaders in the community. MacMillan-Bloedel, B.C. Forest Products, West Coast Transmission and others, all those companies are gone. So I think it is incumbent on the people who are business leaders in Vancouver today to step up, and I think some of them do it very, very well.

Would you talk about your particular focus in supporting the arts?

I've always been interested in art. I've been an art collector ever since I was a kid. Thirty years ago, I worked on the original move of the Vancouver Art Gallery, to [its present location in] the old courthouse, and over the years, I've also worked for the Vancouver Symphony. When I went to the Vancouver Foundation as a trustee a few years ago, my passion was again the arts and culture side, so I chaired the Arts and Culture Committee for four years, which I very much enjoyed and which gave me a new perspective. I had no idea how many small arts groups there were, all over the province.

You start to realize how robust the cultural life of British Columbia really is. In every community, there are very dedicated and passionate people working on the arts and other civic-minded things.

Do you believe it benefits our community to support the arts?

I think it's absolutely critical to our society that we have a vibrant cultural life. And I interpret that as broadly as you can. I don't care if you go to the opera or symphony in Vancouver or a little theatre in Enderby, there's a lot more to life than just going to the office or having a day job.

I'm also very supportive of the arts within the education system. The study of the arts, whether you're talented or not, is really a very intrinsic part of a person's makeup. ... I have four grandchildren and they all love going to the art gallery, they all love painting and drawing. I'm not expecting any Picassos in the family, but I certainly think that it makes them much more well-rounded kids.

How do you see yourself contributing to Emily Carr University in your role as Chancellor?

I've served on a large number of boards over the years and I hope to be able to contribute on the governance side. Because I've been around corporate governance and not-for-profit governance for a long time, I would hope I could add something there. And I might be helpful in fundraising, because I have done a fair bit of that.

You and your business partner Jeff Mooney acquired the Vancouver Canadians Baseball Club in 2007. Tell us about your interest in baseball.

I've been a baseball nut since I was six years old. I played baseball growing up in West Point Grey and as a child, I went to see the Vancouver professional baseball team at what was then Capilano Stadium but is now Nat Bailey, and was absolutely fascinated by it. I went to [graduate] school at the University of California at Berkeley and the San Francisco Giants were there and I started going to major league baseball....

I got so excited four or five years ago when someone told me the local team might be for sale and without, frankly, much due diligence, I decided I wanted to buy it. And now we've completed two seasons.

It is a cultural success in that people seem to love coming to Nat Bailey and again, it's a way of giving back to the community. Even though we're in it for profit we don't, frankly, ever think we'll make one — but we're trying not to lose too much. Let's say it's a labour of love.

There's something kind of charming about the level of baseball we play in that they're very young men playing, in their early years of professional baseball. ... It's great fun for families with little kids to come out and watch the games. Essentially, what we do is provide entertainment for families.



**John C. Kerr,
Emily Carr's New Chancellor**

// CONTINUED FROM PAGE 1

At present, Mr. Kerr is Chair and Chief Executive Officer of Lignum Investments Ltd., a privately held investment company; managing partner of Lignum Forest Products LLP, a wood products distribution and trading company; a director of the Bank of Nova Scotia; and co-owner and managing partner of Vancouver Professional Baseball LLP. On top of his substantial professional successes, he has also been a strong supporter of the arts, both as a donor and as a volunteer board member.

"Jake has an incredible reputation in the province," says Dr. Ron Burnett, Emily Carr President and Vice-Chancellor. "He's very involved with the arts, he chaired the Arts and Culture Committee of the Vancouver Foundation some years ago, and as chair of the board of the Vancouver Foundation itself now, he's played a very significant role." Dr. Burnett stresses how understated Mr. Kerr is about his contributions to our city's cultural life. "He doesn't yell it out, but behind the scenes, he has done a lot of very, very interesting things in the arts community."

Faye Wightman, President and CEO of Vancouver Foundation, concurs. "Jake Kerr is someone who has that wonderful blend of a 'can do' attitude, an insistence on excellence, and an enormous dedication to his community," she says. "His work leading Vancouver Foundation — Canada's largest community foundation — his personal support of the arts, his desire to bring baseball to Vancouverites, his recent work in the area of homelessness and now his chancellorship of Emily Carr University, are all testament to a man who has decided that his real worth is measured in what he gives to his community."

Premier's Technology Council Recommends \$4.5M for Emily Carr Industrial Design Chair

The 11th report of the Premier's Technology Council (PTC), released July 14, 2008, focuses on three topics: clean technology, regional innovation and industrial design. More specifically, the report recommends that the government develop a plan for the promotion of industrial design as a key component of BC's innovation economy.

Recommendation 11.7 states:

that the provincial government develop a plan for the promotion and development of Industrial Design as a key component of BC's innovation economy and consider the first step of providing \$4.5 million to fund an Industrial Design Chair for the Emily Carr University of Art and Design.

Emily Carr is delighted to be recognized for its outstanding industrial design program and is eager to take on a larger role that will aid in the growth of the creative industries and the future economy of the province. The recommendation for a Chair of Industrial Design is particularly timely in light of the school's university status designation.

"The Premier's Technology Council has produced a far-reaching, visionary report that recognizes the central importance of the cultural and creative economy to the future of British Columbia," said Emily Carr President Dr. Ron Burnett. "Emily Carr University is a world leader in Industrial Design and the recommendations in this report will strengthen and enhance our role for the benefit of the population of BC. Along with our strong emphasis on sustainable design, Emily Carr will do everything to support this initiative, which will put BC into a leadership position in Canada and in the world."

The Premier's Technology Council was established in 2001 to advise the government on issues related to the advancement and application of technology in British Columbia. More information about the Council and copies of its reports and recommendations are available on the Premier's website, www.gov.bc.ca/prem.





JEFF VINNICK

Emily Carr University!

A Message from the President

Ron Burnett

There are some moments in the history of an institution that transform not only the ways in which the institution operates, but also the very foundations upon which the institution has been built. The recent announcement of Emily Carr's university status is such a moment.

After 83 years of offering four-year programs and requesting recognition and a clear mandate from the government of British Columbia, Emily Carr is finally being acknowledged as a full member of the university community. This legislative watershed will secure the future of the institution and will be a legacy not only for the internal Emily Carr community, but also for British Columbia as a whole.

Let me be clear, this is far more than a name change. The legislation incorporates amendments to the university act, a document that is over 43 pages in length. The amendments are only a few pages of that complete document and make specific reference to Emily Carr in the context of the larger universities in BC. Overall, the full university act now applies and puts us in line with the majority of our colleagues in Canada and the US.

We recently appointed our first Chancellor. Not only will Mr. Jake Kerr sit on the Board of Governors, he will also have the right to sit on our new Senate. Under the University Act, the Board and the Senate will end up changing the dynamics of governance at Emily Carr. In the long term, this wonderful institution will grow even stronger and be able to represent the aspirations of many people in our community who are devoted to and understand the importance of culture to the very fabric of what it means to be human.

Most of the people I meet in any given week have described this change as one of the most important shifts in our history. This support from our community is of great importance because we are at the beginning of a process of change and will need all the help and advice that we can get.

The Conference Board of Canada recently produced a report on the cultural and creative industries in Canada that is 250 pages in length. More than ever, its findings not only justify government investment in culture, but also reinforce the central role that our creative artists, designers and media practitioners have in the economy of Canada. For example, "The Conference Board of Canada estimates that the economic footprint of Canada's cultural sector was valued at \$84.6 billion in 2007, constituting 7.4 per cent of Canada's real gross domestic product. The Conference Board's estimate takes into account the substantial direct, indirect and induced contributions of the culture sector, which together resulted in over a million jobs in the Canadian economy." (Foreward, *Compendium of Research Papers: International Forum on the Creative Economy*, Conference Board of Canada, 2008)

Recognition of Emily Carr's mandate will mean that the leadership we have always shown in the cultural sector will be amplified and enhanced. Together with all of our wonderful patrons and advocates, we will launch Emily Carr into a new era and your advice, input and financial support will be needed!



JEFF VINNICK



JEFF VINNICK



JEFF VINNICK

MIDDLE PHOTO: DR. RON BURNETT, PRESIDENT + VICE-CHANCELLOR, PREMIER GORDON CAMPBELL, DR. GEORGE PEDERSEN, BOARD CHAIR AND THE HONOURABLE MURRAY COELL, MINISTER OF ADVANCED EDUCATION AND LABOUR MARKET DEVELOPMENT.

Renée Van Halm – Interim Dean of Graduate Studies

Robin Laurence



RENÉE VAN HALM

Renée Van Halm is one of those multi-faceted artists Emily Carr depends upon. She excels at teaching and administration, serves on numerous cultural boards, committees and juries, and at the same time, maintains an energetic and acclaimed studio practice. Recently named by President Ron Burnett as Interim Dean of Graduate Studies, Van Halm is returning to Emily Carr this fall from an extended stay in Germany. A longtime teacher in Visual Arts and Foundation, she was also Dean of Visual Arts from 1995 to 1999. Since early 2005, she has been living and painting in an 18th-century rowhouse in the historic city of Potsdam, located on the southwest outskirts of Berlin.

Initially on leave from Emily Carr, Van Halm has been working on over a hundred small drawings and two distinct bodies of large-scale paintings based on architectural and spatial themes. At the same time, she evolved distance-learning courses for the university. “I developed and taught an online version of Creative Processes, a Foundation course, and eventually ended up coordinating the Online Learning Department of Emily Carr,” she says, speaking by phone from Potsdam. “We started with just a couple of courses and at last count we had 15 running most terms.”

Van Halm is impressed with the inventive works her online students produced within given parameters, and with their ability to communicate what they learned. “They did the best written critiques,” she says. As for her actual rather than virtual existence in Metropolitan Berlin, she observes, “It’s great to have easy access to a very international art scene at every level—it is even more amazing to see a range of contemporary and historical architecture in the streets.”

She describes the area as “politically contentious.” Potsdam, like Berlin, was heavily bombed during the Second World War, then suffered further losses under Communist rule. Since the reunification of East and West Germany in 1990, much restoration and redevelopment has taken place. “The buildings are the witnesses and one is never allowed to forget this,” Van Halm says. “This has influenced my work and it comes out most in the images that are on my camera at the end of each day.”

Van Halm’s paintings manifest a keen interest in architecture and design, and in the myriad ways in which we inhabit the built environment. While in Berlin, she concluded the series *Tourist*, which focuses on “ubiquitous” modernist structures with powerful geometric components. After exhibiting these paintings, she started to reflect on a small Cubist collage by Georges Braque she encountered in the Neue Nationalgalerie in Berlin. “The collage led me to consider the break-up and subsequent reconstruction of physical space that we encounter in urban environments.” This thinking resulted in two new series of paintings, *Seeing Through* and *Reverse Engineering*. “Rather than maintain a kind of truth to the original image as I had in *Tourist*, I decided to work with multiple images, reconstituting them in different combinations to break down single-point perspective.”

Much as Potsdam and Berlin have stimulated her art, Van Halm is excited to be returning to Vancouver and to Emily Carr. “It will be wonderful to have a year to contribute to the ongoing development of the new MAA program,” she says. With a laugh she adds, “And it will be a welcome change to have real people as opposed to virtual presences to work with.”

Royal Bank of Canada

10TH ANNUAL CANADIAN PAINTING COMPETITION

Robin Laurence

In the past, Emily Carr grads have done very well in the RBC Canadian Painting Competition, one of the most prestigious and lucrative of its kind in the country. Two outstanding examples are Etienne Zack (00), who was the national winner in 2005, and Arabella Campbell (02), who took the top prize in 2007. Still, the July 2 announcement of the RBC semi-finalists for 2008, the competition’s 10th anniversary year, set a local record. Five former ECIAD students—Eli Bornowsky (05), Andrew Dadson (03), Jeremy Hof (07), Collin Johanson (04), and Lorenzo Pepito (06)—swept the Western Canada category of semi-finalists. Ten other artists, five from Central Canada and five from Eastern Canada, rounded out the short list, chosen by jury from more than 1,200 submissions by some 600 artists across the country.

A survey of the paintings entered into competition by the five Vancouverites reveals an eclectic array of approaches, from high realism to austere abstraction. All the works, however, are concept-driven and almost all the semi-finalists named sculptor Liz Magor as an outstanding philosophical influence. Neil Campbell, Hadley + Maxwell, Paul Mathieu, Eric Metcalfe, Ron Terada, Peter Schuyff, and Renée Van Halm were also cited as teachers who positively affected these artists, opening them up to new ways of thinking.

Still, Bornowsky observes, it’s not all about intellectual rigour. While other local institutions have tended to “champion super ‘Marxist’ criticality at the expense of esthetics,” he says, “Emily Carr students really fused an interest in esthetics and criticality together.” Bornowsky’s RBC competition entry features circles of flat colour in orderly formations against a grey ground. Among other concerns, it explores Gestalt theory, the nature of perception, harmony, discord and, he explains, “the experience of looking concomitant with thinking.”

Johanson says that his competition work, *Chilly Down* “plays with notions of ‘imaginative’ by creating a fantastic scene with a floating head in a barren landscape.” It alludes to Edvard Munch’s *Vision*, but also employs photographic references, stylized and wrapped in an eerie atmosphere. “I find I have as much dialogue with the works of local photographers as I do with local painters,” he says.

The paintings of both Dadson and Hof appear to be process-oriented, referenced to the history of abstraction and the physicality of the paint medium. Still, they are dramatically different in appearance. Dadson’s lush work has aspects of both action painting and early conceptualism in its creation. “Basically,” he says, “I take different colours and apply them to the canvas at the top and then scrape the paint down the canvas to collect on the edge.” Over time and many streaky layers, he adds, “all this paint builds up and starts to expand the edge of the painting.” By contrast, Hof carefully built up flat, monochrome layers of paint and plaster on a wooden support, then took a router and carved straight lines in the form of multiple concentric rectangles into the white surface of his painting. “Inside the grooves is where the layers of paint are revealed,” he says.

Pepito’s entry, *Air Morgan: Engross*, is a realist painting that references sneaker culture indirectly, through a depiction of a shoe box instead of the shoes. Paradoxically, his naturalistic image also alludes to minimalist sculpture. “Witnessing Carl Andre’s work, *Equivalent VIII*, was a crucial turning point in my practice,” he says. About his fellow Western Canada semi-finalists, Pepito observes that, although all attended the same school, many came from different parts of the country and the world. “Even though we all learned there, we still developed distinct painting agendas,” he says. “It could be that Emily Carr as an environment bestows its painters with winning-edge convictions.”

Jeremy Hof, National Winner



JEREMY HOF, LAYER PAINTING RED

Stop the presses! Just as *Visions* was headed to the printer, Jeremy Hof was named the national winner of the RBC Painting Competition. His entry, *Layer Painting Red*, is what he calls “a process-based hybridization of painting and sculpture.” His approach is labour-intensive and systematic, he explains, and manifests an awareness of the formal conditions and material qualities of both disciplines. The work, which seems to riff on the history of high modernism, is built up of multiple layers of coloured paint interspersed with layers of white plaster, then routed to reveal its making.

“We’re thrilled that Jeremy Hof has been awarded the RBC Painting Competition’s top spot,” says Landon Mackenzie, ECUAD Associate Professor. “He has always stood out as a particularly thoughtful and hardworking young artist who has been clarifying his own direction for several years, as well as being part of the dynamic emerging-artist scene in the city.” She adds, “In three of the past four years, the national RBC prize award has gone to Emily Carr painting-area graduates and we are extremely proud of this.”

Ceramics, Computers and the Archive: Paul Mathieu



PAUL MATHIEU, FLOWER VASE 2008, PORCELAIN 30CM

It is rarely considered that ceramics is actually an archival material, but in many ways, ceramics is the memory of humankind. Paul Mathieu's present research project, funded with a Social Sciences and Humanities Research Council (SSHRC) grant, explores the relationship between two forms of archives: ceramics and computer technologies.

During the first year of the project, Mathieu supervised student assistants doing web research on the current state of development of the use of computers to produce ceramic objects — in academia, in industries, and in design and art studios. A website (paulmathieu.ca) is presently being built that will receive all this information, organized so that it can be retrieved and serve as a database for the researcher, and others. This research will continue for the three years' duration of the project and hopefully beyond. Mathieu says this information has been useful and enlightening for someone like himself who is basically computer illiterate. "I like to think that if I do not know how to use computers, I know what to do with them," he says.

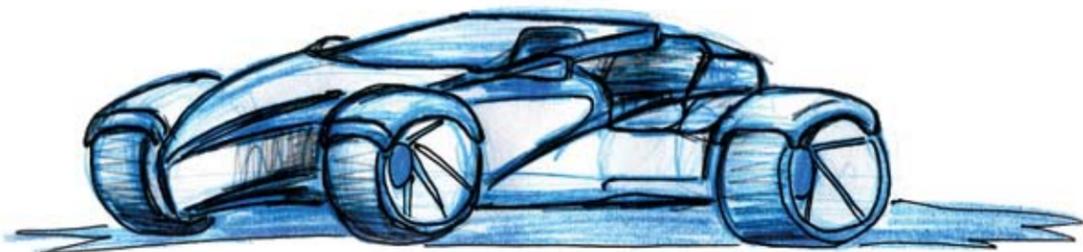
During the second year of the research-production project, starting this fall, Mathieu plans to use computer assisted design (CAD) with the help of student assistants to create a virtual 3-D object that is informed by ceramic history while being completely logical only within a virtual context. His aim is to create a virtual ceramic object that is by necessity generated by a computer, an object that could not possibly exist otherwise. Mathieu intends for both the form of this object and its surface to embody a complexity that could only be achievable with computers. "It is important for the object to have both a form aspect and a surface aspect since ceramics is distinct as an art form in its relation to the form/surface continuum," he explains.

During the third year of the project, this object will be materialized using computer assisted modelling hardware (CAM). Recent technological developments, brought to light during the web research, now permit the creation of a physical 3-D model with ceramic materials that can then be fired. The firing of a ceramic object renders it permanent and archival. "My intent here is for this object, whatever it will be, to represent a moment in time (now) to be passed on into the future," says Mathieu.

In parallel and in deep relation to this research project, Mathieu's personal studio practice has evolved to incorporate photographic images on vessel forms. These digital photographs are modified in Photoshop with the expertise of assistants, then virtually morphed over stereotypical vase forms. Eight photographic stills are then produced, showing the object from eight different viewpoints. Using porcelain blanks produced in China to his specifications, Mathieu then has the continuous image created by the photo stills hand-painted in China by experts in a studio-factory context in Jingdezhen. (An example of this work is illustrated here.) This collaborative project stems directly from the research-production project funded by the SSHRC grant yet remains independent from it. "It is my hope that the continuation of this exciting project will yield other discoveries and applications for my ceramic practice," says Mathieu.

Turning Sustainability Aims into Reality: The Electric Vehicle Project

Lola Augustine Brown



ELECTRIC VEHICLE PROJECT RENDERING

Bartosz Bos is an undergraduate with a brilliant plan. Although still a student at Emily Carr, this third-year fine arts student has designed an electric vehicle project that will provide himself and his peers with valuable real world skills, and help Emily Carr to meet its commitment to being a world leader in sustainable design research.

The basic premise of the project is that a team of students will create a design based on a brief that will determine the direction of the vehicle's purpose and styling. The design will then be built by the students and the prototype launched in time for the 2010 Winter Olympics. The finished project will be used as a communications platform from which to deliver messages of sustainability and act as a marketing tool for the university.

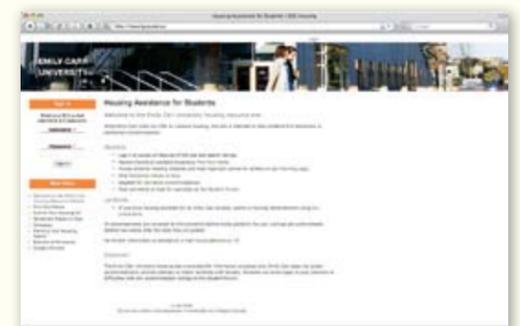
Bos is passionate and committed to this project, which he says comes from a need at Emily Carr to continue a commitment to sustainable projects. "And why not build an electric car?" says Bos. "Art school students should come up with some interesting ideas and out-of-the-box thinking." The project will be open to all students and faculty at Emily Carr.

This isn't a task that Bos wants Emily Carr to undertake solo. He sees partnerships as being key to the success of the project. Ideally, the project will be undertaken with students from other institutions in order to pool resources and with other interested parties that have skills to offer, such as the Vancouver Electric Vehicle Association, which has already pledged to donate 1,000 hours of expert assistance.

The project needs funding to proceed; the anticipated budget totals \$297,000. Bos is applying for grants from government programs and it is hoped that there will be considerable corporate interest in supporting the Electric Vehicle Project.

The project is generating considerable excitement amongst Bos's peers, even in the planning stages. "They are eager to get their hands on a project that will challenge them and push their skills ahead," says Bos, who is optimistic that he'll get the support he needs to get this innovative project started.

NEW Emily Carr University Housing Website



Finding somewhere to live in Vancouver can be a daunting task for new students, particularly those arriving from overseas. Launched this summer, the new Student Services housing site provides assistance to registered students and the opportunity for property owners to post their housing ads, free of charge. With features like Google Maps, information on the residential districts of the greater Vancouver area, and a student forum, the interactive site has provided much needed assistance to our new students. If you have a rental available, or know friends or family that do, please encourage them to visit the housing website — <http://housing.eciad.ca/>. Remember, it's free to post your ad!

Alumnus Profile: Aaron Glass

Lissa Cowan



GWA'WINA DANCER

Anthropologist and visual artist Aaron Glass feels fortunate to be working on a project that he cares deeply about. Glass is part of a team that is restoring the landmark 1914 silent film *In the Land of the Head Hunters*, by Edward Curtis, and framing showings of the restored film across North America. The showings will feature a live orchestral arrangement of the original score and performance by the Gwa'wina dancers, who are descendants of the original indigenous cast.

The Curtis project has utilized Glass's diverse and rich educational background. Glass has a multi-disciplinary degree from Reed University in Portland, Oregon, and a Master's degree in anthropology from UBC as well as a Bachelor of Fine Arts from Emily Carr (00), which he sandwiched between his other studies. Glass's PhD in anthropology was obtained from New York University in 2006.

The Curtis project is part of Glass's Killam Postdoctoral Research Fellowship at UBC, and a continuation of his work with the Kwakwaka'wakw First Nations in British Columbia, with whom he has built a longstanding relationship. Glass spent a summer on the Kwakwaka'wakw reserve before graduating with his first degree in 1993, and has been collaborating with the U'mista Cultural Centre ever since. He is also currently helping to create a digital database to document the Kwakwaka'wakw collection of masks in Berlin's Ethnological Museum.

Having such a diverse educational background has set the course for all of Glass's subsequent projects to be interdisciplinary, which the restoration of the Curtis film certainly is. There are common threads that run through both sides of Glass's academic career, that is the anthropological and the artistic.

"Whilst at Emily Carr I was very interested in cultural knowledge systems and modes of value around objects," Glass says. His sculptural work at Emily Carr used found objects, especially heirlooms and images mined from his own family archive. "In my artwork I was thinking about the same relationships as I am now," he says.

Glass found that how he learned at Emily Carr, as much as what he learned, prepared him in ways that a purely academic career could not have. "Now I try to incorporate those methods of learning from ECIAD days in to my processes as an academic," Glass says. "As well as (critical) experience, studying at Emily Carr gave me a strong sense of interdisciplinarity, a focus on art's engagement with everyday life and politics, and knowledge of studio practices that help me to communicate with other artists and that have focused my critical eye."

Alumni Profile: Jay Grandin and Leah Nelson of Giant Ant Media

Lola Augustine Brown



giantantmedia

When Jay Grandin and Leah Nelson first met at Emily Carr just before Grandin graduated back in 2004, the pair had no idea that they would end up running a successful media company together.

Grandin, who studied industrial design, was working for Steelcase, a large furniture manufacturer in Grand Rapids, Mich., when he started making what he calls silly videos and posting them online, which got him quite a following. Then Grandin made a video with Nelson that went viral just as he was planning to move back to Vancouver, which resulted in MySpace offering the pair their first job together — a 10-part series.

"From then on we began to receive more and more offers for work, so we quickly started the company and began to operate full time," says Grandin. Nelson says that it all happened very organically in response to the videos they were making. "Starting Giant Ant was a natural next step so that we could keep doing this and not get day jobs," she says.

The company produces all kinds of projects that use moving image to get a message across, including ads, training videos, video blogs, product launches, social media campaigns, music videos and films. The commercial success of Giant Ant funds the personal projects that Grandin and Nelson love to do, such as *Sleeping with MySpace*.

"Last summer, we sent a bulletin out to all of our 'friends' on MySpace — there were about 13,000 at the time — asking for places to stay. We had dozens of responses from all over the world, and ended up staying with 'friends' across Europe for seven weeks," says Grandin. "We ended up making a three-part series about finding real social interaction from an impersonal social network."

Currently, Nelson and Grandin are busy working on a number of projects, including producing a film and web series that follows a group of Tanzanian street youth in the pursuit of recording a hip-hop album. They are also shooting at Jack Johnson, Maroon 5 and Dave Matthews Band shows while profiling Reverb, a green touring company, and working on pieces with New Media BC and four local startups.

Although Grandin works in a completely different field than his studies at Emily Carr, he says that many of the skills he picked up there were transferable. "Design is more about understanding a problem in depth, before re-appropriating old solutions and knowledge, or a combination of both, to the problem at hand. Emily Carr taught me how to learn, and how to solve a problem," he says.

Nelson graduated from Emily Carr in 2006. She studied film, video and integrated media, which is relevant to the work she does now. "In terms of gaining a skill set to move in to the film and television industry, I'd say there was less emphasis on this than there was on critical thinking, critique, and concept development," she says. Nelson is glad that studying at Emily Carr didn't just teach the technical skills associated with making films. "I was armed with an understanding of story structure, arc and film theory," she says, "as well as knowing what the conventions were so that I could break them with intention."

The Writing Centre

Karolle Wall, Writing Centre Coordinator

“What exactly *do* you do in the Writing Centre?” is a question asked as often by faculty as it is by students. The simplest and most accurate response is that we ask a lot of questions. Whether we’re working with a student whose second or third language is English, a graduate student writing a thesis, or a faculty member writing a grant proposal, our ultimate goal is to enable a person to see their own strengths, and to clarify their ideas — in their minds, on paper and often in their practice.

Emily Carr, and in particular, Dr. Monique Fouquet, Vice-President, Academic, has supported the Writing Centre from its humble inception. In 1998, one part-time faculty member offered five hours of one-on-one meetings per week, in a small room in the Student Services area. We now operate out of two offices, offering up to 90 half-hour time slots each week. At some point in their four years of undergraduate study the majority of students are exposed to the Writing Centre, through workshops or individual meetings. There is a coordinator, two peer teaching assistants, and up to five part-time faculty members teaching at the centre when it gets busy. A summer coordinator has also been in place for seven years now. The Centre’s work extends into the classroom through workshops that are directly connected to and integrated with the specific course material and course assignments. We also offer workshops that specifically address second-language issues, grammar and syntax, proposal writing, applications to grad school, artists’ statements and presentation skills. Writing seminars for graduate students have been implemented in the past year.

Those who come to us for a final “edit” are initially disappointed. Can’t we just fix their sentences and move around a couple of paragraphs for them? The answer is simply no. We can explain, teach and help them focus, and we can outline where the reader might

get lost, at both the sentence level and the level of overall cohesion. We “think aloud” — a protocol used throughout most North American writing centres — a protocol that places the emphasis on the students’ writing “abilities,” on their ideas and critical thinking. A simple question such as “Could you provide some examples of what you mean by curating an exhibition about ‘performative and shifting components’” will help a student or faculty member far more than a statement like “that makes no sense” or a strike of red ink across a page. Rather than suggesting they’ve done something wrong, this method allows writers to understand why their reader doesn’t get that which, to them, seems fairly obvious and clear. One could say we focus on connecting ideas, on teaching rhetorical strategies, and emphasizing the expectations of audiences of various genres of writing.

Much of what we do (and what sets us apart from most other universities) is related to the idea of praxis, to enabling people to understand the relationship between the concepts and theory that inform a work of art, design or media and the actual practice involved. That practice may be the student’s own, that of a renaissance artist, a philosopher, an avant-garde filmmaker or a peer showing in the Concourse Gallery. Rarely does a student, faculty or staff member walk out the door without a thank you. This is always a reciprocal process; we, too, are thankful. Whether it is exposure to a new way of interpreting someone’s cultural experiences or understanding the complex inner workings of a graduate student’s design process, we are always challenged. Those of us who work in the Writing Centre enjoy it immensely as we are always being taught to think in new ways.



LUSTERIO RENNARD, BABEL STEPS

Sally Michener, Ceramic Artist

Former Dean and Faculty Member

Robin Laurence

The home and studio of ceramic artist Sally Michener are filled with the evidence of her extensive travels. Folk art and indigenous masks, puppets and weavings speak of cultures and peoples she has encountered in Latin America, Asia and southern Europe. So do her own recent sculptures. Noticeable among them are the works Michener created during two major residencies in China last year, including life-size negative-cast heads, arms and torsos, finished in a variety of traditional Chinese glazes and patterns. These, she executed at the Experimental Sculpture Factory in Jingdezhen, in Jiangxi province.

“Because of its location near a mountain of kaolin, Jingdezhen has been a major porcelain manufacturing centre for centuries,” Michener says. Kaolin is a fine white clay, an essential ingredient of porcelain, bone china, and certain medicinal compounds. The factory-filled city boasts a university with a major ceramics program. Residencies in different areas of Jingdezhen, she explains, are intended as much to stimulate Chinese students of ceramics as they are to expand the creative practices of visiting artists from many countries.

A former Emily Carr faculty member and associate dean, Michener retired from teaching in 1998. She certainly hasn’t been idle: in addition to the two residencies in China, she has taken work and study trips to Cambodia, Vietnam, Turkey and Mexico in recent years. Still, she says, she tends to “work in spurts,” the result of many years balancing a full and demanding life as an educator, mother and practising artist.

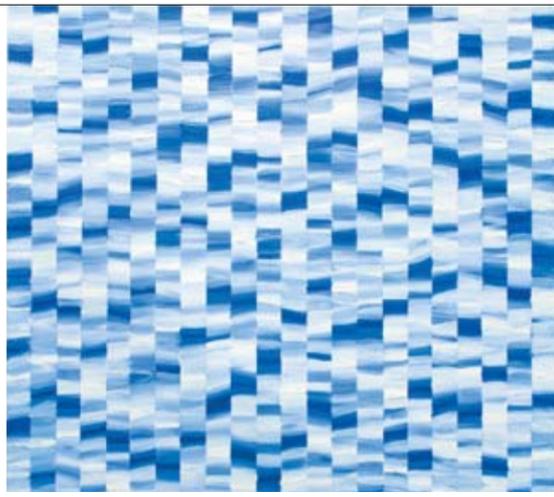
In Jingdezhen, Michener worked with local artisans in developing variations on mould-made, celadon-glazed, clear-glazed, striped and polka-dotted sculptures, riffing on the surreal combinations, inversions and abstractions of human forms and features that have long characterized her work. She doesn’t see these odd combinations as surreal, however. “They reflect the way our brains work,” she says, “bouncing back and forth between different tasks and ideas.”

Michener’s second Chinese residency in 2007 was to the Fuping Pottery Art Village (FPAV) in Fuping, Shaanxi province. With the exception of a partial figurine marked with experimental samples of glaze, all the work she produced there remained behind in the newly built Canadian Ceramic Museum. This exhibition space is part of an ambitious complex known as FLICAM, the acronym for FuLe International Ceramic Art Museums. Michener’s contribution to the FLICAM collection is *Companions in a Bamboo Garden*, a grouping of life-size, highly abstracted figures and “bamboo” columns, embellished with the rich green, yellow and orange glazes she found in Fuping.

In her non-linear and intuitive way, Michener is still reflecting on what she learned in China. Most of her experimentation, she says, takes place in her studio, after she returns home from her travels. “It doesn’t always follow in a clear, consecutive way,” she remarks. “Everything percolates.”



SALLY MICHENER, COMPANIONS



Student and Alumni Achievements

Aparna Kapur (08) recently received a special mention citation at the Canadian Student Film Festival, part of the Montreal World Film Festival. Her film, *Amma*, is a poetic narration of a young girl's life and her deeply rooted relationship with her grandmother. *Amma* has screened at numerous national and international festivals, including the Vancouver International Film Festival, the Cambridge Film Festival and the San Francisco Frozen Film Festival.

Dental Drawings by David Khang (00), in collaboration with Cheto Castellano, included a guest appearance by Coco Rico. This collaboration was a unique marriage of practices, where live dentistry was performed on Castellano's teeth by Khang (aka Dr. DK/decay), creating dental decorations in traditional Mayan designs that are reminiscent of Latin America's pre-colonial heritage. The performance took place in two stages in the two cities the artists call home – Vancouver (The Western Front) and Santiago de Chile. David also introduced his new work *I Have(Had) A Dream* at the 59th annual Visualeyez Performance Festival, sponsored by Latitude 53 in Edmonton, Alberta in July.

Terence Koh (02), along with four other up-and-coming Canadian artists, has been short-listed for the \$50,000 Sobey Art Award. The award is given to the most outstanding contemporary Canadian artist under 40. The work of each of this year's nominees was on show at the Royal Ontario Museum in Toronto with the winner being announced on October 1.

Sandy Lam (08) has won a prestigious red dot Design Award for one of her senior projects, *Spaceless*, completed in 2007. *Spaceless* is a deck installation kit for small apartment balconies where the tables and benches can fold into the deck. With more than 10,000 submissions from 60 countries, the international red dot Design Award ranks among the largest and most renowned design competitions in the world.

Synthesis Studio, a Vancouver-based furniture design company co-founded by Mimi Law (99) and Mario Sabljak, was selected to participate in *100% Futures*, part of 100% Design at Earl's Court in London, UK, this past September. *Synthesis Studio* is the only Canadian entry amongst 50 emerging design talents from the UK and around the world. *Synthesis* will be presenting their sustainable design, the Oval Bench, a versatile seating made of aluminum composite, 100% recycled rubber from truck tires and stainless steel.

Presentation House Gallery held an exhibition in the summer that showcased extensive, provocative views of the male figure. Attila Richard Lukacs (85) was featured in *Attila Richard Lukacs / Polaroids / Michael Morris*, which showcased over 600 Polaroid photographs by Attila, produced over the past 20 years as referents for paintings, assembled and collaged by Vancouver Island artist Michael Morris.

Page Samis-Hill (67) exhibited her painting *The Gathering* at the International Pastel Exhibition at Exposition Hall in Giverny, France, this spring with the Art Du Pastel en France.

First-time documentary filmmakers Thomas Buchan (05) and Stuart Reaugh (05) were nominated for a Leo Award for the documentary *Hope* which they co-directed with the National Film Board of Canada. *Hope* follows artist Ken Paquette, his partner Winnie Peters and their five boys (aged four through fifteen) as they struggle to cope during a year of wrenching change.

Janice Toulouse Chartrand (79) was honoured at Concordia's Faculty of Fine Arts Gallery as the first Aboriginal Fine Arts Graduate in the history of the university.

Gina Chen (07) began her studies in film directing at the California Institute of the Arts this Fall. Her film *S/HE* was aired on the Shaw Multicultural Channel as part of the Filmmakers Showcase this spring.

Fourth-year student Wendi Copeland has been selected as a finalist in The Scotties Design Challenge, to design a new tissue box for Scotties.

Nicole Dextras (86) has been awarded three artists' residencies; the I-Park in Connecticut, Klondike Institute of Art in Dawson City, and VanDusen Botanical Gardens in Vancouver. Nicole also participated in a group exhibition, *Shelter from the Storm*, 2008 Bellevue Sculpture Exhibition in Bellevue, Washington, this summer.

New Work, a solo exhibition by Adam Dodd (06), was exhibited at the grace-gallery in June. *New Work* is highly influenced by the current "controlled" chaos of the Vancouver landscape.

Chun Hua Catherine Dong, second-year Visual Arts student, exhibited her work as part of the *LEAF Exhibition* (Local Environmental Art Forms) at the Canvas Gallery in the early part of summer.

In early April, Zoran Dragelj (97) screened video work at Galeri Petronas in Kuala Lumpur and later in the month he screened at Amaze, an independent art festival in Sint-Niklaas, Belgium.

John Ferrie (88) exhibited *Fallen Angel* at Main Space Gallery this spring. The exhibit was also the launch of John's 24-page hard bound book of the *Fallen Angel* collection.

Congratulations to MAA graduate H el ene Day Fraser whose summer internship has led to a partnership with the design firm Intelligent Forms Design. The firm provides unique lifestyle tools that merge environmentally responsible values with innovative performance and aesthetic impact.

Dougal Graham (93) exhibited *New Painting* at The Third Avenue Gallery during the month of June.

Frances Ho (08) celebrated her first painting exhibition, the *LEAF Exhibition* (Local Environmental Art Forms), at the Canvas Gallery from the beginning of May to mid-June.

Ken Jeannotte (99) held an exhibition of work (*Arrogation*) *The full weight of reason* at the Mezzanine Gallery at The Queen Elizabeth Theatre this spring. Selected works from the same body (in conjunction with work of Saskatchewan artist Hugh Henry) have been touring 21 Saskatchewan community art galleries for two years, concluding in Moose Jaw this May.



FROM TOP, LEFT - RIGHT: VYTAS NARUSEVICIUS, ALWAYS READY; ETIENNE ZACK; DOUGAL GRAHAM, KISU KISU; SANDY LAM, SPACELESS; SEAN MILLS, TAPEI GREEN; ADAM DODD, BUSINESS IN THE FRONT, PARTY IN THE BACK (PHOTO: BACHELOR MACHINES); WENDI COPELAND, SCOTTIES TISSUE SUBMISSION

Kunal Sen's (08) animated film, *Key Tumi?*, was selected by the Toronto International Film Festival Group in association with the Film School Consortium, a national group of 15 universities and colleges, at this year's Student Film Showcase (SFS), featuring 13 films from student filmmakers across Canada.

Naomi Singer (89) recently received a British Columbia Community Achievement Award. The awards recognize and celebrate the spirit, imagination, dedication and contribution of British Columbians to their communities. Naomi's most significant contribution is the Winter Solstice Lantern Festival which is now in its 14th year and attracts over 12,000 community participants.

P. Roch Smith (97) exhibited *Endgame* at the Comox Valley Art Gallery this past summer. Using images of men in their most typically male moments, he challenges stereotypically masculine identities by overlapping images of aggression with subtexts of tenderness.

Ron Terada (91), current sessional faculty, exhibited new work at Catriona Jeffries this past June. In his new work Ron maintains a connection to his 2005 sign work, currently installed on the exterior of the Catriona Jeffries Gallery that warns us to *Stay Away from Lonely Places*.

Art45 Gallery in Montreal presented *Occulture*, an exhibition by Canadian painter Etienne Zack (00) from mid-May to mid-June.

Sonny Assu (02) and Katherine Soucie, fourth-year Fine Art student, have recently been included in the Vancouver Sun's list of the top up-and-coming artists to look for. *Almost Famous: Meet tomorrow's bright lights* highlights individuals they believe will be the stars of tomorrow in cinema, music, fashion, theatre, visual art, dance and chefs.

Emergence, which took place at the Elliot Louis Gallery this summer, is the fourth *Annual Emerging Artists' Exhibition* with work from Vancouver, Edmonton, Halifax and New York. The exhibit, curated by Lynn Ruschinsky, (sessional faculty) featured several Emily Carr University students and alumni: Jeremiah Birnbaum (06), Elizabeth Burrirt (07), Meaghan Carroll, Jennifer Chernecki (08), Kathryn Dingwall (05), Jay Gazley (08), Rob Nicholls (08), and Josan Piñon.

Adad Hannah (98), Tricia Middleton (97) and Etienne Zack (00) were featured in *The Québec Triennial: Nothing is lost, nothing is created, everything is transformed* exhibit, which featured 135 works in various media by 38 artists and collectives. The exhibit ran through summer at The Musée d'art contemporain de Montréal.

Winsor Gallery presented a selection of award-winning art from the 2008 Emily Carr University graduates. Students exhibiting in the show included: Ross Birdwise, Susan Kang (to be confirmed), Madoka Kawata, Tiziana La Melia, Margaret Matsuyama, Jennifer McGregor, Tegan Moore, Vytas Narusevicius, Nancy Strider and Alexander Suvajac. The exhibit took place from late June to the middle of July.

Earlier this summer the Westender's editorial staff and contributing writers selected a diverse group of 20 Vancouverites under 29 who are making the world a more interesting place. Amongst the 20 outstanding individuals were 2008 graduates Nick Lepard, a visual artist represented by the Diane Farris Gallery and Alex Suvajac, an industrial designer with a passion for sustainable design.



ARTS 2008, presented by the Arts Council of Surrey, is a juried exhibition now in its 24th year, celebrating the diverse artistic talents of both established and emerging visual artists. Award recipients were recently chosen amongst artists from Surrey and the surrounding region. Emily Carr recipients included: Chun Hua Catherine Dong (current second-year student) who was awarded first place for her piece *Multicultural Consistency II* in the Painting on Canvas category. Sean Mills (current third-year student) received Honourable Mention for his piece *Taipei Green*. Cam MacDonald (current fourth-year student) was awarded second place for his piece *Canned Salmon (SIC)* in the Drawing, 2D Mixed Media and Printmaking category. Jo-Ann Sheen (01) received Honourable Mention in this same category for her piece entitled *Prep Time*. David Crocker (96) placed first in the Photography and New Media category with his piece entitled *For Mem- 'ry Has Painte-ed This*. Kyungji Kang (08) also received Honourable Mention in the Painting on Paper category for *Untitled*. Congratulations everyone!

At the ECU Media Arts External Show at the Vancity Theatre in May, the *President's Media Arts Awards* were awarded to Ryan Ling (08) for best Integrated Media Installation, *Sock Ball and Black Mat*, and Line Severinsen (08) for best animation, *Wanted*. The awards were announced by Dr. Monique Fouquet, Vice President Academic and the jury included art director on Family Guy and animator Lindsay Pollard (94).

Babak Golkar (03), Erica Stocking (04), and Brandon Thiessen (98) exhibited in a group show entitled *Interior of Design* at Republic Gallery from mid-June to August. Interior of Design re-arranged the margins between art object, furnishing and architecture as they collectively relate to the art-and the act-of interior design.

How To Feed A Piano was a performance work by Candice Hopkins (sessional faculty) and David Khang (00) at Centre A in May. *How to Find A Piano* was a final installment of a performance triptych based on La Monte Young's *Compositions*.

Six Canadian artists, including Geoffrey Farmer (92) and Brian Jungen (92), exhibited in the 16th Biennale of Sydney from mid-June to September, in an exhibit entitled *Revolutions – Forms That Turn: Canada at the 16th Biennale of Sydney*. The Biennale of Sydney has partnered with the Morris and Helen Belkin Art Gallery in Vancouver to support these artists' participation in Australia's 2008 festival of contemporary art.

Movers and Shapers 2008, which took place this spring at the Vancouver Museum, was the culmination of two previous exhibitions in 2004 and 2007. Two design groups exhibiting at Movers and Shapers included ECU alumni. *Propellor* designers, Pamela Goddard (98), Toby Barratt (96) and Nik Rust (96) create useful, beautiful and sustainable objects and experiences. Vancouver designers Barnaby Killam (former student) and Stuart Sproule (01) started *Red Flag Design* in 2004 out of a desire to create products that offered more than just function or style.



Karen Chapman (second-year student), Kyla Plewes (third-year student), Sarah Hudson (third-year student), Denise Quesnel (previous student), Jeff Simpson (06), Heui Won Jeong (06), Justin Murphy (07), Andrew Ford (07), Jose Pablo Gonzalez (07) and Bartosz Nowakowski (07) had films selected for the *Vancouver Student Film Festival (VSFF) 2008's* final screening which showcased the top BC post-secondary students and alumni at Vancity Theatre on May 24. Winners of the festival included Pablo Gonzalez and Jeff Simpson from Animation and Karen Chapman from Film, Video and Integrated Media. Congratulations to all!

Presentation House Gallery presented *MOODYVILLE*, featuring the work of Karin Bubaš (98), Jim Breukelman (retired associate professor), Babak Golkar (03 sessional faculty), Mike Grill, Kyla Mallett (00 sessional faculty), Jeremy Shaw (99), and Dan Siney (04). The exhibit ran from early May to June.

The Cheaper Show (formerly *Cheaper Than a One Night Stand*), held at the former site of Storyeum in Gastown this past July, featured the work of many talented Emily Carr alumni, including: Lisa Birke (98), Rebecca Chaperon (02), Marianne Chennard (08), Sean Coggins (04), Adam Dodd (06), Aleah Dunfield (08), Michelle Ford (08), Char Hoyt (97), Jeff Lee (00), Tiziana La Melia (08), Attila Richard Lukacs (85), Robert Mearns (06), Dasha Novak (08), Chelsea Pas (08), Alana Paterson (07), Zoe Peled (08), Jody Rogac (06), Pamela Rounis (06), Mo Salemy (95), Murray Siple (95), and Sascha Yamashita (00). The concept is to host a one-night art show with dozens of multi-disciplined artists and hundreds of pieces of art, all for sale at one affordable price. Now in its eighth year, the show has grown to become an institution that is now the largest recurring one-night art show in the history of Vancouver.

FROM TOP, LEFT - RIGHT: CHUN HUA CATHERINE DONG, BEYOND; P ROCH SMITH, PHANTOMS; KUNAL SEN, STILL FROM KEY TUMI?; TERENCE KOH; APARNA KAPUR, STILL FROM AMMA

Summer Institute for Aboriginal Teens

Dina Tracy



This past spring, Emily Carr University received generous funding from the Vancouver Foundation to pilot the Summer Institute for Aboriginal Teens program.

The Summer Institute for Aboriginal Teens provided the inaugural group of 13 students with an introduction to the rigours, challenges and excitement of full-time study in visual art and design. Students built on their prior experience and engaged in experimentation as they were led through their own personal creative discovery.

Students were provided the opportunity to further develop their work and understanding of art and design through hands-on studio workshops complemented by in-class critiques, discussions and guest presentations. They also participated in a class field trip to the Vancouver Art Gallery to view the *Krazy* exhibition and Ojibway artist Rebecca Belmore's exhibition.

The program reflects traditional Aboriginal methods of expression as well as contemporary approaches to artistic production and offers the opportunity for interested students to develop an admission portfolio for full-time studies at Emily Carr University or other art and design post-secondary institutions.

As a pilot project, the Summer Institute for Aboriginal Teens was a great success on many fronts, says Dr. Monique Fouquet, Vice-President, Academic. Participants were exposed to a range of practices including traditional and non-traditional methods of production. "I also had the wonderful opportunity to mentor graduate student Brenda Draney, who taught the program. This teaching opportunity serves to fulfill the internship component of the Master of Applied Arts degree," Fouquet explains. "At the completion of the program, many participants expressed interest in attending Emily Carr after high school graduation and as such, it was an opportunity to experience our institution from within."

Funding, such as that received from the Vancouver Foundation, helps to remove the cultural, institutional and financial barriers that preclude some students from pursuing a post-secondary education. This pilot project ensures Emily Carr University's continued support to the Aboriginal community and seeks to build on our history of attracting Aboriginal students and our existing Summer Institute for Teens program.

Along with the support of the Vancouver Foundation, Emily Carr faculty and staff associated with the program include Brenda Crabtree, Program Coordinator; Brenda Draney, Program Instructor; Dr. Monique Fouquet, Project Manager; Sonny Assu (00), Studio Technician, and Maria Hupfield and Merrit Johnson, Faculty Advisors.



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Primed: Emily Carr's Inaugural Master's Exhibition



FROM TOP: KATHRYN MUSSALLEM, LARRY; JAIME BARRETT, THE SPACES BETWEEN; HÉLÈNE DAY FRASER, COLLECTED EXPERIENCE

This May concluded Emily Carr's first graduating class of master's students. Along with the annual Graduation Exhibition, the master's students held their own exhibition, *Primed*, at the Emily Carr satellite studio located at 1535 West Third Ave., from April 30 to May 11.

The opening night was a great success with hundreds in attendance. The show itself reflected the diversity of the master's program, from painting to film to photography to design to installation. The 2008 graduating class included Jaime Barrett, Ross Birdwise, James Chutter, Jason DaSilva, Katrin Svana Eythorsdottir, Hélène Day Fraser, Jay Gazley, Sarah Hay, David Humphrey, Kathryn Mussallem, Vytas Narusevicius, Dasha Dana Novak and Nathan Winkel.

Emily Carr's Master's program is unique in Canada in that it includes a four-month internship between the first and second years of the program.

Master's Internship

Jennifer Schuler: Translating Narratives on Stage



SCALE MODEL OF ACT 1, *A MIDSUMMER NIGHTS DREAM*, BY WILLIAM SHAKESPEARE - JENNIFER SCHULER

Learning to create functional stage designs wasn't exactly what Jennifer Schuler had in mind when she set out to pursue a Master of Applied Arts (MAA) at Emily Carr three years ago. Yet, as it happens, experimenting with three-dimensional works, assemblage and sculpture in the university's design department has prompted her to use theatre as a new mode of creative expression, expanding her range even further. "I was keen to work with a story, actors and dancers in order to give me a new perspective on my own practice," she says.

Rather than opt for a teaching internship to build on her aspirations of teaching post-secondary studio art, she decided instead to apply for a summer internship in stage design at the Saarländisches Staatstheater located in Saarbrücken, Germany. Schuler says, "I've always been interested in other forms of art and gaining from other visual languages, which is why I am so grateful that Emily Carr approved my internship and is supporting me to pursue an area which is new and experimental for me."

Schuler says the stage design internship has broadened her base of creative knowledge. During the two-month internship, she focused mostly on designing and creating models for two plays that were being performed at Saarländisches Staatstheater this summer: Shakespeare's *A Midsummer Nights Dream* and *Faust: Der Tragödie erster Teil (Faust: The Tragedy Part One)* by German writer Johann Wolfgang Von Goethe.

With its daunting and unfamiliar challenges, theatre is, in Schuler's words, teaching her "how to translate stories into a physical, three-dimensional space" and to "create the right atmosphere for the story."

"I'm not sure yet how these new inspirations and skills will affect my future work," she says. "I believe, however, that the freedom I've had during this summer internship will only help to make my work stronger."



Associate Professor **Peg Campbell's** film, *What Your Mother Should Know*, has been chosen to screen at the Vancouver International Film Festival. A deeply personal narrative, the film explores the hopes and fears in mother-daughter relationships. Using archival family footage and current interviews, Campbell weaves an evocative tapestry of three generations of women.

During the summer, Associate Professor **Ingrid Koenig** presented her work entitled *Navigating the Uncertainty Principle* and exhibited a series of drawings at *Figurations of Knowledge*, the European Conference of the Society for Literature, Science and the Arts, held at the Center for Literary and Cultural Research in Berlin. Her presentation/exhibition was part of the Art as Research stream which was comprised of 10 internationally curated artists.

Diaz Contemporary in Toronto presented works by **Monique Mouton** (06), Sally Spath and Mina Totino in *Working Title*, an exhibition curated by Assistant Professor Elizabeth McIntosh. The exhibit explored the ways in which these artists deal with the matter of painting — the elements with which the paintings are composed.

Associate Professor **Landon Mackenzie** was awarded the Canada Council Paris Studio Residency September-December 2009. Landon also took part in the exhibition *Search/Research: contemporary landscapes* at the Surrey Art Gallery this spring.

Liz Magor, Associate Professor, was named as one of the honourees for the annual Mayor's Arts Awards, which was held in June. Each year, a jury of peers convened by the Alliance of Arts and Culture nominates Vancouver artists or community members who have made significant contributions to the creative life of our city. Liz was nominated in the Studio Arts (Visual Arts) category.

Kyla Mallett, Sessional Faculty, exhibited *Marginalia* from for two months in the summer at the MSVU Gallery in Halifax.

Sessional Faculty **Kenneth Newby** and **Aleksandra Dulic**, with Martin Gotfrit, will exhibit their interactive audiovisual installation work, *in a thousand drops... refracted glances*, in the Interactive Arts Program of the ACM Multimedia 2008 Conference from October 27 to October 31, 2008 at Science World.

Philippe Raphanel, Sessional Faculty, exhibited *Recent Works 2004 – 2006* in the Spring at the Paul Kuhn Gallery in Calgary.

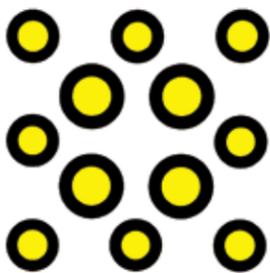
Ben Reeves, Assistant Professor, was featured extensively in the summer 2008 edition of *Canadian Art Magazine*. The edition of the magazine featured his artwork on the front cover along with an article.

Associate Dean **Susan Stewart's** film *Policy Baby: The Journey of Rita/Bev* premiered at DOXA (Documentary Film Festival) in Vancouver this summer.

Napa North was a solo photography and video exhibition by **Henry Tsang**, Assistant Professor, accompanied by wine tastings, workshops, demonstrations and screenings. Presented in three locations — the Kelowna Art Gallery, Alternator Gallery and Art Gallery of the South Okanagan in Penticton — *Napa North* explored the meteoric growth of the BC wine industry and the concurrent real estate boom in the Okanagan Corridor. The exhibitions took place in the summer of 2008.

Sessional Faculty **Holly Ward's** 2005 work entitled *Radical Rapture* was exhibited at the Morris and Helen Belkin Gallery at UBC this summer. Also exhibiting in the show was **Gary Lee-Nova**, retired Associate Professor. On the 40th anniversary of May 1968, the Belkin Gallery presented three exhibitions that address aspects of that revolutionary decade.

Faculty + Staff Achievements



Charles H. Scott Gallery Curator **Greg Bellerby** has been selected as a jury member for the prestigious 2009 Venice Biennale, the world's oldest venue for the international display of contemporary art. The Venice Biennale will take place from June 7 to November 22, 2009 in Venice, Italy.

Soundwave>Series ((3)): *MOVE>SOUND* launched the third edition of the *Soundwave>Series* this summer, featuring a performance by **Diana Burgoyne**, Sessional Faculty. *Soundwave* is a multi-venue and multi-date festival happening over the span of two months every two years in San Francisco, USA.

Congratulations to **Dennis Burke**, Associate Dean, Degree Programs, who won a Leo Award for Best Sound Editing in a Documentary Program or Series for the film *Hope* along with Andre Iwanchuk and Zoe Gordon. Dennis also completed sound design and supervisor work for the feature documentary, *Dirt*, which had its world premiere at DOXA at the end of May. Dennis has a list of recent accomplishments regarding his film music and sound design work having recently completed work on the following: *Eaux Troubles du Crime* (3 episodes) – Musical Score; *Devil Plays Hardball* – Musical Score; *Ocean Nucleaire* (2 Episodes) – Music Supervisor; *Branded: Saving Our Town* – Musical Score. As well, *Tailor Made: Chinatown's Last Tailors* recently won the prestigious Golden Reel Award for Best Short Film at the 2008 Los Angeles Asian Pacific Film Festival. Dennis completed the Musical Score and Sound Design for this award-winning film.

After participating in the successful group exhibition, *Crop Rotation*, earlier this summer, **Neil Campbell**, Sessional Faculty, had a solo show at Marianne Boesky Gallery in New York City. Neil's solo exhibition *faultline*, inaugurated the new gallery season, and ran for the month of September.



FROM TOP, LEFT - RIGHT: INGRID KOENIG, NAVIGATING THE UNCERTAINTY PRINCIPLE; SUSAN STEWART, STILL FROM POLICY BABY: THE JOURNEY OF RITA/BEV; PEG CAMPBELL, STILL FROM WHAT YOUR MOTHER SHOULD KNOW; NEIL CAMPBELL, BACK; BEN REEVES, FRONT COVER OF CANADIAN ART MAGAZINE; DENNIS BURKE; PHILIPPE RAPHAEL, BRASILIA SERIES #8



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Please forward this form and your payment by mail to: Emily Carr Alumni Society
1399 Johnston Street, Vancouver, BC V6H 3R9

Welcome Home, Alumni!

When we welcome Emily Carr University's first Chancellor November 7, we will also be welcoming our alumni home. Following the Chancellor installation event there will be a spectacular dance in which the entire Emily Carr University, past and present, will be invited to reconnect, reminisce, reunite — and party! Look for your invitation in October or check the Emily Carr website for details.

With the exciting new changes at Emily Carr, now is the time to become involved with the Alumni Society. Alumni will play a key role in Emily Carr policies and in the installation of future Chancellors. Please join us to help shape a better Alumni Society at the AGM.



Alumni Society Annual General Meeting
Wednesday, October 22, 2008
6:30 pm (room 210)
RSVP: alumni@eciad.ca or 604.630.4562

Alumni Relations Office
Eva Bouchard // 604.630.4553
Alumni Relations Clerk // 604.630.4562
alumni@eciad.ca www.ecuad.ca/about/alumni

EMILY CARR UNIVERSITY

studioshop

www.ecustudioshop.ca

Growth and development are on the horizon for *studioshop*, Emily Carr's online shop/gallery. The store, which features the work of Emily Carr students, alumni, faculty and staff, launched in November 2007.

studioshop continues to welcome new artists to the site, and is proud to feature new works from Sarah Edmonds, Weekend Leisure, and Mark Dudiak. Featured work by artist Amy Pelletier (02) has received great press on *Poppy Talk*, a Canadian design blog and *Even Cleveland*, an art and design blog based out of Cleveland, OH. With a new student intern blogger onsite this fall, it's anticipated that *studioshop* will see even more traffic on the site.

In July, *studioshop* showcased an exhibition and sale of works from the online store, the "Take Away" sale. The onsite sale, sponsored by Grolsh Beer™ was well attended and provided an additional opportunity to make the online shop's presence known.

This fall, *studioshop* will also produce the highly anticipated Student Art Sale, November 21 and 22, 2008. Mark your calendars now!

HOT Page for Alumni

The latest news, events, screenings, openings and opportunities of interest to alumni can now be found in one place: the Hot page. The Hot Page is a supplement to the scene newsletter and consolidates information from the Emily Carr website so alumni can view current items in one spot. But check back often; all items on the Hot Page have an expiry date.

<http://www.ecuad.ca/about/alumni/news>



A Time to Recognize and Thank our Donors



Graduation at Emily Carr University is an exciting time. The graduation ceremony is an emotional culmination of years of hard work and the graduation exhibition is easily the most eagerly anticipated event of the year. The lead-up to the show's opening is always fraught with trials and tribulations for the graduating students. From the fervent studying of allotted spaces to the feverish final touches to each piece, the students put everything they have into this final expression of who they are as artists, designers, media artists, entrepreneurs and human beings. Faculty and staff lend a hand with last-minute advice and support; cleanup crews are in action to ensure everything sparkles and invitations have been sent. Graduation season is something that involves just about everyone in the entire Emily Carr University community. The weighted quiet before the doors open is surreal and as always, the results exceptional, interesting and unexpected.

There is no better time to thank our donors for their investment in Emily Carr University students than at this time of year. A Donor Recognition reception scheduled to coincide with the Graduation Exhibition Preview Night is a wonderful opportunity to give thanks to donors and to invite them to share in the graduation excitement. Not only are our donors provided with an opportunity to view the works of the graduating class but they get the chance to personally meet the emerging artists, many of whom they have supported through their philanthropy.

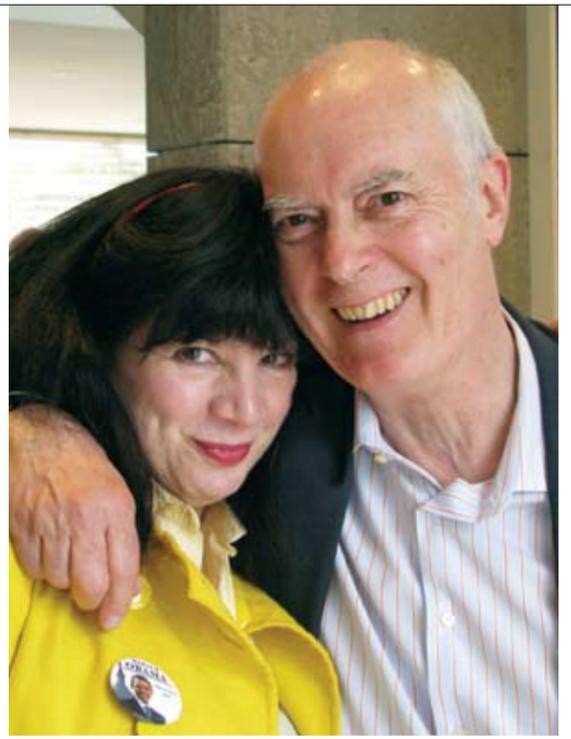
This year's Donor Recognition reception proved to be exceptional. 2008 honorary degree recipient **Bob Rennie** and partner **Carey Fouks**, commenced the evening's activities by generously hosting an outstanding champagne reception at their home. Invitees then migrated to the Emily Carr campus for the more formal

part of the evening where **Dr. George Pedersen**, Chair, Emily Carr University Board of Governors, emceed a ceremony at which the Emily Carr Foundation honoured the following donors for their outstanding and generous contributions: **Chris and David Dodge**, **Bob Rennie**, **Dr. Yosef Wosk**, **The Caroline Victoria Coldicutt Arts Foundation (CVCAF)** and the **Vancouver Foundation**.

Guest speakers included: **Christopher Brough**, Chair, Emily Carr Foundation; **Dr. Ron Burnett**, President, Emily Carr, who was delighted to announce Emily Carr's newly bestowed university status; alumni **Bruce Dowad (74)** and **Connie Watts (96)**, and **Collin McDougall**, graduating student and Emily Carr scholarship recipient. The distinguished guest speaker was **Gordon Smith**, Vancouver School of Art alumnus, who reminisced about his days at the Vancouver School of Art when students were expected to wear jackets and ties. Smith also introduced the inaugural Emily Carr Foundation **Gordon Smith Achievement Award** recipient, internationally renowned artist **Ian Wallace**. In celebration and in recognition of Wallace's achievements, it was announced that **Bob Rennie** had established an Emily Carr University Exceptional Teaching Award Endowment in Wallace's name.

Global TV anchor **Chris Gailus** presented an Emily Carr Foundation Media Award to Vancouver Sun columnist **Malcolm Parry** in recognition of his outstanding support of art, media and design in the province of British Columbia.

Following the ceremony, donors mingled with honorary degree recipients, faculty, students, staff and distinguished alumni before proceeding on to view the graduates' work. It was, for all, a night to remember.



FROM TOP, LEFT - RIGHT: GORDON SMITH AND DR. RON BURNETT; ANGELA GROSSMANN AND IAN WALLACE; ABE ROGATNICK AND JOHN WERTSCHEK; DR. RON BURNETT, ELIZABETH + THOMAS GOLDICUTT, AND CHRISTOPHER BROUCH, CHAIR, FOUNDATION BOARD; DR. YOSEF WOSK; JULIANA ENG, DIANE FARRIS AND ATTILA RICHARD LUKACS; BOB + CAROL HENRIQUEZ, BOB RENNIE AND FRANZ WYNANS; CHRIS GAILUS AND MALCOLM PARRY



Donor Recognition

At this time, the Emily Carr University community would like to recognize the following individuals, corporations and foundations for their outstanding support of the university during the fiscal year April 1, 2007 – March 31, 2008:

PRESIDENT'S CIRCLE

British Columbia Knowledge Development Fund
Canada Foundation for Innovation
The Estate of Gwyneth Gunn
Finning International Inc.
Yosef Wosk

BENEFACTOR

Canada Council for the Arts
CanWest Global Communications
The Estate of Mary Catherine Gordon
Abraham Rogatnick
Standard Radio Inc.
Vancouver Foundation
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PATRON

Ashlar Incorporated
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OCE
Opus Framing + Art Supplies
Rennie Marketing Systems
The Estate of Doris Shadbolt
Social Sciences and Humanities Research Council of Canada
The Vancouver Sun

SUSTAINER

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The Aragon Group
Millennium Bureau of Canada
Helen Pitt Fund for Fine Arts
Barbara Vengshoel
Ian Wallace

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The Audain Foundation
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Electronic Arts (Canada) Inc.
Robert + Lois Lornie
National Aboriginal Achievement Foundation
New Media BC
North-West Ceramic Foundation
Rix Family Foundation
Robson Street Business Association
Gordon + Marion Smith
Sonoco Flexible Packaging
Jay Sujir
Telus
The University Women's Club of Vancouver

LEGACY CIRCLE

Georgiana Chappell
Emily Goetz
Ian + Lesley Hammocks
Howard + Coleen Nemtin
George + Penny Pedersen
David Rayfield
Abraham Rogatnick
The Estate of Lloyd Williams

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Electronic Arts (Canada) Inc.
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Anne Murray
Ocean Construction Supplies Ltd.
Opus Framing + Art Supplies
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Norman Poggemoeller
Marjorie Quan
Rennie Marketing Systems
Rhino Print Solutions
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Abraham Rogatnick
Tom Rowe
Guy Rose
Royal Bank of Canada
Donald + Jane Shumka
Cal Slinn
Soren Rasmussen Architects Inc.
Jay Sujir
Takao Tanabe + Anona Thorne
Telus
Vancouver Foundation
Henry Wakabayashi
Ian Wallace
White Rock Summer School of the Arts
Winsor Gallery
Alan Winter
Narcena Wong
Yosef Wosk
YVR Art Foundation

Abraham J. Rogatnick Scholarship Recipient: Diane Espiritu

Lissa Cowan



DIANE ESPIRITU AT WORK

Diane Espiritu, a third-year industrial design student at Emily Carr, experienced a total shift in perspective about her future after she graduated from the University of Manitoba with a Bachelor of Science degree and undertook a formal career assessment process. "When I started to research the field of industrial design and art schools, my career path became crystal clear," she says in a phone conversation with *Visions*.

Having chosen design as her field of endeavour, Espiritu has in recent years made her mark at Emily Carr. Her commitment, scholarship and design talent demonstrate a high level of excellence and, as a result, Emily Carr is recognizing her achievements through the Abraham J. Rogatnick Scholarship, which is awarded each year to an outstanding design student.

Espiritu's experience in Emily Carr's design department challenged her abilities as an emerging designer, helping her learn to place greater emphasis on process during idea development. "I now understand the benefit of failing with the first few prototypes," she says. What fuels this engagement with process, she adds, is "a love for using my hands to build things," and the feeling she gets of being more confident around machinery used for prototyping.

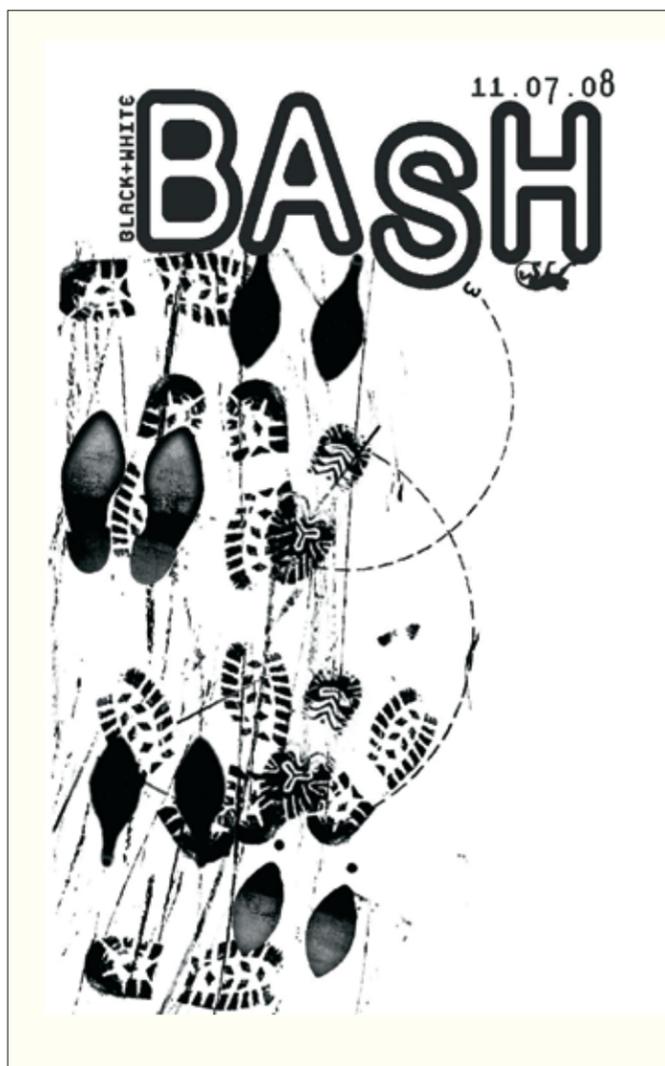
This past year, Espiritu worked collaboratively on "Troobs" — interactive objects for children made of three connected birch plywood rings that, coupled with household items like cans and jars, serve as foundations for building. "This project and others gave me a taste of the relationship between designers, designers and their clients, and the limitations of mass production," she remarks.

The scholarship will help Espiritu with this year's tuition fees and art supplies, giving her a leg up that she says will enhance her ability to realize her educational and career goals. In a letter to scholarship benefactor Abraham J. Rogatnick, she graciously expresses her sincere gratitude for the investment in her future studies.

For the upcoming year, Espiritu is eager to learn about sustainable materials and methods. She adds that she'd like to apply these methods to furniture design, especially to her newfound passion for soft product design.

Emily Carr University also wishes to acknowledge the support of the Government of BC and the Ministry of Advanced Education.

Calendar of Events



**EMILY CARR UNIVERSITY'S
BLACK + WHITE BASH**
November 7, 2008
7:30pm - 12am
Tickets available October 15, 2008

For complete details, contact
alumni@eciad.ca or visit
www.ecuad.ca/about/news/alumni



LIZ MAGOR, RACCOON (DETAIL)

LIZ MAGOR

The Mouth (and other storage facilities)—a solo exhibition featuring associate professor Liz Magor. At the Henry Art Gallery, (East Gallery), Seattle, Washington, until December 14, 2008.

BEN REEVES

Ben Reeves, assistant professor, will be exhibiting in a show entitled *Elements*, at Equinox Gallery from October 15 to November 15, 2008.



**Buy
More
Art** • Student Art Sale 2008

EMILY CARR UNIVERSITY'S LEGENDARY STUDENT ART SALE!

Choose from a wide selection of original paintings, photographs, ceramics, sculpture, wearable works and more! This is your opportunity to purchase creations from Emily Carr's up-and-coming artists and designers.

November 21 + 22, 2008

Concourse Gallery, Emily Carr University
Friday, November 21 1-8pm
Saturday, November 22 10-6pm



FALL 08 CS CALENDAR

The Fall 2008 Continuing Studies calendar is now available. Continuing Studies offers a broad range of courses and workshops in a variety of formats. Visit <http://www.ecuad.ca/studies/ca> to download a PDF of the Fall 2008 calendar, or call 604.844.3810 to have a copy mailed to you.

Upcoming at the Charles H. Scott Gallery



ANNIKA ERIKSSON, STILL FROM SOUNDTRACK, 2007

THE SOUND I'M LOOKING FOR PART ONE

October 8 to November 16, 2008

Dave Allen
Matthew Buckingham
Annika Eriksson
Dennis McNulty
Ian Skedd

PART TWO

November 26 to January 18, 2009

Opening Tuesday, November 25 at 7:30pm

Brady Cranfield
Brian Joseph Davis
Ceal Floyer
Luke Fowler
Holly Ward

The Sound I'm Looking For is a two-part group exhibition at the Charles H. Scott Gallery this fall. The exhibition features contemporary artists from Vancouver, Toronto, London (UK), Dublin, Berlin, and Stockholm who work in a variety of media to represent sound and to challenge our expectations of sound.

There will be a series of talks and performances in conjunction with the exhibition.

For more information visit <http://chscott.ecuad.ca>

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Correction to Spring 2008 Visions

The cover of the Spring 2008 Visions featured an article by Robin Laurence. Due to an editing error, the opening paragraph of this article was inserted erroneously.

On page 6 of the Spring 2008 Visions, it was noted that *Paul Litherland* (85) exhibited a selection of works from the series *Art Photography* in the vitrines at Gallery 44 in Toronto in February. This should have read *David Litherlands*. The work was produced with the assistance of the Conseil des arts et des lettres du Québec, who supported his residency.