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# VISIONS



MICHAEL COURTNEY



KEAREN HILL

## Honorary Doctorates: Stan Douglas and Sarah McLachlan

Robin Laurence

Visual artist Stan Douglas and musician-singer-songwriter Sarah McLachlan, this year's recipients of the Honorary Doctorate of Letters from Emily Carr, could hardly represent more diverse practices. And yet they have in common stellar successes in their individual fields and an imperative to use their creative powers to illuminate the human condition.

Douglas, who was born in Vancouver and was a student at what was then Emily Carr College of Art and Design from 1979 until 1982, is renowned for the intellectual rigour and visual complexity of his video and film projections. His media installations, which may also incorporate still photography, range across a number of themes and subjects, from urban development to Sigmund Freud's theory of the uncanny and from failed utopias to the free jazz movement in France in the 1960s. As Daina Augaitis, chief curator of Vancouver Art Gallery, has observed, "Stan is tackling really big issues, things that have to do with how we function as a society."

Whatever his apparent subject, Douglas consistently reimagines history, disrupting and rearranging images and narratives. "I'm just trying to understand through history the condition that we're in today," he says simply. Ignorance of our past, he suggests, can be disastrous for our present and our future.

Reached by cellphone in a cab on his way to the airport (he was due to exhibit his Cuban-shot film project *Inconsolable Memories* at the Havana Biennial), Douglas speaks about interests and influences while he was an art student. They include Samuel Beckett, Robert Venturi, Miles Davis and an instructor, Stephen Clark, who introduced him to phenomenology. Clearly, these formative influences have served him well: Douglas's lengthy cv lists nearly 50 solo exhibitions, in museums and galleries from Barcelona to Bangkok and from Venice to Chicago. His work has appeared three times each at Documenta and the Venice Biennale, has been collected worldwide, and has been the subject of countless acclamatory books, catalogues, feature articles and reviews.

Douglas's current project, an eight- by 13-metre photo-mural on glass for the redeveloped Woodward's site, examines the Gastown Riots of 1971. Also known as "The Battle of Maple Tree Square," the riots occurred when Vancouver police violently broke up a pot-smoking, counter-culture protest. Douglas sees these events as a "crucial" moment in the subsequent dereliction of the area around what was once the thriving Woodward's department store. "It was the end of people there having an investment in the neighbourhood," he says of the riots, revealing the impetus behind his most recent reimagining of history.

//CONTINUED ON PAGE 2.



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# Honorary Doctorates:

## Stan Douglas and Sarah McLachlan

// CONTINUED FROM PAGE 1

Born and raised in Halifax, Sarah McLachlan studied voice, piano and guitar as a child and enjoyed musical success while still in high school, fronting a rock band called The October Game. She left her studies at Nova Scotia College of Art and Design after two semesters to accept a recording contract with Nettwerk Records. McLachlan then moved to Vancouver where she built her reputation as one of this country's most outstanding musicians. Her distinctive brand of what *Rolling Stone* describes as "lush, moody folk pop" has earned her three Grammy awards and eight Juno awards during her 20-year, multi-platinum recording career.

McLachlan is also famous for founding the multi-artist festival Lilith Fair, which toured North America for three summers in the late 1990s. Conceived as a way to spotlight and promote women in music, it played to some two million viewers and raised more than \$7 million in support of charities and women's shelters across the continent. The Lilith Fair project pitched McLachlan into the media spotlight and earned her the Elizabeth Cady Stanton Visionary Award for advancing the careers of women in music. The singer-songwriter has also been honoured with the Order of Canada, the Order of British Columbia and, most recently, the Allan Waters Humanitarian Award.

As these honours attest, McLachlan's outstanding creative contributions have been mirrored by her committed work for a number of local, national and international charities. In 1999, she established the Sarah McLachlan Foundation to support local music outreach programs for children and youth in underserved communities. Through benefit concerts, public appearances, videos and the loan of her music, she has also supported children's networks, animal protection agencies, and a range of international relief and development organizations. When her most recent humanitarian award was announced, McLachlan said, "I feel so lucky and blessed in my life and giving back feels right and good—it's the best way I know to thank the universe."

# Emily Carr's Bright Future

## A MESSAGE FROM THE PRESIDENT + VICE-CHANCELLOR

Dr. Ron Burnett, RCA



Emily Carr University of Art + Design has, for nearly 85 years, fulfilled the mission of educating some of the best artists and designers in British Columbia and Canada. One of the most important reasons that we have been so successful has been as a result of the support that we have received from the

community and from the provincial government. Notwithstanding many of the challenges that we face, Emily Carr attracts not only some of the best students in Canada and internationally, but also the best faculty and staff. We are B.C.'s Centre of Excellence in art and design and that is manifested in our advocacy for the arts and powerful role played by our alumni in all aspects of the cultural life of BC and Canada.

One of my most important activities as President is to give the broader public an understanding and appreciation of the importance of the arts for the well-being of our society and to involve Emily Carr in projects that will have genuine social and economic benefits. So, it was with great delight that I recently signed a memorandum of agreement with BC Children's Hospital that will establish a strategic partnership to focus on collaborative design research projects. We are already working on the development of a new approach to oxygen delivery in Africa, as well as developing a new model for patient tracking in the emergency area of the hospital. We will be jointly approaching a number of foundations for financial support. Health device design based on sustainable principles is one of our great strengths at Emily Carr.

Emily Carr will also be partnering with VANOC in the mounting of a large exhibit during the Olympics. Designed to showcase the creativity of national and international artists from all disciplines who use digital media in their works, CODE on the Ground promises to be a uniquely engaging event that enables a wide range of audiences to communicate and interact with works of art as never before. We are also partnering with Visa in an exciting Olympic project that will provide our students with a variety of wonderful opportunities. In addition, we are putting together an exhibition in the Charles H. Scott Gallery on Canadian design history.

Over the last few months, Emily Carr has reinvented itself. We now have four Faculties: Culture and Community, Design and Dynamic Media, Visual Art and Material Practice, and Graduate Studies and Research. These Faculties will lead the way in developing new curricula for Emily Carr that will link sustainable principles with learning, creativity with social engagement, lifelong learning with studio practices and academic breadth with research and practical outcomes. Our curriculum will be even more rigorous than it is now, and more interdisciplinary. Our goal is to prepare students not only to be artists and designers, but also to be able to seek whatever career best suits their creative abilities. The next five years promise to be challenging, invigorating and best of all unique as Emily Carr moves towards its 90th year!

## Our New Identity – Unveiled!



To accompany Emily Carr's recent university status and name change, we've revamped our identity! Created by in-house designer, Cari Bird, the new identity celebrates Emily Carr's vision, energy and innovation. In developing the new logo, Cari adhered to a strict design brief and consulted with a number of internal and external community members; one of the key guidelines was to remain true to the name of Emily Carr, and the creative and innovative roots of the school.

The logo has two elements – the wordmark and the graphic. The graphic is organic in nature, allowing it to grow with the University as we move, transition, and respond to the inherent nature of artists and designers who desire a variety of interpretations and visual stimuli. The wordmark font, Prelo, designed in 2008 by Dino Dos Santos (Portugal), was selected for its clean lines and contemporary feel. Our creative history is reflected by emphasizing the name of Emily Carr, while the silver graphic element connects to the former industrial nature of Granville Island, and in particular the University's North building, a former wire factory.

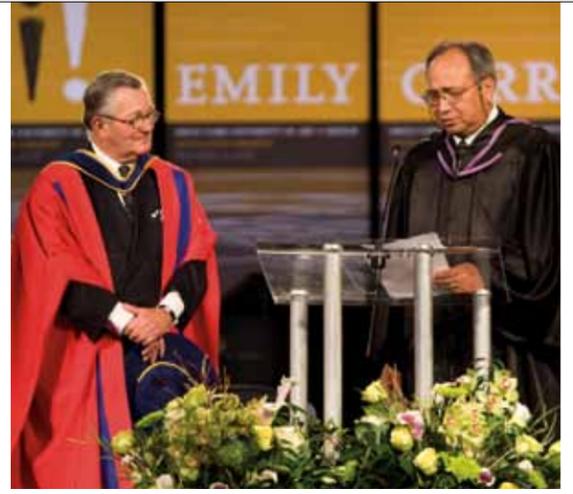
In addition to the print logo, Cari also created an animated logo. The inspiration behind the light animation grew from the desire to make the logo flexible and alterable, and, to reflect our involvement in the growing area of new media. The light animation was produced under the art direction of Cari Bird, with the assistance of Associate professor Martin Rose and Animation Technician Stephen Wichuk, 3rd year Emily Carr students Chelsea Ker and Hsiao-Chuang (Chloe) Liu. The final light animation was produced by alumnus Ryan Schwitzer.

The new identity provides opportunities for all of us to shape and bend in innovative ways as we move further into the 21st century.

“Over the last 83 years, Vancouver and British Columbia have been supporters and hosts to an extraordinary institution, one that has seeded, supported and enhanced the artistic and cultural life of our great province and wonderful country. The communities of artists, designers and media creators who have made Emily Carr into one of the most important post-secondary institutions in the country represent what is best about culture and life in Canada.”

**Dr. Ron Burnett**  
*President's Address*  
*Installation Ceremony, Nov. 7, 2008*

# Chancellor Installation Ceremony



CHANCELLOR JAKE KERR AND THE HONOURABLE STEVEN L. POINT, LIEUTENANT GOVERNOR OF BRITISH COLUMBIA

When is an Institution a University? In Emily Carr's case, many would answer that question by saying that Emily Carr has been a fully functioning University in all but name for many years. However, for many more the defining moment was when our Chancellor, John (Jake) Kerr and President and Vice-Chancellor, Ron Burnett, were installed.

The installation ceremony that took place on Thursday, Nov. 7, 2008, at the Rocky Mountaineer Station was a momentous and historic occasion. The presence of the Honourable Steven L. Point, Lieutenant Governor of British Columbia, the Honourable Gordon Campbell, Premier of British Columbia, and the Honourable Murray Coell, Minister of Advanced Education and Labour Market Development, added to the importance of occasion.

With Dr. George Pedersen, Chair, Emily Carr Board of Governors, presiding, the event was run like a well-oiled machine. There was just the right amount of warmth and humour mingled in with the required amount of pomp and ceremony. The ceremony managed to maintain the true essence of the Emily Carr community.

The entrance of the Chancellor's Party and Vice-Regal Party—drummed in by Xwalacktun (Rick Harry '82), dressed in his aboriginal wedding clothes, and followed by Associate Professor Sam Carter bearing the University's mace aloft with a deep sense of pride and ceremony—was a spectacular start to the day's activities.

The oath of office for both the Chancellor and the President was administered by the Lieutenant Governor and both the Chancellor and President took the oath with meaning, commitment and purpose.

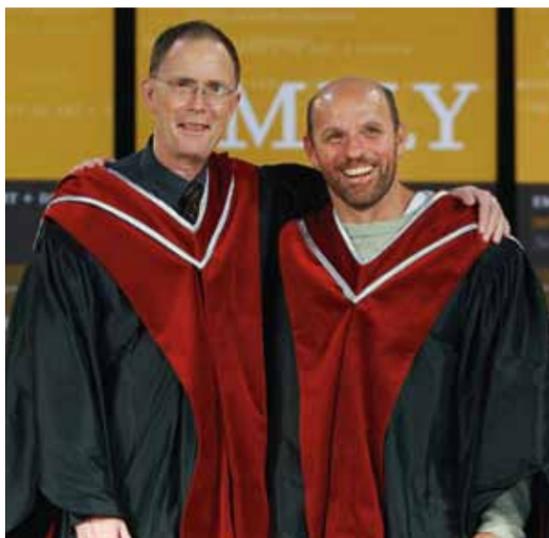
The Chancellor's address was truly inspirational and his uplifting and honest words resonated with the audience. Chancellor Kerr stated, "I am very grateful to accept this honour of serving as the founding Chancellor of Emily Carr University, and I have taken the Oath of Office with immense pride. I will do my utmost to fulfill the responsibilities in carrying on the tradition that makes Emily Carr a truly great institution." He also remarked that, "This is not only a celebration of the installation of your founding Chancellor but also a celebration of the long overdue elevation of Emily Carr to university status."

The occasion was also marked by the conferring of Honorary Doctor of Letters on: Peter Doig, who has established himself as one of the most important painters of his generation, and William Gibson, one of Canada's most influential writers. An Honorary Doctor of Letters was also bestowed posthumously on our namesake Emily Carr, one of British Columbia's most distinguished and beloved artists. Receiving the honour on Emily Carr's behalf was Jan Ross, Curator, Emily Carr House, Victoria.

To mark Emily Carr's transition to a University, Premier Gordon Campbell unveiled and presented a dedicational plaque to Chancellor Jake Kerr, President Ron Burnett and Board Chair George Pedersen.

The ceremony drew to a close with Veda Hille, Emily Carr alumna, performing the Emily Carr School Song, which she had composed especially for the occasion.

The day's activities ended with closing remarks by President and Vice-Chancellor Ron Burnett. His words were inspirational, profound and yet poignant and left all those present with an extraordinary feeling of accomplishment and pride in this remarkable University we call Emily Carr.



CLOCKWISE FROM LEFT: XWALACKTUN (RICK HARRY '82) DRUMS IN THE ENTRANCE OF THE CHANCELLOR'S PARTY AND VICE-REGAL PARTY; PREMIER GORDON CAMPBELL, JAKE KERR, DR. RON BURNETT AND MINISTER MURRAY COELL; HONORARY DEGREE RECIPIENTS WILLIAM GIBSON AND PETER DOIG



## Emily Carr Mace

Designed and carved by Aboriginal artist and alumnus Xwalacktun (Rick Harry), the Emily Carr Mace is carved from mahogany with a base of yellow cedar.

The mace contains many elements – an eagle, a human figure, a map of British Columbia and bells. Revered in native culture, the eagle represents honesty, truth, majesty, strength, courage, wisdom, power and freedom. The eagle is also representative of those that the artist, Emily Carr would have seen during her many journeys up and down the BC Coast. The human figure illustrates that we are all one, from sea to sky to beyond. The map of British Columbia depicts not only the origins of the school, but also those of Emily Carr. The bells signify the sacred four – directions, seasons, elements and lifeline – infant, youth, adult and elder. The bells have eyes to remind us that our ancestors, communities, family and friends watch over us.

The mace has a handle, representative of a talking stick, which has been used in Aboriginal ceremonies for centuries. The intricately carved swirl in the base, emphasizes the power of the mace.



# HomesForLess Project Meets Objective

Lola Augustine Brown



HOMESFORLESS EXHIBITION ON GRANVILLE ISLAND

When Associate Professor Christian Blyt proposed the HomesForLess project to his third-year industrial design students, the mandate was to create small prefabricated homes for the homeless that could be erected anywhere in the province. These homes needed to cost no more than \$1500 to build and utilize at least 30% recycled/reused materials.

The students completed four 64-square-foot homes for show in April at the Home for Less Expo at FPIInnovations – Forintek (a forestry, industry and technology research and testing facility at UBC) and the end results were impressive to say the least. The designs were then further refined before being exhibited in October on Granville Island, where they garnered media attention and generated dialogue about ways to deal with the city’s homeless problem.

There was some talk with the municipalities of Vancouver, Burnaby and New Westminster about putting the units to use, but until recently it seemed that the units were unlikely to fulfil their intended function. “Unfortunately, people saw the challenges rather than the opportunities in the project,” Blyt explains.

Finally, the Bowen Island Community Housing Association committed to taking the units after a private citizen not only offered space on his 10 acres of land, but also stated that he would encourage the homeless taking up these compact homes to grow their own vegetables in order to make an income. The homes were exhibited at the Purple Door Gallery on Bowen Island until the end of March 2009, then moved to their permanent space.

HomesForLess required serious commitment from the students involved, which went far beyond what they got marks for, says Blyt, who adds that his colleague Charles Dobson was equally committed to the project. “There was a huge amount of follow-through; we raised up to \$10,000 in cash and in-kind donations to finish the units and mount the exhibition. It was great,” says Blyt.

Blyt says that the learning that took place with HomesForLess was phenomenal, and many of his students thought that the project was one of the most meaningful experiences they’d had at Emily Carr. “The homeless issue is such a big problem here,” says Blyt. “We were just looking at a different way of dealing with it in an effort to start talking about real solutions.”



## Emily Award Winners: PYRAMID POWER’S MATT BOOTH, JONAH GRAY AND SACHA HURLEY

Robin Laurence



RIGHT TO LEFT: SACHA HURLEY, MATT BOOTH AND JONAH GRAY

“Why buy an art magazine that you can’t finish?” The question is one that this year’s winners of the Emily Award, Matt Booth, Jonah Gray and Sacha Hurley, pose in their acclaimed arts publication, *Pyramid Power*. Although boasting only five issues to date, *Pyramid Power* has piqued interest and earned kudos locally, nationally and internationally. According to artist Jeff Wall, an early contributor to the magazine, “*Pyramid Power* involves both critical discussion and formal experimentation in an exciting, unique combination.” Wall adds, “I like its fresh attitude and its focus on young artists and writers, but I also like the fact that they are interested in contributions from older people (like me) as well.”

Part of *Pyramid Power*’s fresh attitude is that it addresses not only the visual arts, through criticism, interviews with artists and the publishing of artists’ projects, but also other disciplines, including imaginative prose and poetry and other fields of design. “From the beginning we have included literature... and we have recently expanded into discussions about architecture and fashion,” says Gray,

who was in Emily Carr’s media program, with a special interest in sculpture. The magazine’s design, he adds, plays a significant role in its overall impact. That design, which Gray characterizes as “bold, considered and self-conscious,” is the product of Hurley’s inventive mind and eye.

A graduate of the communication design program, Hurley describes himself as “the costume of the magazine.” As for why he and his two colleagues launched *Pyramid Power*, he says, “The magazine is everything that we want to see published in a way that we want to see it.” Booth, a photography grad, adds, “There is a lot of work out there that deserves to be published -- to be made permanent. *Pyramid Power* is a way for us to give that distinction to the work that we think deserves it.”

Gray explains, “Sacha and I had worked on *Woo*, Emily Carr’s student publication, and we felt inspired to take what we’d done there a little further.” He adds, “Once we’d decided to start a magazine, there

was a longish period of time where, in order to pay for the printing, we literally hoofed it all over town trying to convince people to advertise.”

In recognition of its successes to date (including magazine honours and award nominations regionally and nationally, and wide distribution at home and abroad), *Pyramid Power* now receives operating grants from the Canada Council and the Canada Magazine Fund. The Emily Award, which honours outstanding achievements by University alumni in the early years of their careers, is further recognition of its creators’ far-ranging vision and commitment. “I think we all consider the magazine to be an art practice in itself,” says Booth, “which is a good thing because it’s a sizable undertaking that doesn’t leave us with much time left over.”

“Jonah, Matt and Sacha are making contemporary culture happen and people are paying attention,” says fellow alumna and artist Elizabeth Zvonar. “They are showing us that they adhere to exceptional standards and are doing and will continue to do great things.”

## Task Force on Sustainable Practices

Heather Watson

With a two-year head start on the provincial government’s 2010 carbon neutral mandate for all post-secondary institutions, a self-organized Task Force on Sustainable Practices is allowing the Emily Carr community to bring their full talents for creative problem solving to address global environmental issues for themselves and future generations. Co-chaired by University Librarian Sheila Wallace and Facilities Manager Janice Wong, the volunteer group’s biweekly meetings have been a forum for staff, faculty and students (independently organized as the working group SWiG) to discuss and develop their roles as learners and citizens for whom environmental stewardship is as integral as the art and design upon which they focus.

Also driving the Task Force are Assistant Professor of Design Duane Elverum and Interim Dean of the Faculty of Culture and Community Susan Stewart, who each prioritize sustainability in their own art and curricula. Elverum’s enthusiasm originally sparked the formation of the Task Force three years ago and encouraged President Dr. Ron Burnett to join 350 other universities worldwide in signing the Talloires Agreement declaring it a sustainable institute of learning. SWiG member Alex Achtem, a second-year Visual Arts student, is encouraged by the spirit of co-operation she sees on the Task Force, and as Stewart acknowledges, “students are actually in a lot of cases more educated than the faculty on some of these issues.”

As the envisioning group is discovering, sustainability involves much more than a cafeteria wall of reusable mugs, double-sided printing and upgraded lightbulbs, although Achtem, Stewart and Wong are justifiably proud of those and other waste reduction and cost-saving conservation efforts. Increased communication — through outreach like the recent “Emily Green” social and the Task Force’s impending launch of a blog — is intended to broadly inform and inspire.

In the future, reintroducing papermaking classes, adding green spaces to manage organic waste and investigating new technologies like waterless urinals and new ways of treating photographic chemicals may all contribute to a greater legacy of environmental literacy. “Our responsibility,” says Elverum of both the Task Force and the University, “is showing the power of social agency through the creative work.”

# Jeff Hamada Designs For Converse

Robin Laurence

In conversation, Jeff Hamada communicates a great generosity of spirit. This generosity is evident in many of his undertakings, including time the acclaimed young graphic designer spent as a volunteer in Sri Lanka, building houses following the 2004 tsunami. It can be seen, too, in his AIDS-charity design for world-famous shoe manufacturer Converse. Hamada's image — 100 overlapping hands printed on a line of Chuck Taylor hightops — was adopted as part of the footwear giant's 1HUND(RED) artists charity initiative, which celebrates the company's 100th anniversary while collaborating with the (PRODUCT) RED campaign to raise funds for and awareness of the fight against AIDS in Africa.

"I jumped at the opportunity," Hamada says of the invitation to submit a design. "I instantly had the image of hands reaching out to help those in Africa and also the hands of people in Africa reaching out for help." The 100 hands, whose different colours represent different nationalities, are backed by "a bit of sky blue because I wanted this message to be a hopeful one," he adds. The February launch of the hightops, an AIDS fundraiser at the local sneaker boutique Livestock, was a huge success.

When Hamada enrolled in media arts at Emily Carr, he was shifting his high-school interest in graphic design into the area of filmmaking. During his third year, however, he won a co-op position as a graphic designer and concept artist at Electronic Arts, set up through Emily Carr's highly successful Career + Co-op Office. "I did everything from character and environment design to corporate logo work and branding," he says. EA liked his work so much that they asked him to stay on.



JEFF HAMADA WITH HIS CONVERSE DESIGN

After a year there, Hamada returned to Emily Carr to finish his degree, then launched his freelance career with "action-sports and street-oriented graphics" for hoodies, caps, T-shirts, sweatshirts, jackets and boards. His art ranges in mood from upbeat and optimistic (the 1HUND(RED) hands for Converse) to dark and doom-laden (his recent graphics for Endeavor snowboards take the biblical theme of the Four Horsemen of the Apocalypse).

Hamada is also funnelling energy into his art and photography blog Booooooom! ([www.booooooom.com](http://www.booooooom.com)), which draws over a million page views a month. "I created the site to inspire creative people and to cultivate a community excited to go out and make stuff," he says. Again, his generous spirit shines through his words, his actions and his art.

# Jim Budd + KURIO at the 2009 Northwest Design Invitational

Associate Professor Jim Budd, along with his colleagues from SFU and Carleton, received a gold award (concept category) for *Kurio: A Tangible Interactive Museum Guide* from the Industrial Designer Society of America at the 2009 Northwest Design Invitational.

*Kurio* is a museum guide system designed to enhance interaction among family members and small groups visiting a museum. As opposed to more typical museum guides with a backlit display and graphical user interface, the *Kurio* system utilizes tangible interaction, similar to the feedback of the Nintendo Wii. The *Kurio* system guides visitors through the museum with haptic, audio and visual cues generated by sensor technologies to help correctly identify and differentiate key artifacts as part of a quest to solve a "Museum Challenge." The interactive museum guide itself is composed of four tangible devices, a tabletop display, and a personal digital assistant, all networked wirelessly to a central reasoning engine that guides the family or group through a museum visit. The tangibles were designed as tools to enhance the storyline and invite playful interactions.

The design of the prototype system evolved over a period of 18 months beginning with ethnographic studies of museum visits by small groups and families. In parallel with the ethnographic studies, the project also involved an assessment of technical options that could potentially support the type of tangible interaction the designers envisioned. A fully operational prototype system has undergone thorough field-testing with a number of volunteer families at the Surrey Museum. The project



KURIO: A TANGIBLE INTERACTIVE MUSEUM GUIDE

underscores how important prototyping is for working in interdisciplinary teams where many aspects of the system have to be developed simultaneously. Complex interactions and a broad range of issues have to be resolved in terms of creating a truly exceptional experience.

"*Kurio* is an ambitious design research project which demonstrates our potential to leverage wireless communication in combination with interactive sensor technologies to enhance social interaction and learning in a playful manner," says Budd. "We anticipate the visibility of this project and the lessons we have learned will help foster creative new initiatives in the application of interaction design to digital media for both research and teaching at Emily Carr."

The IDSA is an organization of professional designers with more than 3,300 members and 28 chapters. The organization is the voice of the industrial design profession, advancing the quality and positive impact of design.

# Dr. Carol Gigliotti: Wildness, Creativity and Animal Life

Lola Augustine Brown



COVER: LEONARDO'S CHOICE: GENETIC TECHNOLOGIES AND ANIMALS

As an Associate Professor in Dynamic Media and Critical + Cultural Studies, Carol Gigliotti ([www.carolgigliotti.net](http://www.carolgigliotti.net)) has covered several different subject areas since joining the faculty in 2000, but in recent years has increasingly been able to bring her enthusiasm and passion for animal rights and the responsibilities of man toward animals to her teaching.

In 2005, Gigliotti won a grant from the Reverie Foundation, which supports environmental causes, and developed the Environmental Ethics class that she is so passionate about delivering to her students. The class has proven popular, and has had long wait lists since its inception.

The interest that students have in animal welfare comes not only from the fact that many of them are focusing on animals in their work, says Gigliotti, but also because there has been a push at Emily Carr to be thoughtful in these areas. "Students are very interested in how we treat and look at animals," she says, "and the class links well with environmental, political, economic and social theory and practice."

Gigliotti's writings on the subject of animals are respected the world over: her essay *Leonardo's Choice* is being used to teach classes at universities, such as UCLA's Law School and the ARTISCIENCE Center, and she receives more invitations to speak on her work than she could ever feasibly take up. Because of this, Gigliotti took a year-long sabbatical for the 2007-'08 school year in order to meet some of those requests to speak and work on the book *Wilderness and Technology: creativity and animal life*. Her edited book, *Leonardo's Choice: genetic technologies and animals*, which contains the essay of the same name, is due to be published in August.

During her sabbatical year, Gigliotti presented at various conferences, including: Giving Voice to Other Beings at Vanderbilt University in Nashville, Tennessee; the sixth annual Conference for Critical Animal Studies & second annual Green Theory and Praxis Conference at Montana State University, where she gave the opening keynote speech, with Dr. Steven Best; the Nature Matters Conference 2007 in Toronto; the 21st annual Conference of the Society for Literature, Science and the Arts in Portland, Maine, and The Planetary Collegium/Montreal 2007 Summit. She has also given a number of radio and webcast interviews.

Though her sabbatical is over and she is back to teaching classes on Critical Animal Studies, Environmental Ethics and Interactivity, Gigliotti is still actively writing, speaking and serving on several international boards. She recently returned from presenting on *The Reconfiguration of Animals* at the 97th College Art Association in Los Angeles. In July, Gigliotti will be in Australia to speak on *Minding Animals* at the 2009 International Academic & Community Conference on Animals & Society. The Spring 2009 edition of the British online journal *Antennae* ([www.antennae.org.uk](http://www.antennae.org.uk)) features an interview with Gigliotti and a reprint of one of her essays as well as an excerpt from the introduction to *Leonardo's Choice*.

# Alumnus Profile: Simon Chang

**Robin Laurence**



SIMON CHANG

On Simon Chang's website, there's a great shot of him walking a runway with one of his long-legged models. She is wearing an elegant Simon Chang gown and he is dressed in a slim-fitting black jacket, black shirt and black trousers. His clothes are set off niftily by a pair of red shoes—and by the red and white Order of Canada medal pinned to his lapel. One of our country's foremost fashion designers and one of Emily Carr's most distinguished alumni, Chang was awarded the Order of Canada in a ceremony held in Quebec City last fall.

He was honoured not only for his extraordinary career successes, which have included creating an internationally acclaimed line of women's clothing along with accessories, eyewear, swimwear and home furnishings, but also for his generous charitable work through The Simon Chang and Phyllis Levine Foundation.

Established in 1986 with Chang's then business partner (Phyllis Levine died in 2006), the Foundation supports a range of educational, social and medical research causes, as well as providing scholarships to third-year design students. Speaking by phone from his Montreal office, Chang says that the impetus behind the Foundation was to reciprocate his "great good fortune." Then he adds, "Through the Foundation, I'm able to give back to the community that has been so supportive of me."

Chang, who has been based in Montreal since 1974, grew up in Vancouver and majored in graphic design and photography at the Vancouver School of Art between 1967 and 1971. He cites graphic-design instructor Fred Peters as an important influence. "He was very

disciplined in his work ethic yet unconventional in his thinking," Chang recalls. "He encouraged me to be a creative person and not be a technician."

With work experience in fashion layouts and fashion buying, but with no formal education in fashion design, Chang is essentially self-taught in his chosen field. After designing for others, he established his own line of women's clothing in 1983, and attributes his original approach to fashion to his visual arts training. "What I do is very diverse," he explains. "For instance, I do a lot of my own custom colouring for my fabrics... With my graphic-design background, I see colours very, very differently. And patterns." Then he adds, "When you're trained only in fashion, you tend to be quite technical in designing clothes."

He once told City Life Magazine, "I love all aspects of the creative process, from the sketching to the draping to the photographing." Commenting now by phone, he says that when he is designing a new collection, he not only envisions the clothing but also the models, the advertising campaign, the fashion shoots, even the accent colours within each photograph.

Chang laughs when he recalls his early working years. "We did not have the luxury of digital cameras and computers," he says. "We actually had to draw to express our ideas!" As for the most essential quality in a very tough, very competitive world, he utters one word: passion. "You've got to live and breathe the business. This is what passion is."

# Alumnus Profile: John Belisle

**Lola Augustine Brown**



ONE OF FIVE STAMPS DESIGNED FOR THE SERIES

It was by strange, or perhaps fateful, coincidence that Emily Carr communication design student John Belisle decided to do his grad year project on the Sydney Olympics identity. Fifteen years later, Belisle went on to design the 2010 Vancouver Olympic Games postage stamps as part of his work as Associate Creative Director with Signals Design Group Inc. "Who'd have thought back then that Vancouver would ever get the Olympics?" he says.

Being selected to design the Olympic stamps is a huge deal for any design firm. The Olympic Games are an event that rarely comes to Canada and Belisle calls it a once-in-a-lifetime opportunity. It was an exciting project for the firm, and one that had to be kept top secret until the stamps were launched on Jan. 13.

In the course of his career, Belisle has designed 16 stamps— eight of which he also illustrated—but he is particularly proud of this set. "Because the stamps are being issued in unlimited circulation, they will be seen everywhere and because there are huge numbers of people that collect Olympic stamps they are getting lots of attention both at home and abroad," says the designer.

"This set of stamps has led to lots of inquiries from stamp blogs and publications about the process we went through in creating the Olympic stamps," says Belisle. "It's been great to see the buzz that these stamps have created, and there is a real sense of pride in knowing that these stamps will probably outlive us."

Studying at Emily Carr enabled Belisle to create what he calls a "perfect portfolio" that led to a series of great design jobs since he graduated in 1994. Thinking back, Belisle reckons that 90 per cent of his class was working in design as soon as they graduated because studying at Emily Carr gave them a competitive edge. "At the time we were the only four-year design program in Vancouver and we had the most access to computers, which meant that a lot of our design was created digitally while other programs were still relying on paste-up."

# Alumna Profile: Kasia Piech

**Lola Augustine Brown**



KASIA PIECH, HEAD IN WHEELBARROW (SLOTH)

Kasia Piech was pleasantly surprised that she was awarded the prestigious Winifred Shantz Award for Ceramics, which grants recipients \$10,000 to support their research and career development. "It's a fabulous thing," says Piech, who graduated from Emily Carr with a BFA in Ceramic Sculpture in 2001. "This is the biggest award that you can win for ceramics in Canada; I had no idea that I would win the first year I applied."

Piech's work, *The Garden of Earthly Delights*, references Hieronymus Bosch's work of the same name. "The seven deadly sins that Bosch referred to are our vices these days and I want to take Bosch's historical references and make them more relevant to today," she says. To do this, Piech will travel to Spain to study Bosch's original paintings in the Museo del Prado, then take a residency

in Italy to further explore the concepts behind her work before returning to exhibit her work in Thunder Bay.

Piech already held a degree in Religious Studies before she decided to apply to attend Emily Carr, although she had also applied to take a master's degree in linguistics at the same time. "If I hadn't gone to Emily Carr I'd be a linguist somewhere, but I'm doing this now — still communicating but in a different way," she says.

After graduating from Emily Carr, Piech went on to obtain an MFA from the University of Waterloo in 2003 and now teaches ceramics at Lakehead University in Thunder Bay. Piech credits attending Emily Carr with giving her a foundation from which to create art, and often thinks about her experiences there when teaching her own classes. "Not only were the instructors at Emily Carr great influences on my work, but they allowed me the freedom to explore wherever my work wanted to go, no matter how dark or eerie," says Piech.

Review:

## How Soon Is Now?

AT THE VANCOUVER ART GALLERY  
FROM FEB. 7 TO MAY 3, 2009

By Robin Laurence

How Soon Is Now? has generated considerable media buzz and community excitement — and not surprisingly. The Vancouver Art Gallery survey of new work by 34 emerging and established British Columbia artists is a high-voltage mix of media and ideas. Audio, video, sculptural and architectural installations abound, inflected here and there with fabric sculptures, hybrid ceramics, mock-modernist constructions, fake elevator doors — and a few paintings, drawings and photographs.

The exhibition, says its curator Kathleen Ritter, “privileges events over objects, process over product and interaction over contemplation.” Visitors are not simply viewers but encounterers and participants. We are invited to play musical instruments and erase institutional boundaries in Samuel Roy-Boi’s sound booth; clamber up stairs, over bleachers and through social hierarchies in the huge architectural installation Cedric Bomford created with his brother Nathan and father Jim, and sit in Instant Coffee’s little “kitchen nooks,” playing old 45s and chatting with friends and strangers.

As we walk through the show, we’re also aware of an unseen presence: low reverberating base sounds emerge from behind the walls. Indistinct, almost subliminal, Mark Soo’s audio work, *Second Hand Story*, evokes the familiar urban experience of hearing a neighbour’s rock music through a connecting wall. This form of auditory trespass is usually conditioned by residential architecture and social strictures. Within an institutional context, however, it stimulates a new and somewhat unsettled awareness of the nature of ambient sound and cultural slippage.



KRISTI MALAKOFF: TARGET, 2005

HOW SOON IS NOW?: CONTEMPORARY ART FROM HERE INCLUDES THE FOLLOWING ALUMNI AND FACULTY: ABBAS AKHAVAN, SESSIONAL FACULTY; SONNY ASSU (02); CEDRIC BOMFORD (03); AARON CARPENTER, FORMER STUDENT; HADLEY + MAXWELL (98); CHRISTIAN KLIEGEL (04); KRISTI MALAKOFF (05); KYLA MALLET (00); DAMIAN MOPPETT (92); SAMUEL ROY-BOIS, SESSIONAL FACULTY; KEVIN SCHMIDT (96); KATHY SLADE, GALLERY ASSISTANT AND SESSIONAL FACULTY; MARK SOO (99); ERICA STOCKING (04); AND, HOLLY WARD, SESSIONAL FACULTY.

A playful sense of improvisation prevails in many works. An example is Kara Uzelman’s site-specific installation, *Magnetic Stalactites*, a dozen tapering formations hanging from the ceiling and held together, as the title indicates, by magnetism. Each “stalactite” is composed of dozens of metal objects found in and around the gallery, including cans, pans, trays, kettles, keys, pipes and paper clips. Individual objects communicate their banal intended function; together, they convey a funny and melancholy history of place, waste and over-consumption.

The connection between How Soon Is Now? and Emily Carr is powerful: over half the artists in the show either graduated from or teach at the university. Its curator is also a grad [see sidebar]. All this suggests a significant contribution to an emergent aesthetic: the show lays a knowing finger on the pulse of contemporary art.



CLOCKWISE FROM TOP-LEFT: BRADY CRANFIELD + KATHY SLADE, THE MUSIC APPRECIATION SOCIETY – THE SMITHS MOBILE RESEARCH LISTENING STATION; KARA UZELMAN, MAGNETIC STALACTITES, 2009; AARON CARPENTER, ARMAGEDON, 2009; SONNY ASSU, 1884/1951, 2009. ALL PHOTOS, DINA TRACY

## Alumna Profile: Kathleen Ritter

By Robin Laurence

Part of the excitement around the Vancouver Art Gallery’s big survey exhibition, How Soon Is Now?, is the emergence of a new curatorial vision. While maintaining her own cross-disciplinary art practice, VAG Assistant Curator Kathleen Ritter has shone the bright light of her intelligence on our complex and congested art scene.

A graduate of Emily Carr’s studio program (00), Ritter spent five years working at Artspeak, first as gallery assistant, then as program co-ordinator. She left Vancouver to earn her Master of Fine Arts degree at the University of Western Ontario, spent a year teaching there and another year travelling in Europe before returning to Vancouver and taking up the assistant curator position at the VAG in August 2007. Although a career in curation wasn’t an early ambition, Ritter realized while she was a student at Emily Carr that she was equally interested in “making work as in all the conversations that we have around it.”

The project of putting together How Soon Is Now? began in early 2008. Ritter was working with the VAG’s curator of British Columbia art, Grant Arnold, making studio visits and having conversations about the nature of the show. “We decided the exhibition wouldn’t have a strong central thematic,” she recounts, “that it would be a really broad and diverse selection of work.”

When Arnold took a medical leave in October 2009, Ritter assumed full responsibility for the project. As the show developed, a kind of theme evolved, “not in content or subject,” she observes, “but in a set of descriptions or adjectives that characterized the work. And those adjectives would be *unexpected*, *irreverent*, *immediate*, *resistant*, *improvisational* and *political*.” Ritter then adds, “I think the show really shifts the focus from the object of art to our encounter with the work — and artists really thinking about how those encounters might be less scripted.”



## Student + Alumni Achievements

**Sonny Assu** (02) exhibited *iDrums*, painted new works in the inaugural exhibit of Equinox Gallery 2, located on the 2nd floor of the Equinox Gallery this spring.

**Judith M. Atkinson** (79) explored the movement of water and its subtle yet drastic effect on the planet in a solo exhibition entitled *Waterways* at the Maple Ridge Art Gallery this spring.

**Kimberly Baker** (07) has been busy! Her website was chosen as one of the top 500 by NY Arts Magazine Annual Internet Guide for 2009; she presented a paper *The Art of Protest* at the Canadian Society for Education through Art Conference at Concordia University this past November, and she took part in a public forum on Art and the Olympics entitled *Running Rings Around Trademarks*, presented by the Artists' Legal Outreach Program, Alliance for the Arts and Culture in October.

**Zain Burgess**, current fourth year student, has a project entitled *Add Noise* at PROGRAM Gallery in Berlin. *Add Noise* is an investigation of the subtle organizers of urban space—the everyday artifacts that inhabit our shared environment.

**Megan Carroll** (06) exhibited ceramic sculpture along with Sandrine Pelissier at the North Vancouver District Hall this past winter.

**Leo Chao** (08) was presented with a Concept Award in the iF Design competition for his medical assistive garment, *Beagle*, a scarf/hoodie designed for children with autism.

The iF competition, one of the preeminent international industrial design competitions, challenged up-and-coming, young designers from around the globe to compete. More than 3,200 entries were received for the iF concept award 2009, submitted by 1,840 contestants from 39 different nations. Respected specialists selected the "Best 100" during the final adjudication held March 3, 2009, Hannover, Germany. *Beagle*, ranked 28 out of the 100 awards presented.

**Nat Dart** (08) screened his animated film *The Nature of Battle* at the 27th annual Vancouver International Film Festival. VIFF is among the largest film festivals in North America and is one of the largest cultural events in Canada. *The Nature of Battle* is a short animated film that questions current war spending and offers a dramatic oppositional solution to the wasteful and destructive practice.

**Kelly Deck** (00) collaborated with Mount Royal Developments and Liberty to produce three Parisian inspired town homes in Kitsilano. Kelly and her team at Kelly Deck Design developed the design concept, interior finishes and decor for the show suite which was open to the public mid-November. Kelly's design work was also recently featured in the April 2009 edition of Canadian House & Home Magazine.

**Maya Ersan** (03) completed an installation *Anamnesis 1*, that became a performance using shadowplay, puppets and animation in Istanbul this past Fall.

**Jay Gazley** (MAA 08) exhibited his arresting geometric paintings in *Vanish: Art & Illustration*, at the Art Gallery of Regina from mid-December 2008 to mid-January 2009.

*Co-designing Play Spaces in the Therapy Department at Sunny Hill* is **Jen Gellis'** (MAA Candidate) thesis research project at Sunny Hill Health Centre for Children in Vancouver. An Occupational Therapist for the past five years, Jen has taken an education leave to complete her Master of Applied Arts degree. She is exploring design as well as how her approach to her work with children with disabilities has shifted through her exposure to design methods. The main goal of the Co-design project is to explore the use of creative design research methods (drawing, photography, building, modeling, collage) with children to inform the design of a play space.

**Andrew Gibbs** (04) had his first solo exhibition at Winchester Galleries in Victoria. *Mystic Future* exhibited for the month of January.

**Charlotte Glatstein** (82) exhibited two and three dimensional pieces in clay and mixed media in an exhibit entitled *What the eye can touch* at Handworks Gallery in Oliver, B.C. for the month of October.



*Directions*—Terence Gower, *Public Spirit* was an exhibit by former student, **Terence Gower**, at the Smithsonian Hirshhorn Museum and Sculpture Garden from November 2008 to April 2009. The project grew out of his research into the history of the museum during his 2007 fellowship with the Smithsonian. The exhibition told the story of the original proposal for the Hirshhorn Museum, which founder Joseph Hirshhorn envisioned as the centerpiece of a utopian “town of culture” planned for the wilderness of western Ontario.

**Erica Henderson** (97) worked in a team that was nominated for an Emmy Award in *Outstanding Visual Effects For A Series*, for her work on the television series *Stargate Atlantis*, for the show’s fourth season premier, “Adrift.”

**Jeremy Hof** (07) winner of the 10th Annual RBC Canadian Painting Competition, held a solo exhibition, *Tangible Consequences of a Subjective Revolution* at Blanket Gallery at the start of the year. The exhibition included new paintings, sculpture and installation work.

**Yang Hong** (01) held an exhibition *Up in the Air* at Studio 21 Fine Art Inc. in Halifax this fall.

**Krista Jahnke**, current fourth year student, was the winner of the *Vinterra Villas Photo Competition*. Emily Carr students were invited to participate in the *Vinterra Villas Photo Competition*, where all photo submissions had to be relevant to architecture and design of Vinterra, a housing development in White Rock.

**Heidi Johansen** (05) exhibited *Still floating* at 2of2 Gallery in Toronto this past winter. *Still floating* featured all new carvings and assemblages of people in their boats.

First year student **Sanghyun Samuel Kim** exhibited his mixed media sculpture *Wastebasket 2 Go*, at the Maple Ridge Art Gallery. His work was selected by One 4 One, a group juried exhibition by the Maple Ridge Arts Council. The show intended to convey that there is “one piece of art for everyone”. The exhibit ran throughout the month of November.

**Chris Kirby** (06) was featured in the Designer Identikit section of the March/April edition of AZURE Magazine. Chris is currently based in Tokyo and works as a product, lighting and furniture designer.

**Jody MacDonald** (96) held her first sculpture-based solo show at the Campbell River and District Public Art Gallery. Individual identity, often difficult to discern and maintain in our consumer-driven society, was explored using mixed media soft sculpture.

**Kristi Malakoff** (05) exhibited *Guise*, a two-person show at the Richmond Art Gallery this spring. Kristi also exhibited in a show in Toronto at the new Red Bull. The show entitled *What It Really Is* featured the works of five artists including Associate Professor **Liz Magor**, and **Kerri Reid** (03). Kristi also launched her new website: [www.kristimalakoff.com](http://www.kristimalakoff.com).

Ceramicist **Margaret Matsuyama** (08) was featured in Circle Craft’s February 2009 exhibit featuring the works of Circle Craft’s 2008 student scholarship recipients.

The Vancouver Art Gallery (VAG) transformed into a Northwest Coast Ceremonial House by Dzawada’enuxw Artist **Marianne Nicolson** (96). Using high-powered theatrical lighting, Marianne transformed the VAG’s Georgia Street architecture into a spectacular re-imagining of a traditional Kwakwaka’wakw ceremonial house. *The House of the Ghosts* ran from October 4, 2008 to January 11, 2009.

*Assemblages* marked **Erik Olson**’s (07) first solo exhibition with Summit Fine Art. The exhibit was held from mid-January to mid-February 2009 in Calgary. Erik turned his gaze from the mountain pine beetle infestations in Western Canada to the increasingly complicated architecture of a surging human population. His latest paintings are projections of a nature transformed by human activity articulated in thick oil.

**Isabelle Paulwels** (01) exhibited *B and E* at Presentation House Gallery for the month of February.

**Zoe Peled** (08) moderated SFU Philosophers’ Café *Provocative or Progressive: The Use of Animals in Art*, a debate on the ethics of using animals, both live and dead, to create art on March 10. Zoe sits on the board of Senior Animals in Need Today Society (SAINTS), and is one of the founding members of Plank Gallery.

**Amy Pelletier** (05) examined the psychology of collectors and the compulsion of collecting through her recent body of digital prints in which images of objects from collections were layered to create strange new forms. *Collector* was exhibited at Malaspina Printmakers early this spring.



## BRODIE KITCHEN

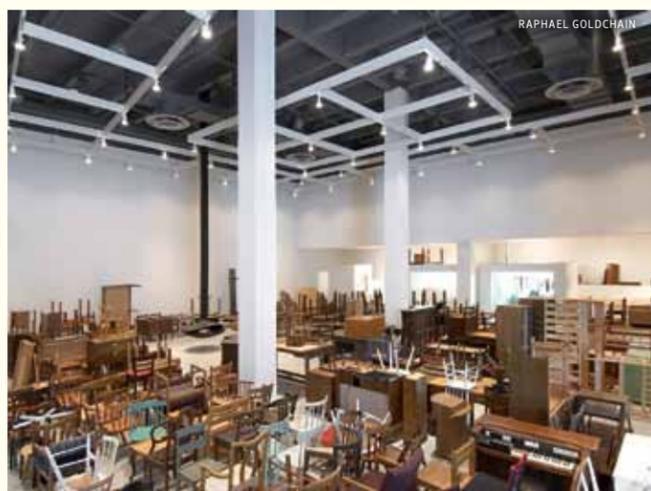
Congratulations to **Brodie Kitchen**, third year Industrial Design student, who was recently awarded a *Millennium Excellence Award*. The *Millennium Excellence Award* program recognizes, supports and encourages talented Canadians who make positive and significant contributions to the betterment of their communities, demonstrate a capacity for leadership and commit themselves to the pursuit of academic excellence and innovation.

The Canada Millennium Scholarship Foundation recently noted that Emily Carr students received a total of \$552,975 in Millennium bursaries last year! During the period of 1999 to 2008 our students received an amazing cumulative total of \$4,425,602. The Millennium Scholarship’s outstanding contribution and support is a major reason for the continued success of students at Emily Carr.



CLOCKWISE FROM TOP LEFT: ERIK OLSON, ALL TOMORROW’S BUILDINGS; KRISTA JAHNKE; KUNAL SEN, STILL FROM KEY TUMI

## GEOFFREY FARMER



PALE FIRE FREEDOM MACHINE, 2005



Congratulations to **Geoffrey Farmer** (92) for receiving the prestigious Victor Martyn Lynch-Staunton Award from the Canada Council for the Arts. The annual awards, worth \$15,000 each, recognize outstanding mid-career artists in the seven disciplines funded by the Canada Council: dance, integrated arts, media arts, music, theatre, visual arts and writing and publishing.

## STUDENT + ALUMNI ACHIEVEMENTS CONTINUED

**Vendula Ralkova** (06) exhibited *Stolen Time* a solo exhibition at the Regional Museum in Jílové u Prahy, Czech Republic. The show opened on March 7 and ran for six weeks.

**Christopher Lee Sauvé**, former student, and *Adbusters* alumnus, now does graphic work for the likes of Alexander Wang and Diane von Furstenberg. Christopher has found a cult following among the *Vogue*-obsessed by designing a “Save Anna” t-shirt. The t-shirt is selling for USD \$65 at [www.sevennewyork.com](http://www.sevennewyork.com).

**Jen Schuler**, MAA Candidate, exhibited *Beloved Linens: Part One*, an installation and performance work at the MAA Studio at 1612 West 3rd this spring.

**Kunal Sen's** (08) film *Key Tumi* was nominated for Best International Animation Film at the ASIFA India chapter of World Animation Day. The film was recently screened at the Student Film Showcase of the Toronto International Film Festival earlier this year in May, as well as the Montreal World Film Festival, Filmstock UK, the DC Asian Pacific American Film Festival in Washington DC. Finally, *Key Tumi* was screened at the Vancouver Asian Film Festival at the end of the year.

**Angus Wong**, current third year industrial design student, has formed *Hardihood Clothing Company* which incorporates traditional cultures into fashion by integrating source material into its aesthetic and philosophy. *Hardihoods* line of men's shirts and hoodies are sold at stores such as Below the Belt, Brooklyn Clothing Company, J2 and The Men's Club.

**Etienne Zack** (00) participated in a group exhibition entitled *Rouge/Red* at Art45 in Montreal, Quebec for one month starting mid-April. Sin, hell, passion, danger, lust, guilt, anger—red is a colour as poignant as it is versatile and as such has accompanied artists throughout their quest to capture our most instinctive emotions.

IDSA (Industrial Designers of America) Merit award winners were selected by an external professional jury on March 25. Selected students were: IDSA Senior Merit Award: **Misha Olynyk**, fourth year ID student and IDSA Junior Merit Award: **Diane Espiritu**, third year ID student. The IDSA Merit Awards program is a competition in which students in the Industrial Design program present their portfolios to a public audience that includes members from the local chapter as jurors.

## GORDON SMITH



Her Excellency the Right Honourable Michaëlle Jean presented **Gordon Smith** (46) with the Governor General's Award in Visual and Media Arts at Rideau Hall in Ottawa on March 25th. Two years ago Gordon Smith was awarded BC's Audain Prize for Lifetime Achievement in recognition of his accomplishments in a career spanning more than 60 years as a painter, sculptor and printmaker. His works are in collections that include the National Gallery, the Museum of Modern Art in New York and the Victoria and Albert Museum in London. In 1996, he was awarded the Order of Canada.



JEFF WERNER AND TOBIAS OTTAHAL – NICEFIT, INTERACTIVE TABLE PROTOTYPE.

**Ilze Bebris** (97), **Bronwen Payerle** (02) and **Robin Ripley** (96) exhibited at CityScape Community Art Space in North Vancouver for one month in an exhibit entitled *Align*. Working in sculpture, drawing and the liminal space between, their work disclosed a strong formal sensibility while it addressed feminine subjectivity.

**Kim Kennedy Austin** (01), **Raymond Boidjoly** (06), **Colleen Brown** (02), **Barb Choit** (00), **Andrew Dadson** (03), **Jeremy Hof** (07), **Cameron Kerr** (07), **Sara Mameni** (04), **Igor Santizo** (01), **Jeremy Shaw** (99) and **Jen Weih** (99) were all involved in the exhibit *Local* which included 22 Vancouver artists curated by The Apartment in collaboration with Phillip Magazine. The exhibition inhabited Phillip's office for a week and directly responded to the studio's location at the corner of Cambie and Cordova Streets in Vancouver. *Local* acknowledged the city's history of regionally reflective exhibition making and was meant to be a part of this history and contribute to the ongoing discourse. The exhibit ran from early to mid-December.

Catriona Jeffries Gallery presented work by **Arabella Campbell** (02), **Geoffrey Farmer** (92), Myfanwy MacLeod, **Gareth Moore** (04), **Damian Moppett** (92), Alex Morrison, Jerry Pethick, **Kevin Schmidt** (97), **Ron Terada** (91) and Ian Wallace, former faculty, at the 2008 Toronto International Art Fair (TIAF) at the beginning of October. TIAF welcomed close to 18,000 visitors to an outstanding collection of contemporary and modern art works presented by 104 participating Canadian and International galleries.

*Rice is Life* was an exhibit that explored the traditional significance of rice for a dozen Asian countries. The exhibit was co-organized by the Vancouver Museum and the Canadian Society of Asian Arts and featured nine Emily Carr students who participated in an exhibition design course. Students included in the exhibit were **Sara Hung**, **Eva Caspar**, **Elizabeth Minaker**, **John Oman**, **Aerlan McDougall**, **Julia Chu**, **Lauren Selden**, **Ryszard Krukowski** and **Patrick Kan**. The exhibit ran for a month this past Fall at the Art Gallery of Greater Victoria.

Congratulations to **Deniz Merdanogullari** (08), **Kunal Sen** (08) and **Aparna Kapur** (08) for receiving the Best Picture Award at the Trick17 Stop Motion Competition. Their film, *Intervalometer* competed with eighteen teams that were given a 52 hour time limit to write, shoot and edit their films! Screening was held at the Granville 7 Cinemas mid-November.

**Chun Hua Catherine Dong** (current second year student) and **Chun Chun Liao** (current third year student) held a group show at the Chinese Cultural Centre of Greater Vancouver. Both of their paintings were awarded an Honorable Mention and were exhibited at the Roundhouse Centre this past Fall as part of *SEARCHIN*, the 14th Annual Exhibition of Chinese Canadian Artists Federation in Vancouver.

Fourth year Industrial Design students **Jeff Werner** and **Tobias Ottahal** received a Silver Award in the Student Work category for *Nice Fit*, at the 12th Annual Northwest Design Invitational, a biennial competition, recognizing outstanding design since 1988. Entries are evaluated according to the competition's five criteria of excellence: design innovation, user benefits, market benefits, ecological responsibility and appropriate aesthetics.

## 2009 SOBEY ART AWARD NOMINEES ANNOUNCED

The 2009 Sobeys Art Award nominees were recently announced and included among the 25 competitors were **Julie York** (97), **Adad Hannah** (98) and **Keith Langergraber**, sessional faculty and Continuing Studies instructor. The annual honour, which carries a prize of \$50,000 for the winner was established in 2002 to celebrate promising Canadian contemporary artists under the age of 40. The winner will be announced at a gala at the Halifax Gallery on October 15, 2009.

## BC SCENE

A strong showing of Emily Carr alumni—as well as current and former faculty and Board members—are featured in *BC Scene*, a multidisciplinary arts festival presented by the National Arts Centre in Ottawa that featured 600 artists from British Columbia. The arts festival ran from April 21 to May 3. *BC Scene* presented the province's most exciting artists in music, dance, visual and media arts, literature, and the culinary arts, and was the largest-ever gathering of BC artists outside the province.

Participants included: **Diyan Achjadi**, assistant professor; **Abbas Akhavan**, sessional faculty; **Peter Aspell** (42); **Sonny Assu** (02); **B.C. Binning** (32); **Robert Davidson**, former student; **Geoffrey Farmer** (92); **Hadley + Maxwell** (98); **Jim Hart**, Honourary Degree recipient; **Veda Hille**, former student; **Don Jarvis** (48); **Gareth Moore** (04); **Marianne Nicolson** (96); **Toni Onley**, former Board member; **Samuel Roy-Bois**, sessional faculty; **Jack Shadbolt**, former faculty member; **Gordon Smith** (46); **Takao Tanabe**, former faculty; and **Stephen Waddell**, former student.

*BC Scene* also featured *Spirit of Place*, an exhibition of work by 15 young artists aged 6–16 who have been mentored by Emily Carr senior artists and alumni, at Rideau Hall, the residence of the Governor General of Canada.

# Student Exchange/Mobility Program

Established in 1991, Emily Carr's Exchange Program is based on bilateral student exchange agreements between the University and other top international art and design institutions. Emily Carr also participates in a Mobility Program with partner members of the Association of Independent Colleges of Art and Design (US and Canada). What began with a handful of partners now boasts participation from more than 70 schools in Canada, the U.S., Mexico, the U.K., Australia, New Zealand and Europe.

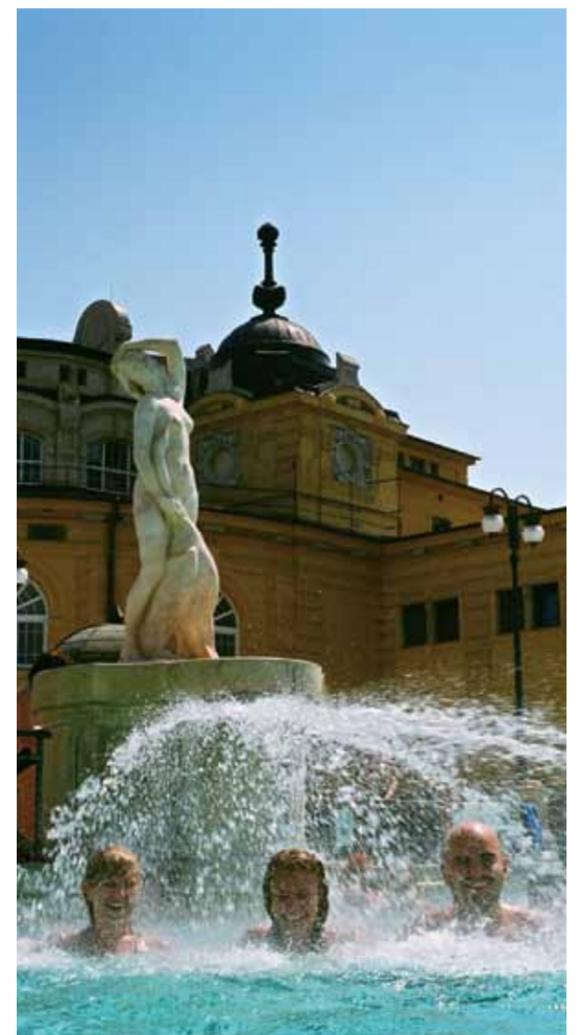
The Exchange/Mobility Program is a fantastic opportunity for students to experience what schools are teaching in other parts of the world, and to share observations and approaches with faculty and peers alike. Second-year students with a GPA of 3.0 may

apply to the program. A committee composed of faculty, students, and Student Services representatives approves applications—selection is quite competitive. Exchanges take place for one semester of the third year of study.

While abroad, students are required to keep a journal, to document work-in-progress, and to be prepared to discuss their work with faculty upon their return. Students also participate in a group exhibition, held in the fall of their final year of study. The exhibition, as well as the chance to speak to other students at information sessions, provides participants an opportunity to share their knowledge and insight with the entire Emily Carr community.

The Exchange Program is one way that Emily Carr encourages students to learn about diversity, both in a creative and a cultural sense. "Students who live and learn abroad inevitably develop new ways of looking at their work, themselves and the world," says Teresa Hansen, International Education and Student Exchange Co-ordinator. "Being immersed in other cultures, languages and artistic practices is an opportunity for students to globalize their education by acquiring new levels of international understanding, important adaptation skills and cross-cultural competencies. The value of this experience extends far beyond a student's years at Emily Carr, as these are qualities that employers are increasingly looking for from university graduates in today's global environment."

## Third-year photography major Anne Cottingham spoke to Visions about her recent exchange at Edinburgh College of Art, Scotland.



CLOCKWISE FROM TOP LEFT: EDINBURGH OLD TOWN; EDINBURGH CHRISTMAS MARKET; LANDSCAPE EDINBURGH; BUDAPEST BATH. ALL PHOTOS: ANNE COTTINGHAM

### With more than 70 schools to choose from, what prompted you to choose Edinburgh College of Art?

I spent a lot of time searching for schools that still had traditional darkroom facilities, because I knew I would be interested in continuing the type of work that I do here at Emily Carr. Edinburgh College of Art has very similar facilities to Emily Carr, though ours are in better shape and more organized!

At the same time, I was also thinking about where I would be interested in living and experiencing for four months. I have always wanted to live in the UK and have friends who do, so Edinburgh seemed a natural choice.

### What do you feel is the biggest difference in teaching methods at Edinburgh?

The UK post-secondary education system is very hands-off. I had class only one day a week and was otherwise left to my own devices. It took a while to get used to, because the North American system holds your hand a bit more. I wouldn't say either is better; in fact, I think midway between the two would be ideal. It was definitely a good experience to rely on myself for motivation and instruction.

I also had a wonderful instructor who provided very critical feedback — both positive and negative. The latter was most important because how can one grow and learn as a photographer if one is never told what one is doing wrong? I really learned a lot from him.

### What is the best thing that you are taking away from your time at Edinburgh?

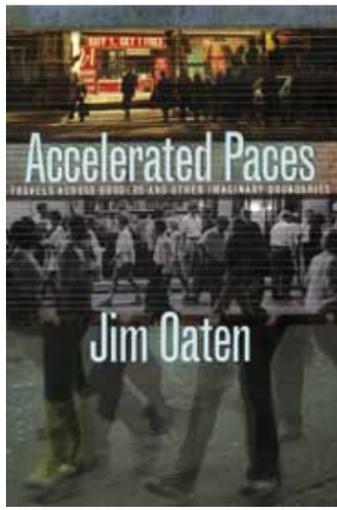
The best thing I am taking away from the whole experience, not just my time at Emily Carr, is a much stronger understanding of who I am, flaws and all. It's a tough thing to realize that you aren't perfect and that someone is always going to have issues with who and how you are. I've become a much more self-aware person — not to the extent that I am over-analyzing everything I do and how it is perceived, but that I accept who I am and am trying to accept others as they are too.

### Would you recommend the Exchange Program to peers?

I would absolutely recommend the program. I think it is so important to experience alternate ways of doing or thinking about things, and also to get out in the world and see places and meet people you might not otherwise get to. Even in another Western culture, you'll still find many different types of thought. Getting outside of the Canadian culture that I am so used to was eye-opening. It seems so obvious that the world is a vast and multicultural place, but it is so much more apparent (and fun!) once you have experienced those cultures first-hand. I backpacked around Europe for two months prior to moving to Edinburgh — to Spain, France, the Netherlands, Germany, Austria, Slovakia, Czech Republic, Hungary, Croatia, Italy, Ireland and Northern Ireland. A few places I had been before and others I didn't even know I was going to until a few days prior to getting there! But, in every place I saw something new, had a different experience, and met someone incredible. Every bit of it has had an impact on the person I am continuing to become.

### Has your experience at Edinburgh influenced your practice? And if so, in what way?

I wouldn't necessarily say the experience influenced my practice so much as it made clear what kind of photography I do and what inspires me. I have always known that I am a documentary photographer more than any other kind, but the subject matter that interested me was always a little bit unclear. I know now that I am most inspired by travel and place, with a little bit of portraiture thrown in. Since I've come back I've been focusing more on working in those areas and considering my future options from that standpoint.



CLOCKWISE FROM TOP-LEFT: PAUL SHOEBRIDGE, FROM THE CHAPTER ON MALAWI, SIGN PAINTING FEATURING WRITING FROM CHILD; JIM OATEN, BOOK COVER; KAREN KAZMER, BIG SHALLOW; ARLETTE ALCOCK



Heidi May, sessional faculty and Continuing Studies instructor, and Kimberly Baker (07), will be jointly presenting *The Bigger Picture: Digital Graffiti Transnationally* at Arts 2009 – International Conference on the Arts in Society, Venice, Italy from July 28 to 31.

Shinsuke Minegishi, sessional faculty, exhibited in a juried group show *The First Okanagan Print Triennial Exhibition*, at the Vernon Public Art Gallery during March and April. The *Okanagan Print Triennial* featured the best and most innovative prints and print-based works being made by artists working in Canada.

Staff member Jim Oaten, launched his first book *Accelerated Paces: Travels Across Borders and Other Imaginary Boundaries* in mid-December. Jim was the inaugural winner of subTerrain's creative non-fiction award, and has had previous work published in *Vancouver Magazine*, *Vancouver Review*, *The Vancouver Sun*, *Pacific Rim*, and *Where*.

Kristina Podesva, sessional faculty, has been identified as one of Canada's standout MFAs in Class of 2008 by Leah Sandals in the winter issue of *Canadian Art Magazine*. A review of her project, *colourschool*, which occupied the IDS building at Emily Carr last year, appears in *C Magazine's* Art Pedagogy Issue.

Philippe Raphanel, lecturer and sessional faculty, exhibited *New Paintings* at the Equinox Gallery for the month of January. The exhibition presented a new body of work derived from the artist's recent travels between British Columbia and Brazil.

Sessional faculty, Ken Singer's exhibition, *How to Present a Tempest*, was inspired by art historical representations of meteorological turmoil. Singer's chromatically intense paintings combine heavily worked surfaces, quasi-biomorphic forms and abstraction. Ken exhibited *How to Present a Tempest* at Leo Kamen Gallery in Toronto from mid-October to mid-November.

Former art and creative directors for *Adbusters Magazine* as well as former students and current sessional faculty, Paul Shoebridge and Michael Simons (01), have co-authored a book, entitled *I Live Here*. *I Live Here* is a unique paper documentary where the lives of refugees and the displaced are told through journals, stories, images, and graphic novellas: war in Chechnya, ethnic cleansing in Burma, globalization in Mexico, and AIDS in Malawi.

Susan Stewart, Interim Dean, Faculty of Culture and Community, and Seaton presented *Change Without Notice*, an artist talk at the Richmond Art Gallery mid-January. *Change Without Notice* looks at gender and social identity as well as the need for social and environmental diversity to combat global environmental crises.

## Faculty + Staff Achievements

Congratulations to Arlette Alcock, Library Assistant, who was awarded *Songwriter of the Year* at the 1st Annual Native-E Music Awards.

Dennis Burke, Associate Dean, Degree Programs, composed the original score for *The Dolphin Dealer*, a powerful, thought-provoking documentary which provides viewers with an unprecedented look at the controversial capture and export of wild dolphins, and examines the issues and ethics behind the billion dollar dolphin entertainment industry. The broadcast premiere of the film was held on CBC Television's critically acclaimed documentary series DOC ZONE in October.

Peg Campbell, Associate Professor, was awarded Most Inspirational Short Film by the Senior Youth Jury for her film *YOUR MOTHER SHOULD KNOW*. The film screened at the Port Moody Film Festival on Valentine's Day as well as reel2real, Bowen Island Film Society, Emily Carr Foundation Forum and Women in Film and TV Vancouver International Film Festival.

Sam Carter, Associate Professor, and Dr. Yosef Wosk, Philanthropist, were announced along with forty-three other outstanding British Columbians, as recipients of the 2009 British Columbia Community Achievement Awards. The recipients of the awards were recognized in a formal presentation at Government House in Victoria on March 10, 2009. Each individual received a certificate and medallion designed by BC artist Robert Davidson.

Karen Kazmer, Continuing Studies faculty, took part in a collaborative exhibition, *Hollow/Shallow*, set out to examine ordinary inanimate spaces and objects by incorporating various modes of respiration in two diverse pneumatic installations. The exhibit took place at ARTSPACE in Peterborough, Ontario, this spring.

Ingrid Koenig, Associate Professor, exhibited *Navigating the Uncertainty Principle* at the Nanaimo Art Gallery from mid-January to mid-February. Ingrid also exhibited these works at a solo exhibition for the Richmond Art Gallery.

Deborah Koenker, Associate Professor, curated two concurrent solo exhibitions for the Richmond Art Gallery. *Navigating the Uncertainty Principle* by Ingrid Koenig, and *Observation of Wonder*, a two part print and textile-based installation by Brenna Maag (00).

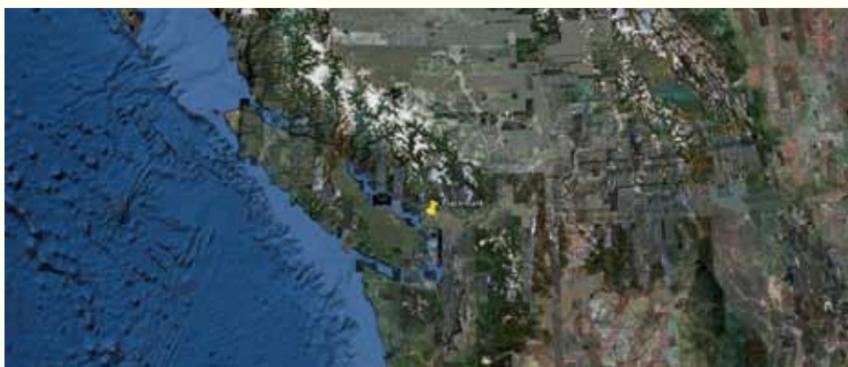
Associate Professor, Liz Magor, will be presented with the Audain Prize for Lifetime Achievement, one of BC's most prestigious arts awards, May 11 at the Vancouver Art Gallery. Magor's work has been exhibited across Canada including the Vancouver Art Gallery, National Gallery of Canada and Art Gallery of Ontario, the Venice Biennale, and Documenta. In 2001, Magor received the Governor General's Award for Visual Arts. Founded by Michael Audain, a long-time supporter of visual arts and Emily Carr honorary degree recipient, The Audain Foundation awards this annual \$30,000 prize.

### SSHRC GRANTS

Emily Carr was successful in securing the following grants from the Social Sciences and Humanities Research Council of Canada in the category of Research/Creation.

#### Catch and Release: Mapping Stories of Cultural and Geographic Transition

Associate Professor Dr. Ruth Beer, and co-applicants, Associate Professor Jim Budd and Dr. Kit Grauer from the University of British Columbia will conduct this three-year research project focused on the creation of 'interactive storyscapes'—sensor-enabled physical installations which use multimedia techniques to provide viewers with an immersive experience of stories about the origins of their community together with the potential to add to the project by self-authoring stories of their own life experience.



MAPPING

#### Breath I/O

Dr. Maria Lantin, Director of Intersections Digital Studios and Leila Sujir, Associate Professor in Intermedia Cyberarts at Concordia University (with Emily Carr collaborators Dr.'s Joy James, Associate Professor, and Ron Burnett, President + Vice-Chancellor), investigate the mix of video, virtuality, and the body. With funding from the SSHRC Research Creation program, the team will produce an interactive virtual video sculpture based on lungs and breath.

#### Downstream

Kelly Phillips, Assistant Professor, Karolle Wall, Associate Professor and Rita Wong, Assistant Professor along with a team of scholars will explore the roles of culture and poetics in supporting a healthy, water-based ecology. The research creation project will build toward a book, media work, and a conference at Emily Carr in 2012 around World Water Day, making space for dialogue among environmentalists, community leaders, elders, academics, writers and artists.

In addition to these grants, Dr. Maria Lantin and Associate Professor Julie Andreyev, were awarded a SSHRC Image, Text, Sound & Technology Conference grant to host *Interactive Futures 09* (IF09) in November. The theme of the conference is 'Stereo' and will bring international artists working in stereoscopic imagery and other sensory illusions to Emily Carr University of Art + Design.

The total value of these grants is close to \$500,000 — an outstanding result for a small university. **Congratulations to all!**

# Continuing Studies

Sadira Rodrigues

## A Brief History

Continuing Studies is dedicated to non-degree programming and lifelong learning, and as a department, has been serving a diverse range of students in this capacity since 1997. In the 12 years since its inception, nearly 4,000 students a year have passed through its doors, their commitments ranging from a single painting or drawing course, to the full-time, job-ready Design Essentials program. The growth in the department has been steady and sustainable: from the January 1997 semester where 43 courses were offered to the current semester where nearly 1,450 students were registered in 135 courses.

## Our Present

To share some of the incredible strides we have made, today Continuing Studies offers three part-time certificate programs in Fine Art Techniques, 2D Design Basics and 3D Design Basics with more than 500 students registered. We offer a full-time Design Essentials Certificate in partnership with BCIT, which to date has seen nearly 400 students in 20 cohorts graduate and move on to work in a variety of design-related jobs. We are the only Apple Authorized Training Center in Western Canada that focuses on Pro-App training in software such as Final Cut Pro, Logic, Motion, DVD Studio and others. We are a leader in providing creative training to clients as diverse as animation houses, public health facilities and financial management firms.

## Futures

The year 2009 marks an important transition, not only for our new University status but also for the role that Continuing Studies will play in the growing institution. The opportunities for growth and change are exciting, and the energy in the institution to look at new, innovative and alternative ways of delivering education place our department in an ideal position to work with both internal and external partners. Over the next year as Emily Carr plans and implements the transition to a University committed to a holistic approach to pedagogy and learning,

Continuing Studies will be at the forefront of some of these changes. We are working towards creating a community devoted to creative engagement, innovation and lifelong learning.

## Summer Highlights

Our summer calendar is now available, and registration opened to the public on April 16. This summer we are thrilled to present a wide variety of short courses, intensives and studio workshops in fine arts, design and media for career transition, portfolio development, professional upgrading or personal interest. Some of our exciting highlights include *The Summer Institute for Teens* and our first-ever *Fiber Arts Institute*.

Our successful Teen Institute continues to be a major focus of our summer programming, providing students with an introduction to the rigours of full-time study in a four-week, full-time, studio-based program. This year, for the first time, we are excited to include an Aboriginal Arts specialization, in which students can explore traditional and contemporary BC First Nations art forms. The Institute concludes with a major exhibition of student work on July 31 in the Concourse Gallery, and we invite you to join us for this celebration.

An exciting addition to this summer's program is our *Fiber Arts Institute*. We are pleased to present a suite of new and innovative courses taught by some of the best local and international fiber artists. Subjects range from "Textile Printing" and "Manipulating Textiles" to "Drawing and Painting with Dyes,"



RIGHT: SUMMER INSTITUTE FOR TEENS 08 STUDENTS KATELIN MARIANO AND ROSS MCARTHUR.

exploring a range of traditional and contemporary approaches. This Institute will culminate with an exhibition on Korean Fiber Arts, and a series of Master Fiber Arts Workshops offered in collaboration with the Craft Association of BC.

We hope that you will join us as we continue to expand our programming, and make Continuing Studies at Emily Carr an innovator and leader in the delivery of art and design training.

# Spotlight on: Design Essentials

Amy Clausen

Design Essentials is a 12-month full-time program of study offered in partnership between Emily Carr Continuing Studies and BCIT's School of Digital Arts. The program offers students a foundation in the key elements of creative thinking along with solid skills in practical design, desktop publishing and web software. The courses are offered at both campuses; the Emily Carr courses cover everything from layout design to typography to creative process, while the BCIT portion of the curriculum focuses on design technology and software applications.

At a recent information session it was easy to see the students' excitement about attending both Emily Carr and BCIT. With the University's new status and excellent reputation, students are eager to become a part of the Emily Carr community. Although the Design Essentials courses at Emily Carr are held in the evenings and on weekends, the students clearly get a lot of their inspiration from the studios and labs they use. Casey Hrynkow, a Design Essentials instructor at Emily Carr and President of Herrainco Brand Strategy + Design, sees the results firsthand, in the students' work. "I see a real benefit to the Design Essentials students in being within the Emily Carr University family," she says. She credits "the energy and creativity on the campus" for inspiring the students in the program.

This feeling is echoed by Design Essentials student Tyler McGowan (Fall '09), who says that the Emily Carr course *Design and the Creative Process* has been the highlight of his program so far. "Being instructed to let go, to try new things with the tools we have, to draw with our eyes closed," he says, "you really see the passion that the instructors have for their practices."

The students are equally challenged by their course work at BCIT, which capitalizes on the technical institute's state-of-the-art computing labs and print facilities. As Tyler explains, the students take the technical skills they learn from BCIT and apply those tools to creative problem-solving projects assigned in their Emily Carr courses.

The results are impressive. Twice per year, up to 24 certificate students graduate from the program to pursue careers in the creative workforce. Overall, they are finding success in their chosen industry, and putting their skills to work within a matter of weeks. According to the BC College and Institute Student Outcomes data, 75% of respondents who completed Design Essentials between 2005 and 2007 reported working in jobs that are "Very" or "Somewhat Related" to their course of study. Out of those graduates who entered into design-related practice,

a remarkable 67% found work in the industry in less than two months and 85% found placements in less than four months.

The success of Design Essentials graduates in the field is impressive, and Kenneth Jeffery, the Design Essentials Program Head at BCIT, knows why.

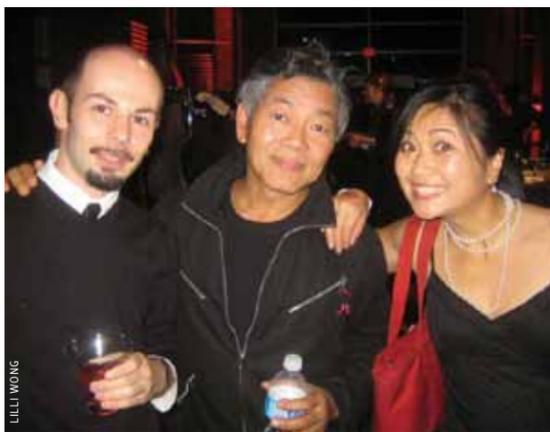
"At the end of each term, we host an industry event where graduating students have a chance to show their portfolios to Design principals, web development companies, and commercial design, print and packaging firms. It's a fantastic opportunity for new professionals to try out their networking skills and self-promotion, which are just as important as their portfolios."

This means that new graduates leave Design Essentials with the whole package; an impressive portfolio of their work in layout and new media design, some industry connections, and the confidence and skills to start working right away. Design Essentials is a testament to what can happen when two institutions, with different pedagogical approaches, collaborate on a program of study.



# Black + White Bash

## A Party to Remember!



On Nov. 7, for the first time in eight years, Emily Carr University of Art + Design hosted a party for alumni, faculty, staff and special guests — and it was well worth the wait.

Following the regal Chancellor Installation Ceremony earlier in the day, where Jake Kerr was installed as our Founding Chancellor, the Black + White Bash offered guests the opportunity to let loose and party throughout the evening to the music of Hitmen XB.

Guests were in high spirits as they reconnected with old friends and made new connections. A popular focal point was the photo booth, where Emily Carr student

photographers Brendon Hartley and Samantha Stroman digitally captured the reunions. Pictures can be viewed on Flickr at [www.flickr.com/photos/emilycarrbash/](http://www.flickr.com/photos/emilycarrbash/).

Other highlights included MC Joan E, Weekend Leisure (featuring '04 alum Curtis Grahauer), burlesque performances by Melody Mangler and Shabooie Boobarella, the smooth do-wop stylings of Slowpoke and the Smoke, and the highly competitive door prize table.

The evening was a great celebration, but one question kept arising: When is the next party? We promise you won't have to wait another eight years.



CLOCKWISE FROM TOP RIGHT: EMILY CARR STUDENTS (L-R) JEFFREY WERNER, AMANDA HUYNH, HAMZA VORA, ELLEN LEE, TOBIAS OTTAHAL; MARILYN MONROE AND CHARLIE CHAPLIN IMPERSONATORS WORKED THE ROOM; DENNIS BURKE AND BONNE ZABLOTNEY; DANA STEFANSON, KYLE LAMONT, JACQUELINE ROBINS, LESLIE URQUHART; DAN JACKSON, YUN LAM LI AND LILLI WONG.

Emily Carr University of Art + Design wishes to thank the many sponsors whose generosity helped to make the Black + White Bash spectacular:

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# TO DO

## Help Students!

Don't forget to send in your donation to assist students. Alumni donations will be matched while matching funds remain.



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**Please direct my donation to:**

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- Area of Greatest Need

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- Please keep my donation anonymous

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### ECI ALUMNI SOCIETY

Membership application – \$20 Annual Fee

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## Thanks For Your Support!

Thank you to everyone whose donations contributed to this year's successful Annual Campaign. In these difficult economic times, your devotion to making a difference in a student's life is admirable and greatly appreciated.

If you haven't had a chance to make a donation yet—it's not too late. Just complete the form above and your contribution will be put to good use helping students by alleviating financial barriers and acknowledging students' academic and creative achievements. Every donation counts!

## Alumni in Action

Have you ever wanted to give back to Emily Carr and wondered how you can contribute? Alumni are finding many ways to support students and other alumni as a way of contributing and keeping connected to their alma mater.

New York photographer Leeta Harding, a 1996 graduate and 2002 Emily Award recipient, has worked as a cover/contributing photographer for prestigious magazines such as Index, Vanity Fair, and Vibe, and she continues to exhibit in Europe and North America. On March 30th, she presented her work, past and present, to Foundation students as her way of giving back. Leeta shares, "I loved my time at Emily Carr and have always maintained my connection, so I welcomed the opportunity to share my work and experiences with Foundation students."

When one of our alumna needed photos of her project for a hush-hush competition later this year, Alumni Society President and 2001 graduate Wendy Niamath donated her photographic services. "I am always excited to help other alumni. This project has the potential to help thousands of

underprivileged people in developing countries, so I was delighted to make the time to help."

Lilli Wong, a 1995 graduate, organized a mini-reunion at Jupiter Café on March 28th for alumni who graduated in the mid-90s. Her motivation to organize the reunion was a direct result of the Black & White Bash: "After the dance, I was disappointed that I didn't get to see many alumni from my year, so I planned [the reunion] so we could catch up and see what everyone else is doing now."



EMILY CARR ALUMNA LEETA HARDING AND STUDENT JULES FRANCISCO

## Alumni Society Sets Goals



On January 18th, the Alumni Society and Advancement Office personnel participated in a one-day strategic planning session for the Society led by Barney Ellis-Perry, Director

of Alumni Services UBC Alumni Affairs. Barney facilitated the intensive planning session which included setting priorities, establishing immediate and intermediate goals, defining a model for the Society, defining the Society's vision, and plans to move the Society's infrastructure forward. Alumni Society Board members have now broken into smaller working groups to advance the Board's mission and goals. Contact the Alumni Relations Office at [alumni@ecuad.ca](mailto:alumni@ecuad.ca) or 604 630 4562 if you have any questions or comments.

## Interested in Receiving Visions Via Email?

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

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

# Calendar of Events

## EMILY CARR'S GRADUATE EXHIBITION

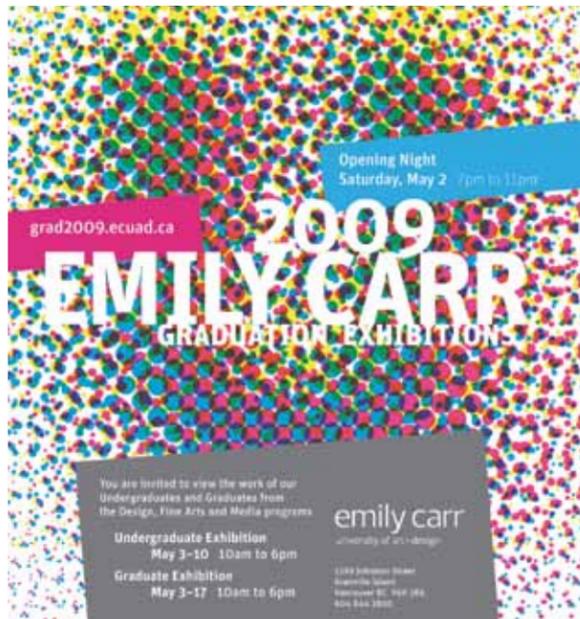
Join us as we showcase the work of our 2009 Graduates.

**May 3–17, 2009, 10am–6pm**  
Charles H. Scott Gallery, North Building

## EMILY CARR'S UNDERGRADUATE EXHIBITION

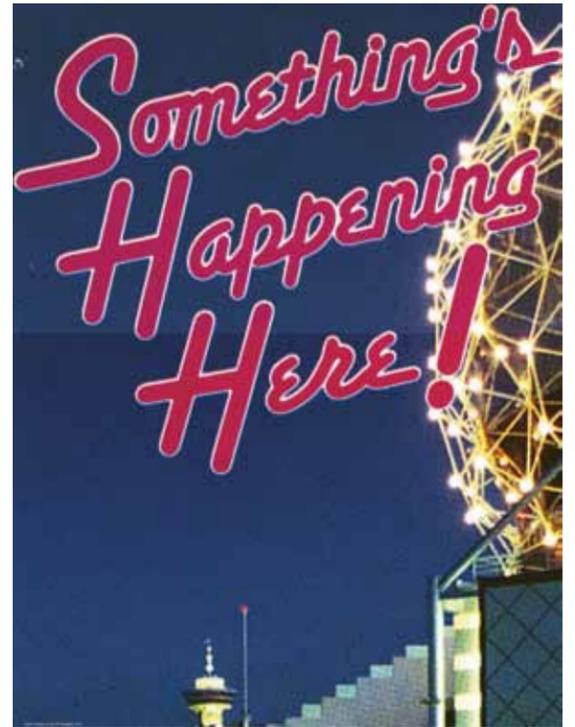
The Undergraduate Exhibition features the work of over 300 graduating students. This exhibition highlights student creativity and innovation across visual arts, media and design.

**May 3–10, 2009, 10am–6pm Daily**  
North and South Buildings, Emily Carr University



## INSPIRING SUCCESS SPEAKER SERIES

**Dr. Ron Burnett**, President + Vice-Chancellor, will be speaking at Campbell River Chamber's Inspiring Success speaker series this September. The series runs from March 2009 to March 2010. Other speakers in the series include: Dr. David Suzuki, Lance Carlson, President of ACAD, Irene Lewis, President + CEO of SAIT Polytechnic and Leah Tremain, CEO Tremain Media Inc.



## SOMETHING'S HAPPENING HERE

Presentation House Gallery presents **Jeremy Shaw's** (99) *Something's Happening Here*, a year-long public poster project mounted as part of the 2009 Cultural Olympiad that memorializes and celebrates the legacies of past civic events, notably those of Expo '86. Shaw's images include current and archival photographs of buildings and sites from Vancouver's iconic World's Fair, as well as news articles, promotional materials, and souvenir ephemera from the era. These images are used to create street-style posters that will be distributed across the city of Vancouver, beginning in late February 2009 and continuing during the run-up to, and through to the beginning of the 2010 Olympic Games.

Visions is published by the University Advancement Office of Emily Carr University of Art + Design. Articles may be reprinted in whole or in part with the written permission of Roxanne Toronto, Communications Officer.

**Please address all correspondence to:**  
Visions: University Advancement Office  
Emily Carr University of Art + Design  
1399 Johnston Street  
Vancouver BC V6H 3R9  
Canada

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

This issue of Visions is written, except where noted, by the University Advancement Office.

**Design:** thinkwell design  
Printed in Canada.



### Correction to Fall 2008 Visions

Photos on page 14 *A Time to Recognize* and *Thank Our Donors* included an error in attendee names. Christopher Brouch should read Christopher Brough and Bob + Carol Henriquez should read Richard + Carol Henriquez. We apologize for this oversight.



## REGISTER NOW!

### SUMMER 09 CS CALENDAR

The Summer 2009 Continuing Studies calendar is now available. Continuing Studies offers a broad range of courses and workshops in a variety of formats.

Visit [ecuad.ca/cs](http://ecuad.ca/cs) to download a PDF of the Summer 2009 calendar, or call 604 844 3810 to have a copy mailed to you.

## Upcoming at the Charles H. Scott Gallery



SELWYN PULLAN, GARDNER HOUSE, 1960, VANCOUVER, KENNETH H. GARDNER ARCHITECT, BUILT 1956–1958

## SELWYN PULLAN: POSITIONING THE NEW PHOTOGRAPHS FROM 1945–1975

**June 3 to July 19, 2009**  
Charles H. Scott Gallery  
Emily Carr University of Art and Design

*Selwyn Pullan: Positioning the New*, presents a comprehensive survey of the work of Canadian photographer Selwyn Pullan, who studied at the Los Angeles Art Center, graduating in 1950. Architectural photography, then a relatively new profession, had emerged in parallel to modernism and the advances in architecture in North America during the late 1930's, and Pullan found his niche in this genre. Pullan's photographs promoted the new style to a populace eager to embrace a modern way of living. This retrospective demonstrates the photographer's intimate connection to the development of modernism on the West Coast of Canada and highlights the social, economic, and cultural forces that changed the face of Vancouver and the region during the post-war boom.

The exhibition is organized by the West Vancouver Museum.