



Emily Award Winner
Lindsey Pollard

The BC 150
Applied Arts Project

New Funding for Research
+ Industry Office

Student and
Alumni Achievements

Alumni Reunion

Behind the Canucks'
Best Logo Ever

Calendar of Events

spring 2008

published by emily carr institute's foundation + development office

VISIONS

Honorary Doctorates: Ann Kipling, Susan Point, Bob Rennie

Robin Laurence

Emily Carr Institute (ECI) will honour West Coast artist Ann Kipling, Coast Salish artist Susan Point, and real estate developer, art collector and philanthropist Bob Rennie on May 3, at the 2008 Graduation Ceremony to be held at The Chan Centre. Each will receive an Honorary Doctorate of Letters from the Board of Governors for their contributions to the world of art, conferred by Board Chair, Dr. George Pedersen and ECI President, Dr. Ron Burnett.

Ann Kipling recalls, with some amusement, that when she attended the Vancouver School of Art in the late 1950s, she was considered a rebel. Speaking by phone from her home near Falkland, in the British Columbia Interior, she says she worked outside the system, skipping classes and creating her own assignments. The consequence was that Kipling was held back from graduating and was forced to take a fifth year of studies. "Which was really a wonderful thing," she reflects now. "That was when my drawing came into its own."



ECI is honouring Kipling, fellow artist Susan Point and art patron, adviser and collector Bob Rennie at this May's graduation ceremonies. In acknowledgment of their outstanding contributions to the world of art, each is receiving an Honorary Doctor of Letters from the Board of Governors. "I'm really happy I've been chosen," Kipling says with humility. "I find it very gratifying."

Acclaimed for her career-long dedication to the discipline of drawing and her highly individual style in a range of graphic media, Kipling is already the recipient of numerous awards and honours, the most recent being the Audain Prize in 2004, for lifetime achievement in the visual arts in British Columbia. She also has been the focus of more than 30 solo shows across the country, including a major retrospective exhibition organized and toured by the Vancouver Art Gallery.

Often Kipling takes on a single subject—a particular landscape, a tree, an animal—and pursues it through serial incarnations. She works with great intensity, drawing for long, unbroken hours every day over an extended period of time. "You don't choose what you're going to do," she says of whatever compels her at the moment. "It chooses you."

During the past two-and-a-half decades, Susan Point has emerged as the most successful woman artist amongst Northwest Coast First Nations carvers—a field long dominated by men. She has also established a powerful public presence for Coast Salish art, whose graphic and sculptural traditions are quite distinct from those of the Haida, Tsimshian or Kwakwaka'wakw.

Point's prolific practice spans many disciplines and media, such as painting, serigraphy, and monumental sculpture in wood, bronze, glass, stainless steel and polymer resin. The list of her public and corporate commissions is sky-high, and includes major works for the Brockton Totem Pole site in Stanley Park, the Vancouver International Airport and the Victoria Conference Centre. // CONTINUED ON PAGE 2



CLOCKWISE FROM TOP LEFT: ANN KIPLING, BOB RENNIE, SUSAN POINT



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

Honourary Doctorates

// CONTINUED FROM COVER

Her honours are equally impressive: among many are the Order of Canada, a YWCA Woman of Distinction Award, and a National Aboriginal Achievement Award.

Based on the Musqueam First Nation Reserve near the mouth of the Fraser River, Point began making art in the early 1980s, at a time when Coast Salish art was little seen or understood. "Today, much of the native art associated with the Pacific Northwest Coast is from tribes of northern British Columbia," Point says. "When I got into it, I thought, this is a great opportunity to bring Salish art out into the public and make people aware that there is another art form."

Point researched Coast Salish objects in museum collections, first reproducing their designs and then improvising and inventing across non-traditional forms and materials. She was particularly drawn to carved wooden spindle whorls, and has based many of her contemporary designs on their pierced circular form. "You can do so much with the circle," she says. "So much movement."

Many Vancouverites recognize Bob Rennie as the director of a highly successful real estate marketing business. Less well-known is his passion for the visual arts, his establishment of a significant collection of contemporary works, and his generous support of artists and institutions in Vancouver and beyond. He makes donations of both art and money, but says, "A lot of my philanthropy is probably relationship brokering as much as hard cash."

Rennie is a benefactor of and advisor to ECI, and sits on the Dean's Advisory Board to the Faculty of Arts at the University of British Columbia and the acquisitions boards of both the Morris and Belkin Art Gallery at UBC and London's Tate Modern Museum. In recognition of his charity work locally and nationally, he won the Queen's Golden Jubilee Award in 2002.

The Rennie Collection includes work by local, national and international artists, from Ian Wallace, Rodney Graham and Brian Jungen to Ed Ruscha, Mona Hatoum and Anselm Keifer. Through purchases and introductions to curators and dealers, Rennie is also committed to encouraging emerging artists. "We really feel we have a responsibility to younger artists, to help expose them," he says.

"The Board of Governors of Emily Carr Institute of Art + Design is delighted to be recognizing these outstanding members of our community who have all contributed in very important ways to supporting the arts through either philanthropy or their creative work. The Honorary Doctorate is the highest degree that Emily Carr offers and is conferred upon those individuals who have demonstrated a profound and longstanding commitment to the arts," notes Dr. Ron Burnett.

Imagine If You Will...

A Message from the President

Ron Burnett

Imagine if you will a world without the everyday art and design to which we have become accustomed and about which we have become quite blasé. This would be a world bereft of galleries, museums and the artists who create and recreate the world through a sophisticated material and intellectual practice developed over the course of human history. It would be a place without comfortable chairs (the product of hundreds of years of design), without carefully designed objects, houses, interiors, clothes, laptops, tables and mobile phones. Every object that surrounds us is the product of creative processes. Every photograph you take makes use of technology and creativity. The world is as much a natural place as it is the product of human inventiveness. Together we shape and reshape the world everyday and, as we have learned, for better and for worse.

How does all of this inventiveness and creativity manifest itself? Why are we so oblivious to the time and care that went into the creation of the cars we drive and the urban spaces we inhabit? When you listen to Beethoven or Norah Jones, you are participating in a musical heritage that has been at the heart of human culture for thousands of years. When you pick up a fork, you are acknowledging the utility of an object that went through many different design phases before it became universal and to this day is under constant revision as people and tastes change. Someone invented and designed every tool from the most utilitarian to the most complex. The houses you inhabit, the colours you surround yourself with, the furniture you display and the television you watch are all part of a complex cultural space that we share and that defines the nature of the communities of which we are a part.

It would not be unfair to say that artists and designers along with engineers create and recreate the everyday infrastructures we use to make our way through the cities we live in, and it would not be an exaggeration to suggest that a world without art seems to be inconceivable. Yet, to a degree that seems startling—we do not, as a society, really invest in art and design. The old image of the



DR. RON BURNETT

struggling artist seems to be a convenient way of dismissing the rather more complex issues of how to support our creative people. The notion that the craft of creativity is learned over a long period of apprenticeship, irrespective of profession or discipline, runs counter to modern myths and urban legends that creativity comes almost exclusively from talent and inspiration.

These comments lead me to the following: Even though an institution like Emily Carr is loved and respected by the communities it both serves and helps create, we rarely receive anything like the support that you would think would be a natural outcome of the intense productivity and importance of our faculty, students and staff. Even though some of our alumni are among the most important contemporary artists in the world, we constantly have to justify what we do. Even though some of the medical devices we have designed have helped people here and abroad, the recognition we receive for our efforts is at best minimal. Even though we have provided some of the key human resources to the gaming and new media industries, there are only a few rare examples of support from that sector.

As Emily Carr moves into one of the most important periods of change in its history, we need not only acknowledgment but clear and strong support. Together, we need to communicate the importance, the centrality and the necessity of this institution to all of our colleagues and friends. Most of all we need to make sure that everyone understands that appreciating art and design is not enough. We need to recognize that art and design is fundamental to the economic, social and cultural welfare of our society and that no society has ever succeeded without creativity and inventiveness.

Emily Award Winner: Lindsey Pollard

Robin Laurence

It sounds like sunshine in Lindsey Pollard's world. Speaking by phone from her Los Angeles home, the much-honoured animation artist is describing the unforeseen arc of her career. "I enjoyed animation so much, I didn't think about where it would carry me," she says.

Her windows must be open because the sounds of children playing in a nearby school yard ring out behind her voice. Their happy clamour suits the conversation, which bounces from Pollard's work on *The Simpsons* to her Emmy award-winning turn as animation director on the kids' tv show *Camp Lazlo* to her recent Emily Award. The Emily acknowledges outstanding achievements by an ECI alumnus during the early years of her or his career.

Born and raised in Victoria, Pollard earned a degree in art history and religious studies from McGill University before returning to the West Coast in 1990 and enrolling at Emily Carr Institute. Initially focused on painting and printmaking, she transferred, almost by chance, into the animation program in '91 and graduated in '94. "It was a great education," she says, citing particularly Hugh Foulds. "He was part of an extraordinary group of dedicated instructors."

Pollard's fourth-year film, *The Chain Letter*, captured high honours, including The Norman McLaren Award (Grand Prize) and the award for Best Animation Film at the 1994 Canadian Student Film and Video Festival in Montreal. She stayed on in Vancouver, working on independent film projects and supporting herself by teaching. In 1997, Pollard was recruited to teach animation in an East Los Angeles high school. The program was progressive and she enjoyed the students, she says, but the conditions surrounding the work

were less than ideal. Still, it got her to LA—animation central. And in 1998, her career took a big leap forward. "It is completely by chance I got a job in animation," Pollard says. That chance assumed the form of her landlord, character designer for *The Simpsons*, who arranged for her to take a timing test, scoring animation. She landed a job on the series and stayed with it through eight seasons. She also worked on a variety of other programs and projects. "Animation is seasonal, so you pick up freelance work," she explains.

Pollard left *The Simpsons* for *Camp Lazlo*, a Cartoon Network series that, under her co-direction, collected three Pulcinella Awards and an Emmy. From there, she became an assistant director on *The Simpsons Movie*, and is now retakes director on the tv series, *The Family Guy*. Without any prompting, she credits her studies at ECI as a factor in her ongoing successes. "There are still so many times I use what I learned there—having good boundaries, deadlines, budgets . . ." Of course, she adds, she balked at the idea of boundaries when she was a student. But not now, she says from her spot in the sun. As if on cue, the school-yard kids let out a resounding cheer.



LINDSEY POLLARD

The Research + Industry Office: Savvy Industry Partnerships for the Master of Applied Arts Program



DAWN WHITWORTH AND DR. ROBERT INKSTER

Lissa Cowan

Dr. Robert Inkster, a physicist by training and a former entrepreneur, is the newly appointed Chief Research + Industry Officer at Emily Carr Institute's (ECI) Research + Industry Office. In this increasingly strategic area for the institution's future, Rob will focus on identifying opportunities for industry partnerships, developing the right alliances, and attracting research funds so that ECI and its students can play a pivotal role in research and development (R&D) areas linked to new media, animation, interaction design, industrial design and other areas of applied arts.

Working closely with Robert is Dawn Whitworth, ECI's Manager of Industry Relations. Today Dawn uses her fine arts and business background to create and manage partnerships between industry and academia. With the new Master of Applied Arts students, Dawn has created in-roads to companies working within the corporate and not-for-profit sectors.

Because of ECI's strong reputation within BC and globally, Dawn has observed that word-of-mouth referrals about Emily Carr are positively infectious, leading to successful industry partnerships.

"Though we are a small office," she says, "we have 60 to 70 students per semester who become ECI ambassadors through industry partnerships."

ECI partnership highlights include alliances with Warner Brothers in Australia, which hired an ECI student as a prop set modeler for the television series *Animalia*; BC Transit, which hired a student to design a bio-diesel fuel logo that will appear on BC Transit's bio-diesel bus fleet; Arc'teryx, a high-end adventure clothing maker, which hired a student as a junior designer for R&D; Nettwerk Records, which hired a student to design music promotion and CD covers; and with Lululemon, a yoga apparel maker, which has hired a number of students as Assistant Designers.

How has ECI's Research + Industry Office become so valuable?

In 2006, ECI launched the Research + Industry Office to expand research innovation, forge industry alliances and customize internships for Masters' students.

"Corporations are actively seeking world-class applied arts talent," Rob says. "So, of course, we place our students in top-notch internships, but we also go further by helping our partners' human resources departments identify our best students and recent graduates for exciting new jobs."

Additionally, the office assists graduate students and faculty with targeting promising research projects and global collaborations, strengthening grant submissions and sourcing research team members.

"Through our powerful alliance network," Rob adds, "ECI is well positioned to craft industry-academic collaborations with lasting impact."

Student internships—and future job potential they confer—are a potent draw for ECI's inaugural Master of Applied Arts (MAA) Program. Thirty students are enrolled across both years of the MAA program and, this coming May, the first group of MAA students will graduate.

"The students are driven," says Dawn. "So many have worked already and that combined with the industry experience we encourage, makes them highly employable and competitive in the new economy."

Rob and Dawn both believe that today technology and life are changing so rapidly that students cannot be experts in interactive media for entire careers. Rather students must harness the creativity and diversity present in their communities of practice to solve problems and support their innovative production.

"A fine arts school is interdisciplinary by nature," Rob notes. "One of the benefits that industry finds at Emily Carr is the broad backgrounds our students possess, their ability to think critically while being the kinds of people who can invent gesture-based interactions with virtual environments, the kind you might like to see in *Second Life*."

"We're training people for new industries," Dawn says. "The creative economy contributes a lot to Canada and companies are showing their awareness of that by being much more receptive to hiring creative people now than ever before."

Concludes Rob, "The best people to hire are those that have that creative side to them and, with students working today in China, Germany and Australia, the world is taking note. With the Research + Industry Office and the MAA Program, we intend to continue expanding the potential of our students and their ability to make an impact."

The BC150 Applied Arts Project

2008 marks the 150th anniversary of British Columbia! *The BC150 Applied Arts Project*, the brainchild of ECI Associate Professor Sam Carter, is a celebration of creativity, production and innovation in the province of British Columbia.

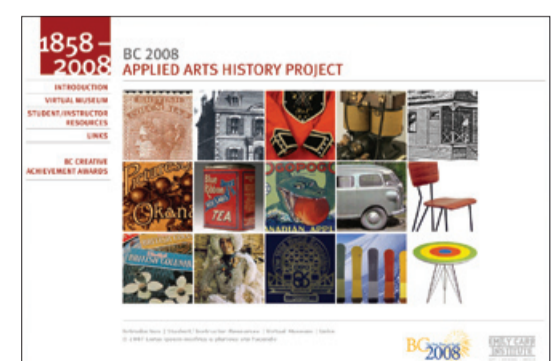
Phase 1 of the project, the BC150 website, is a virtual museum exhibition, as well as an online educational resource that provides a diverse and inclusive view of applied arts from across the regions of British Columbia.

Carter and co-curator and website designer Patrick Gunn (98), have selected examples of applied arts from each of the fifteen decades (1858–2008) that best reflect, acknowledge and contribute to the identity of British Columbia. Here you will find everything from architecture, gardens, furniture, pottery, glass, textile clothing, jewellery, graphic-communication design, industrial design and other functional arts and crafts from across the Province.

The website, <http://bc150.eciad.ca> launched at the Interior Design Show West, March 19, at the Vancouver Trade and Convention Centre.

"I am so pleased to begin this ongoing process of acknowledging and celebrating the significant contributions of BC applied artists over the past 150 years," says Sam Carter. "And, being able to brand British Columbia as a centre for innovation and excellence in craft and design".

Launching in May 2008, phase two of the project will provide interactive activities and projects for K–12 students. These creative projects will encourage a greater understanding of design, craft and diverse applied arts, which will become an online learning tool for students across BC, as well as others.



ASSOCIATE PROFESSOR SAM CARTER AND CO-CURATOR PATRICK GUNN, AT THE WEBSITE LAUNCH. WEBSITE HOMEPAGE

Canadian Government Funds Purchase of IDS Equipment

On February 19, 2008, Emily Carr Institute of Art + Design was host to The Honourable Rona Ambrose, President of the Queen's Privy Council for Canada, Minister of Intergovernmental Affairs and Minister of Western Economic Diversification, who announced \$490,000 in funding for ECI's Intersections Digital Studios. This funding will generate new opportunities for British Columbia's new media, creative arts and design industries.

"Emily Carr Institute is a leader in new media technology. Graduates include artists, designers, technologists, researchers and educators, who are among the most highly sought after professionals in their fields," said Minister Ambrose. "BC is already a strong marketplace for the entertainment, film and media industries, and this investment will bolster the province's position as a leader in Canada's digital media sector."

The project not only enhances the training of students in digital media, it also supports collaborative research projects to maintain the competitiveness of the digital media sector in BC and Canada.

"Western Economic Diversification Canada's contribution will allow us to expand the capabilities of the studios in the direction of stereographic capture and projection, digital cinema, rapid prototyping, interactive wearables, and gestural interfaces," said Dr. Maria Lantin, Director, IDS. "We are also pleased to be increasing the capacity of our render farm which will be linked with the rendering cluster at the Great Northern Way Campus. This link will create a one-of-a-kind distributed render farm that will greatly benefit both institutions."

Western Economic Diversification Canada is a department of the Government of Canada that works in partnership with the provinces, industry associations and communities to stimulate and encourage diversification of the western economy, as well as representing the interests of the West in national decision-making.



GERRY SALEMBIER, ASSISTANT DEPUTY MINISTER, WESTERN ECONOMIC DIVERSIFICATION, THE HONOURABLE RONA AMBROSE, MINISTER OF WESTERN ECONOMIC DIVERSIFICATION AND DR. RON BURNETT, PRESIDENT, ECI, TOURING THE INTERSECTIONS DIGITAL STUDIOS.

British Columbia Innovation Council (BCIC) Announces Funding for ECI's Research + Industry Office

Students at Emily Carr Institute are designing creative solutions to some of the world's most difficult challenges. On March 19, 2008, the BC Innovation Council (BCIC) and Emily Carr Institute (ECI) hosted an event to highlight a selection of current projects gaining international momentum for potential commercial success.

At the event, Advanced Education Minister, The Honourable Murray Coell announced special funding for ECI's Research + Industry Office, made possible through the BC Innovation Council.

"When art and science work together, new designs and products are created every day that will benefit BC," said Minister Coell. "This is where Emily Carr's Research + Industry Office plays an important role. We want to encourage the advancement of commercialization and technology transfer at Emily Carr Institute and why we are happy to provide \$150,000 through BCIC for this to happen."

A selection of students presented projects that they have been working on:

Alex Suvajac, *A.Framefix*—a concept track bike described as the evolution of a frog into a lightning fast-fixed gear bicycle, agile and streamlined to flow through air. Made mostly from a new bamboo fiber weave and eco resin process, the bike utilizes innovative technologies and environmentally conscious materials. Inspired by nature, Suvajac is putting a whole new spin on the "green" bike.

Philippa Mennell, *Bambulance*—the next generation in human-powered medical transportation solutions. Building on the success of Design for Development's steel-framed bicycle ambulance for southern Africa, this project goes even further to minimize costs and utilize local manufacturing processes by using bamboo as the primary construction material. Bamboo—a locally available, sustainable resource in Western Kenya—is inexpensive, lightweight and strong. This design, created by Mennell and associate Chris Ryan, who are interns at Design for Development, addresses the specific conditions of the Kenyan landscape and improves access to medical services for communities in need by drawing upon their own local capacities.

Joji Fukushima, *Reset*—a humanitarian project designing a transitional shelter for refugees in the Middle East to re-establish a sense of community and help restore quality of life. The design facilitates the ability to capture and transform water and light into usable energy and takes into account environmental and cultural needs. Use of lightweight building materials and practices such as isolated prayer rooms for men and women are examples of some of the considerations for the design. Two units are currently en route to Sudan for field-testing.

Jonny Hehr, *Citizen Assist Jewelry*, designed to bring greater freedom to people living with spinal cord injuries. With the loss of grip strength and hand dexterity in many spinal cord injuries, the design of these special rings assists in performing daily tasks such as dressing through bracing, hooking and pinching objects. The devices are a tool for empowerment to embrace action, independence and life.

Satyan Gohil and Jon Marshall, *Protective Footwear for the City*—an innovative motorcycle footwear concept for city wear. The system consists of wearing an armoured sock and protective boot that provides full ankle protection and is not restricting. Without the stiff confines of existing protective footwear, riders have exceptional mobility and the option of customizing protection on a per ride basis. With a sleek design, motorcyclists have the freedom to ride safely and with style.

The BC Innovation Council (BCIC) advances innovation and commercialization of applied science and technology in partnership with government, industry and academia. By supporting all levels of education, BCIC is focused on developing talented British Columbians. Building a strong future for the knowledge economy is essential to the success of BC's economy. BCIC is a Crown Agency of the Province of British Columbia. For more information, visit www.bcic.ca

FROM LEFT: JONNY HEHR; SOREN HARBEL, VP, INNOVATION DEVELOPMENT, BCIC, DR. RON BURNETT, PRESIDENT, ECI, THE HONOURABLE MURRAY COELL, MINISTER OF ADVANCED EDUCATION; ALEX SUVAJAC; JOJI FUKUSHIMA.



Explore, Create + Enjoy with Continuing Studies this Summer

Edith Fitzpatrick

Again, this summer, Continuing Studies offers a wide range of courses that has something for everyone. From the popular Summer Institute for Teens, to Book Arts, to a range of weekly and week-long courses, there will be plenty for the non-degree art and design student to see and do on Granville Island this summer.

In celebration of the artists in our midst, Continuing Studies will host two exhibits during the summer months: one focusing on Book Arts, and the other focusing on the work of students in the Summer Institute for Teens. These exhibits hold the promise of exploration of a variety of art forms, and creation of new and exciting works for the enjoyment of all.

The Book Arts exhibit will run July 11–28, and the Teens exhibit will follow from July 31–August 15. We celebrate the work of these budding artists, and encourage everyone to come and view their work, which will be exhibited in ECI's Concourse Gallery.

Continuing Studies' summer 2008 course offerings are ambitious in scope as well as in content. In addition to traditional courses in animation, computer skills, photography, drawing, painting, printmaking, and sculpture, we are encouraging a new critical and cultural studies focus with courses such as The Art of the Garden, Art and Ecology, and Art and Social Issues; we want to encourage everyone to challenge themselves to think about art in new ways.

For more information about Continuing Studies' Summer 2008 program, visit our web site at www.eciads.ca/cs



TRENT HARTMANN, UNTITLED

NOART Artist Collective

Think Create Share

Founded in 2005 by several ECI first year students, NOART Artist Collective is a community of Vancouver artists, designers, media-specialists, writers or otherwise creative thinkers. NOART's main goals within the community are to facilitate a positive critical environment, collaborative atmosphere, resource sharing, professional opportunities, and local and global relations.

NOART has now become an incorporated society, with over 80 members, including ECI students and alumni, and artists from the Vancouver community. What sets NOART apart is that membership is free, and anyone living in the greater Vancouver area is welcome to join. Members are eligible to participate in any of the collective activities and to vote at the AGM.

To date, NOART has held a dozen successful 'pact' events at ECI, including two, week-long exhibitions in

the Concourse Gallery in December 2007 and April 2008. These pacts are a one night exhibition of work that is meant to encourage dialogue around contemporary culture in a community of resourceful, inspired, creative thinkers. The pacts occur every 4–8 weeks and are based around a single theme.

The aim of the pact is to be a venue for sharing creative responses to the theme. As well as exhibiting work, a member of the collective is interviewed for each pact, local community events and information are made available, member-written gallery reviews are displayed, and member writings that relate to the theme are also posted.

In March of 2008, NOART was successful in obtaining off-site studio space, in Vancouver's Chinatown, which will also function as an exhibition space. Opening date is slated for May 15, 2008. We look forward to watching NOART grow! For more information, visit www.noart.ca.

ECI Students at Interior Design Show West (IDS WEST)



TOP: ECI STUDENTS AT YELLOW PAGES BOOTH (FROM LEFT TO RIGHT) BONNIE MCGIBBON, JASON EDWARDS, VALERIE MADILL, HAMZA VORA, KATHLEEN WESTERHOUT, EMILIE MADILL, MISHA OLYNYK, CANDY YUNG AND ALEXANDRA KENYON. BOTTOM: ECI BOOTH

ECI students hosted an exhibition space at the IDS West Show and were also asked to design a contemporary, eye-catching display for Yellow Pages, one of the event's main sponsors.

If you can't go bigger, go higher. That was the thinking that led to using structural scaffolding to maximize the vertical display area for the ECI booth. In doing so, students were able to take advantage of different display heights, and were able to showcase over 40 diverse pieces of student work, from furniture design and lights to ceramics, paintings, mixed-media and photography. The floor and shelving utilized in the booth were made of unaltered construction grade 2x4's, strapped together with clamps, which allowed for reuse by students once the show wrapped up.

Student exhibitors included: Charisse Ball; Lydia Cambron; Stana Cambron; Gary Chan; Leo Chao; Tegan Cheremkora; Josh Doherty; Ashley Doucette; Jason Edwards; Claudia Patricia Fernandez; Michelle Fu; Joji Fukushima; Satyan Gohil; Anna Gukov; Jonny Hehr; Caine Heintzman; Daniel Hobson; Amanda Huynh; Nicole Jasinski; Katie Johnston; Marian Kao; Alexandra Kenyon; Daniel Kim; Jennifer Lee; Trish Liao; Emily Lin; Cindy Liu; Tina Lu; Emilie Madill; Chie Matsuno; Brian McBay; Bonnie McKibbin; Sara Meghran; Misha Olynyk; Andreas Oye; Josan Pinon; David Robinson; Chris Ryan; Daniel Sahrman; Nicanor Santillan; Andreas Schlicton; Phyllis Schwartz; Jade Seto; Anthony Smith; Katie Tennant-Horning; Hamza Vora; Sandy Wang; Jessica Wong; Andrew Wong and Lin Zhang.

Jardin Jaune, the booth sponsored by Yellow Pages and designed by students, Alexandra Kenyon, Valerie Madill and Hamza Vora, consisted of 4,000 locally grown yellow daffodils suspended 21 feet from the ceiling of the Canada Place Convention Centre. This booth was one of the most visually stunning exhibits in the show!

The student team for the ECI booth included: Anna Bohn, Josh Doherty, Emilie Madill, Andreas Oye, Misha Olynyk, and Kathleen Westerhout. Students Alexandra Kenyon, Valerie Madill and Hamza Vora were Creative Directors for both exhibition spaces, with Damian O'Sullivan (ECI Designer in Residence), acting as Academic Advisor.

IDS WEST showcases the newest and most exciting local, Canadian and international furnishings, fixtures and accessories for the design of a home. The show ran March 19–22, 2008 at the Vancouver Trade and Convention Centre. For more information, visit www.idswest2008.com

Eco Sustainability Internships Continue

Sheila Hall

Building on the success of the Eco Sustainability project in Spring 07, the AUCC's *Students for Development* program, supported by the Canadian International Development Agency (CIDA) funded two students to advance the Philippine Project (profiled in Visions Winter 07), Russel Pistun, 4th year Communication Design, interned with the Mayor's office in Puerto Princesa, Palawan. "With city workers participation, I worked closely with the women of *Princesa Cashews*, helping them to generate ideas associated with their product, livelihoods and local environment. Concepts, developed from their input, ultimately led to design choices adding identifiable labeling to their product. A final outcome, assisting their business growth and their families' sustenance, was the production of 1000 affordable labels for use on a variety of containers. As a Communication Designer, I feel our collaborative processes might significantly affect the future of these women. We were able to address transparency, equity and gender issues and to me this was a great success."

Alex Suvajac, 4th year Industrial Design and Jonathan Igharis 3rd year Industrial Design, (supported by ECI), focused their efforts with partner Narda Capuyan, Director of the Winaca Foundation and renowned indigenous weaver in the Cordillera region near Baguio. One of the goals at Winaca's Cultural Village is to create environmentally friendly architecture bringing together the country's rich cultural heritage, local skills, and materials to create a modern Philippines.

Building on outcomes of the spring internships, Alex and Jon were able to join the Philippine government's *Bamboo Community Immersion Program*. The program included visits to bamboo production centers, nurseries and plantations in Cebu, Panay and Negros; developing connections with bamboo growers; visits to small and large-scale manufacturers of bamboo-based products and liaising with exporters, government officials and supporters of bamboo development.

The knowledge of the entire system from plant to a finished product led to documentation for Winaca to boost bamboo agricultural based industries. A main



achievement of the internship was developing a sustainable housing system incorporating local environmentally friendly bamboo. This unique system utilizes prefabrication philosophies with Filipino building methods and practices, and is an alternative to hollow block and galvanized sheet iron housing. It will provide Filipinos with basic, affordable sustainable housing supporting locally sourced homes.

Alex said of his experience "Exchanging information during many events taught me about the importance of working internationally as a way of creating meaningful action that can truly assist citizens' ownership of knowledge, reduce poverty and enhance dignity. I have learned first hand how even a small group of individuals like the Winaca Foundation and our collaborative team can be a catalyst for social change. I feel very fortunate to have been able to contribute. This internship has changed the course of my life and career."

Alex and Russel, who presented the results of their internships to the ECI community on April 7th, were joined by Fatima Tangan, the Chief Science Research Specialist at the ECO systems Research and Development Service and the Department of Environment and Natural Resources in the Cordillera Region of the Philippines.

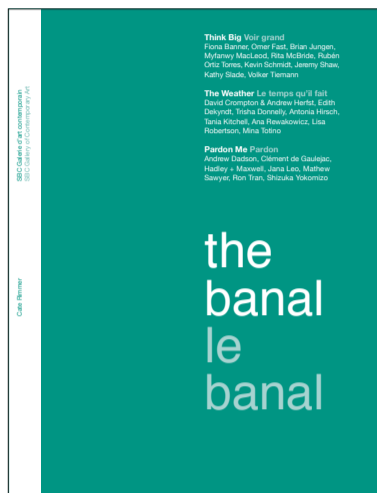
Faculty members Sheila Hall and Sam Carter continue to seek opportunities for eco-sustainable global learning opportunities. In January of 2008, ECI interns Alex Nelson, Kristen Korn and Angie Ishak, traveled to Bali Indonesia to collaborate with the Green School www.greenschool.org. The Winaca Project and Green School projects are related through the use of bamboo as a sustainable material. Funding has just been approved for six more internships for the summer of 2008. Two interns will build on the work at the Winaca Cultural Village in the Philippines, two more interns will go to the Green School in Bali and a new project will have two interns working in Rwanda.

The integration of ECI learners in the global community is intricately woven with new forms of "Intellectual Entrepreneurship". IE focuses on educating "citizen-scholars"—individuals who creatively utilize their intellectual capital as a lever for social good. This intellectual platform and educational philosophy instigates learning across disciplinary boundaries, promotes diversity in higher education and generates collaborations between the academic institutions and society.

The challenge—how can we apply our talents as creative citizens to global social issues? The answer may be partly in supporting students as global learners.

ALEX SUVAJAC PLANTING BAMBOO AND CONTRIBUTING TO ECOLOGICAL EFFORTS MADE BY WINACA ECO CULTURAL CENTER, NEAR BAGUIO CITY, PHILIPPINES.

Student and Alumni Achievements



CLOCKWISE FROM TOP: COVER FOR LISA CINAR'S BOOK THE DAY IT ALL BLEW AWAY; ZACHARY FLUKER, BC BENCH; CAROL SAWYER, BOOK STACK POEMS; KRISTI MALAKOFF, 21 GERMAN STAMPS; BOOK COVER FOR THE BANAL

Exponential Future featured Isabelle Pauwels (01), Kevin Schmidt (97), Mark Soo (02), Corin Sworn (02), and Elizabeth Zvonar (01). Curators Juan Gaitan (02) and Scott Watson chose artists working in different media whose work involved a wide range of issues to give an overview of the new artistic thinking of our time and place.

John G. Boehme (97) will be exhibiting at UP-ON.08 First International Live Art Festival 3 Venues, Fang Yan Modern Art Center, in China from October 10–20, 2008.

In November 2007, Gayle Brawn (84) and Marilyn Magid (83) published a book for the George Derby Centre, a continuing care facility for Veterans of the Armed Forces. The book *Honouring Our Veterans, Recollections and Recipes* is a compilation of stories, photos and recipes from residents, family, staff and friends of George Derby Centre.

Jane Brookes (03) held a solo exhibition at Gallery Jones in March. Her exhibited paintings were inspired by her travels through Europe.

In recognition of Asian Heritage Month, Richmond Art Gallery will exhibit Amy Chang's (07) *Donated Organ* from April 26 to June 1. *Donated Organ* considers the meaning of global citizenship in a world where elements of basic human survival have become commodities.

Lisa Cinar's (04) children's book *The Day It all Blew Away* has been shortlisted for the Christie Harris Illustrated Children's Literature Prize, part of the BC Book Prizes.

Ada Currie, a member of the first graduating class of Vancouver School of Decorative and Applied Arts (VSDAA) almost 79 years ago, turned 100 on January 31, 2008. Ms. Currie reflected on her life and art in an article written in *Visions* in January 2000. Happy Birthday, Ada!

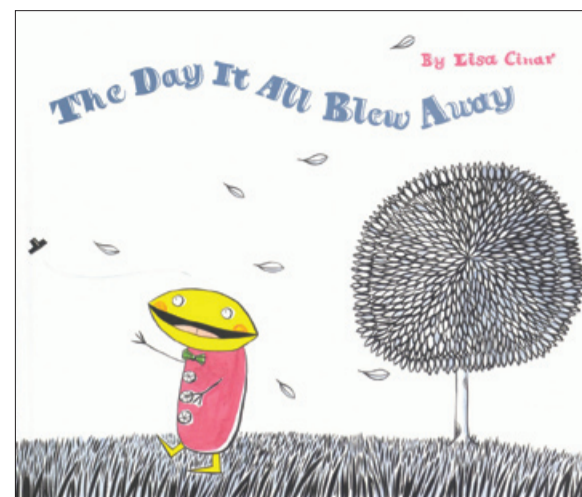
Andrew Dadson (03) will launch *Visible Heavens from 1850—2008* at Art Basel 39 this June at Galleria Franco Noero's booth. *Visible Heavens* is an artists' book based on a found star map from 1850. *Visible Heavens* was edited by Kathy Slade, Gallery Assistant at the Charles H. Scott Gallery, and designed by Betty Beck (03). The ECI Press (Vancouver) and JRPI Ringier (Zurich) published the hardcover version.

Stan Douglas (82) received the 2008 Bell Award in Video Art (formerly the Bell Canada Award in Video Art). The announcement was made through the Canada Council for the Arts and Stan was selected by a peer assessment made up of professional video artists.

Zoran Dragelj (97) had his short, *Moving Plates*, screened on January 22 at the Pacific Cinematheque as part of *Optical Illusions*. Zoran also screened his recent short video, *Recollection* at EMERGEANDSEE in Berlin from January 2–6. Zoran was also cited on page 170 of *The Sharpest Point: Animation at the End of Cinema* by Chris Gehman.

Naufus Ramirez-Figueroa (06) and eight other young shamans were featured in a collaboration with Terence Koh (02) entitled *AA Bronson's School for Young Shamans* in New York City earlier this year. The exhibit included a portrait by Bruce Labruce and an original music score by Andrew Zealley.

Industrial Design student, Zachary Fluker's *BC Bench* (shown left) was shortlisted for Vancouver's REST: Public Seating Design Competition. REST is the third annual design project undertaken by IDS West, the Architectural Institute of British Columbia and the Interior Design Institute of British Columbia.



After a seven-month selection process, Illarion Gallant (96) was chosen by a City of Victoria selection committee from 21 artists who answered a call for submissions. Illarion will create a nine-metre-long aluminum canoe hanging among 11-metre-high steel green reeds capped with red fiberglass seedpods. The piece will be installed in Bastion Square, Victoria, by September.

Aaron Glass, PhD (00) worked as Executive Producer on *Edward Curtis Meets the Kwakwaka'wakw "In the Land of the Head Hunters"*. Curtis's Landmark 1914 Silent Film of Pacific Nations Culture is restored, re-evaluated, and framed with a live orchestral arrangement of the original score and a performance by descendants of the original Kwakwaka'wakw cast. This event is part of a 2008 public series made possible through institutional partnerships around North America.

Danielle Hoogenboom (05) held her first solo exhibition *Wanderlust: The Adventures of a Narcissist* at Gallery YoYo in North Vancouver this past February.

Abi Huynh (07) and Ross Milne (07) received an Award of Distinction for their work on *Woo*, Emily Carr's student publication, at the Graphex 2008 Gala.

David Khang (00) exhibited in a group show entitled *Grotesques* along with Cheto Castellano, Irene Loughlin, Natalie Loveless, Naufus Ramirez-Figueroa and Coco Rico at A Space in Toronto. In this collective exhibition, the grotesque is invoked as a realm of mutative, transitional, and transgressive potentiality.

Terence Koh (02) exhibited *Gone, Yet Still* an internationally controversial exhibit at the Baltic Centre for Contemporary Art in Gateshead, United Kingdom.

David Litherland (85) exhibited a selection of works from the series *Art Photography* at the vitrines at Gallery 44 in Toronto in February. David produced the work with the assistance of the Conseil des arts et lettres due Quebec, who supported his residency.

Kristi Malakoff (05) has been very active with exhibitions in Berlin, where she is currently residing. *Headquarters: Imaginary Constructs of Home*, was a collaborative project between three scientists, a four-member, Berlin-based artist collective and a German theatre director; and *hello honey*, was a solo show both held in late 2007. In 2008, she exhibited *Wilde Tiere* a group show. Kristi is currently completing work for a solo show *Bounty* at the Art Gallery of Peterborough that runs from May to July, 2008.

Gareth Moore (04) is now represented by the prestigious Catriona Jeffries Gallery. He currently has a solo exhibition at the Witte de With in Rotterdam, Netherlands which runs to May 24. In the summer of 2008, Moore will participate in Dublin's Irish Museum of Modern Art artists' residence program. An exhibition titled *The Museum* will follow from September 2008 to March 2009.

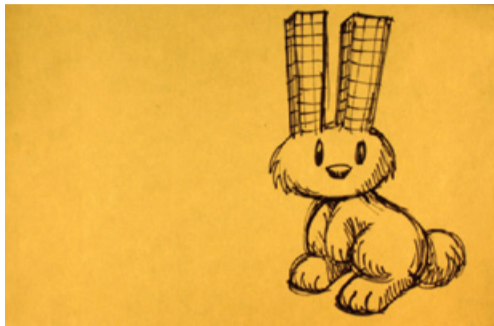
Jungho Nho (05) received a red dot Design Award in the Product Design category for 2008. Jungho worked with DesignK2L in Korea on a multi-purpose vacuum system called the *Smart Saver Handy*. With more than 7,000 submissions from 60 countries, the international red dot design award ranks among the largest and most renowned design competitions in the world.

The 2nd Annual ELANS Canadian Awards for the Electronic and the Animated Arts were held in February (shown top right). ECI alumni picked up four of the awards! **Bartosz Nowakowski** (07), who was nominated for an impressive four nominations out of seven categories, won both *The Government of British Columbia's Award for Student Animated or Motion Graphic Production of the Year* and the *Ready to Rocket* award for *Legend of Boruta*. **Kate Lee** (07) won *Best Student Art Direction—Animated Production for Mano Sinistra*.



Val Nelson's (88) paintings will be included in *Carte Blanche Vol. 2: Painting*, a new book by Magenta Publishing for the Arts, which will provide a survey and showcase for the current state of painting in Canada, highlighting 190 Canadian painters. It will be released in Autumn 2008.

Focusing on the recent mountain pine beetle infestations and their relationship to a rapidly changing Canadian landscape, **Erik Olson** (07) began a motorcycle journey to the epicenter of the issue. His paintings related to this topic were exhibited in December 2007 at IDEAL, a new art space in Calgary, Alberta.



Animation filmmaker and Kelowna resident, **Jeff Chiba Stearns** (01) (still shown above) held a world premiere of *Yellow Sticky Notes* at the Toronto Reel Asian International Film Festival in November, where it took home the AnimAsian Award for Best Animated Film at the festival. *Yellow Sticky Notes* has begun its worldwide theatrical release by joining the infamous *Spike and Mike's Sick and Twisted Festival of Animation 2008* tour.

Josan Pinon, a third year Photo Major at Emily Carr, is one of five winners of the *SNAPStar! \$1,500 TD Award*. Josan was chosen by three jurors who felt her work best represented the high quality of emerging talent, as well as showing a great deal of consistency and promise.

The Charles H. Scott Gallery/READ Books, and the SBC Gallery of Contemporary Art announced the publication of *The Banal* with a book launch this spring. *The Banal* is a catalogue of three exhibitions curated by **Cate Rimmer** (86) for the Liane and Danny Taran Gallery of the Saidye Bronfman Centre for the Arts (now the SBC Gallery of Contemporary Art) in Montreal. Published in French and English, *The Banal* features an introduction and three essays by Cate Rimmer. The *Banal* is designed by **Carley Hodgkinson** (02) and **Betty Beck** (03).

Judith Steedman (97) and **Soojin Cha** (07) recently designed a 160-page book and an extensive marketing campaign for the exhibition *TruthBeauty: Pictorialism and the Photograph as Art, 1854–1945* at the Vancouver Art Gallery for Steedman Design. The typography and design of all the elements achieves a subtle and contemporary approach while maintaining the integrity of the photography.

New works by **Anne Russell** (07) were exhibited at the Main Artery Gallery from mid-to the end of January. Anne's work shows an interesting body of photography based on the idea of regeneration.

Charlene Vickers (94), *Sleepwalking and Supernatural Indian*, was exhibited in January at the Visual Arts Centre of Clarington in Bowmanville, Ontario (shown below). Charlene's exhibit included mixed-media installations and paintings looking at colonialism and its negative effects socially and historically on First Nations communities. Charlene recently exhibited at the Richmond Art Gallery in a solo show entitled, *Brown Skin Before Red*.

Book Stack Poems by **Carol Sawyer** (82) has been installed at the Library Square Promenade within the Vancouver Public Library. This installation is part of the newest *Aperture Project*.

Students in the Emily Carr/North Island College External BFA Program participated in an exhibition critique at the Comox Valley Art Gallery in December 2007. Participants included: Jeff Brett, Andrew Briggs, Elizabeth Carter, Barb Mareck, Marilyn Peeters, Teresa Taggart, Daryl Dancer-Wade and Lisa Williams-Willaims.

Katherine Soucie, current ECI student, was one of seven international designers selected to receive the 2008 Green Design Award. The Green Design Award is the first of its kind to honor and reward designers' creativity, from around the world, for their excellence in the disciplines of branding, print, packaging, environments, fashion, photography, art, and design green. Ms. Soucie's Lace Series 2007 was selected as the winner in the Fashion Category for 2008. **Katherine Soucie** was also featured in the documentary series *The Leading Edge: Innovation in BC "Green is the New Black"*, which aired on The Knowledge Network in March.

Current student **Elizabeth Carter**, **Anh Le** (07) and **Ja Witcombe** (07) exhibited in a group show at the Campbell River Art Gallery in March. The show, entitled *The Cedar Show*, contained some aspect of cedar, formally or conceptually, in relation to the coastal importance of Western Red Cedar. The exhibition considered a broad range of mediums, including sound and new media, along with sculpture.

Dan Starling (05) recently debuted a new body of work entitled *Malcolm X / J.D. Salinger* at the Richmond Art Gallery—his first solo exhibition. This project focused on two contemporaneous figures from the Civil Rights era, J.D. Salinger and Malcolm X.

Graduating students from the Emily Carr/North Island College BFA Program, will exhibit their work in a group show *Witness*, at The Muir Gallery in Courtenay from April 25 to May 6.

The Canadian Council Art Bank has acquired 78 new works by Canadian artists including ECI alumni **Scott Conarroe** (01), **Sarah Elizabeth Fuller** (03), **Sarah Hodgkins** (05), **Holger Kalberg** (02), **David Cole McMillan** (06), **Arthur Renwick** (89) and **Tony Romano** (01) and Sessional Faculty member, **Antonia Hirsch**.

An evening of performance entitled *Pressure to Perform* by students and alumni of the Emily Carr Institute took place at VIVO in March. Performers included: **Zarah Ackerman**, **Mitchell Stookey**, **Francisco Fernando-Granados**, **Genevieve Cloutier**, **Gabriel Koenig**, **Martina Comstock**, **Patrick Cruz**, **Francis Cruz** and **Jason Fielding** (07). VIVO is a not-for-profit media production, exhibition and distribution centre operated by and for artists and media/community activists.

Alumnus Profile: Terence Koh



TERENCE KOH

Robin Laurence

An aura of provocation surrounds Terence Koh. The Emily Carr grad, whose sculptures, performances and installations have included his own blood, semen and excrement, has become the "It Boy" of the international art world. Based in New York and Los Angeles, he has commanded a staggering amount of press in the past five years. Some of that coverage, in magazines such as *Vanity Fair*, *Soma* and *attitude*, is as much about his celebrity as his art.

That art often addresses sex, death and queer subjectivity. Among Koh's recent sculptures are bronze castings of his face and body with violently gouged hollows where his mouth or genitals would be. Although neither his themes nor his means are new to the world of art, which has been in the business of shocking the mainstream for over 100 years, Koh still has the capacity to outrage people. In January, his depiction of Jesus with an erection, part of his sculptural installation at the Baltic Centre for Contemporary Art in Gateshead, U.K., was labelled blasphemous by local Christian groups.

Koh is a scenester who dresses (or undresses) extravagantly, is often surrounded at public events by a coterie of beautiful young men and was recently noticed, by *Elle Decor*, attending a Fendi fashion show on the Great Wall of China. Still, his life is not all about glamour, fashion, exhibitionism and outrage. In a remarkably short period, he has had solo shows in New York, Los Angeles, Berlin, Zurich, Vienna and Leon, Spain. Capping his rapid rise to stardom was his one-man exhibition, last year, at the Whitney Museum of American Art in New York City.

Despite all the curatorial and media interest, Koh is difficult to pin down. He appears reluctant to explain himself and seems to prefer distant conversations by e-mail, typed entirely in upper case letters, to more direct interviews. In an e-correspondence with *Visions*, he declared that his goal at ECI was "to miss as many classes as possible while passing." Then he added, "The main reason I went to Emily Carr was because that's where all the hot skater boys went in the Couve."

Koh's flippant or evasive remarks are reminiscent of the intentionally vacuous responses Andy Warhol deployed during media interviews. Still, Koh is capable of talking seriously about his ECI experience. Art school "opens your eyes to the wonders of the world," he says. "It is like learning how to use special kaleidoscope glasses that attune your aperture of reality." It is, he adds, a "life gift".



CLOCKWISE (STARTING FROM TOP): KATE LEE, JEFF SIMPSON, KORA KOSICKA AND AND BARTOSZ NOWAKOWSKI AT THE ELAN'S; JEFF CHIBA STEARNS, STILL FROM YELLOW STICKY NOTES; CHARLENE VICKERS, WORK FROM SLEEPWALKING AND SUPERNATURAL INDIAN

Spirit of Place—Sport, Culture + Sustainability

Emily Carr Institute, in collaboration with the Arts Umbrella, Save the Children Canada, and the 2008 Cultural Olympiad presented an exhibition featuring the work of 75 young artists ranging in age from 6–16, selected and mentored by alumni of ECI.

The exhibition, which ran February 21–March 8, 2008, was produced by Associate Professor Sam Carter, curated by Lecturer Sheila Hall, and designed by Associate Registrar and alumnus Lawrence Lowe (78). *Spirit of Place—Sport, Culture + Sustainability* included the work of fifteen award winning young artists and sixty images of young artists with their work. The exhibition also included photos of the senior artists/ECI alumni mentors and comments about the creative processes that resulted in the interesting and creative works exhibited.

Each of the ECI alumni representing their own region of BC, selected five young artists from within their area to mentor. The works produced by the young artists reflected the qualities of their regions, the spaces and spirits of their place, along with one of the three pillar themes of the Olympic Games: sport, culture and sustainability.

Alumni mentors included Evelyn Armstrong (77), Judson Beaumont (85), Lisa Birke (99), Janna Burgart (99), Nora Curiston (07), Betty Fahlman (99), Jaz Halloran (07), Leah MacFarlane (94), Eric Olindan (06), Kelly Price (05), Connie Sabo (03), Naomi Singer (89), Andrea Thorburn (00), Laura Wee Láy Láq (77) and Xwa Lack Tun (aka Rick Harry, 82).

Guest speakers at the Exhibition Opening included ECI President, Dr. Ron Burnett; Marlene Madison, ECI alumna and Programme Advisor for the Vancouver 2010 Cultural Olympiad; Lucille Pacey Executive Director, Arts Umbrella; Elena Rivera MacGregor, ECI alumna and VANOC Inushuk Logo Designer; David Hoff, Board Member, Save the Children Canada and Senior Director of Government Affairs (Western Canada) for Bell, and Mira Leung, Olympic Figure Skater.

The exhibition was co-presented by the Vancouver 2010 Cultural Olympiad, and was part of Granville Island's Winterruption Festival. For more information on Spirit of Place, visit the website at: <http://spiritofplace.eciad.ca>.



TOP: STUDENT VOLUNTEER ERIN SIDDALL + OLYMPIC FIGURE SKATER MIRA LEUNG, PRESENTING VANOC 2010 MASCOT 'QUATCHI'.
BOTTOM: DESIGNER, VANOC INUSHUK LOGO ELENA RIVERA MACGREGOR, ASSOCIATE PROFESSOR SAM CARTER + PROGRAMME ADVISOR, VANCOUVER 2010 CULTURAL OLYMPIAD MARLENE MADISON



UNTITLED PROTOTYPE, DIYAN ACHJADI

Diyan Achjadi: Print Media Meets 3D

Lissa Cowan

Emily Carr Institute (ECI) Associate Professor and printmaker, Diyan Achjadi, is looking to expand the traditional definition of printmaking (print media as a two-dimensional art form) by harnessing a three-dimensional (3D) printer, the very latest in printing technology—to do 3D modeling.

The 3D printer at ECI's Intersections Digital Studios (IDS) is typically utilized by designers, ceramicists and 3D animators to prototype objects. Diyan, however, is using it to create a 3D model of a project that was formerly conceived as drawings on paper, digital prints on paper and fabric, a web-based narrative, and a short animation.

Taking advantage of parallels between her printmaking experience and 3D modeling, Diyan's latest work features a young girl sporting a dress and Mary Janes. The girl has been central to Diyan's longstanding curiosity surrounding "childish" pop culture depictions of violence and militarism.

"I was interested in seeing if I could make a series of three-dimensional figures based on the girl," explains Diyan.

Diyan remarks on the challenges of learning a 3D program and figuring out how to think multi-dimensionally on a screen. She adds that working digitally has been helpful. "While I have little experience in working sculpturally, I am relatively comfortable working digitally. So this seemed the most direct way to approach changing the form of my work."

In addition to conceiving 3D art, Diyan is also one of three instructors in ECI's two-year full-time Master of Applied Arts (MAA) program. She describes her first year teaching in the inaugural program as rewarding. "The most exciting part is that students from the visual arts, design and media streams come together to discuss their practice, research, and methods, which allows for a dynamic exchange of ideas," she says.

Diyan is enthused about her 3D "printed" project and the challenges her research represents. After completing teaching responsibilities in the MAA program this semester, she'll partake in a three-week residency at the Frans Massereel Centre in Kasterlee, Belgium, where she will be working on a screenprinted project exploring ideas of home.

An Inside View on Online Learning

Lola Augustine Brown

ECI offers a number of courses online, and while this in itself is hardly radical in this day and age, the methods in which they are delivered are very different to online courses offered by other institutions. "The technology employed is very user friendly. The software can be used to develop a somewhat organic and non-linear structure, suitable for courses that involve creative thinking, with the navigation system being easy to use," says ECI instructor Heidi May.

May teaches *Visual Communication* online, along with a couple of other foundation level courses, and to the best of her knowledge does not know of any other post-secondary school that offers studio art courses online. The class runs like any other studio art class; assignments are given, completed then critiqued. However, this class requires that students digitally photograph their work and post it online instead of putting it up on a wall for everyone to see.

Although this may seem like a strange departure from traditional critique sessions, May says that the reflection that comes from this process is really very good. "Students are able to get more feedback from me than they would in a regular classroom critique made up of 18 students. Since having taught this particular course four times in the past three years, I have been amazed at the intimate atmosphere created by the students and the critical discourse that has evolved from the course content," says May.



SCREENSHOT OF CHRIS JONES' 'INTRODUCTION TO CULTURAL THEORY' COURSE

In 2006, May's online experience inspired her to set up similar forums for face-to-face sections of the same *Visual Communication* course so students could access some of the course content outside of the time constraints they faced in the classroom. "Students had the option of viewing each others' work beyond the classroom critique, and to provide further comments or suggestions to fellow students."

ECI alumnus Chris Jones, who teaches the online class *An Introduction to Cultural Theory*, feels that the online model compliments his subject matter. "Online learning lends itself well to a constructivist pedagogy, because it loosens the role of the professor to 'course leader' and everyone contributes learning. This is a big help in cultural theory, where we interpret and reinterpret from various vantage points" says Jones.

Jones is currently completing a PhD in London, England, which is where he teaches his class from. Most weeks he starts his virtual class with a video introduction to the topic, which he films at places with significance to the subject being studied. This is the second time Jones has taught his class from abroad, and is impressed by how much it has been embraced by students, 70% of which are on the ECI campus with the remaining 30% scattered around BC.

"The general response is really positive," he says, "Because students can explore on their own time, they often manage to contribute more than they might in a set three-hour class." May also finds this to be the case, and adds that the nature of the online environment requires students within studio courses to develop their writing skills, allowing them to communicate with a deeper understanding than when they are put on the spot in front of a group of people.

"This is a very democratic way of learning," says Jones, "It brings a voice out of some students who might not usually speak in class, which is one of the benefits of the constructivist method. It's a rhizomatic, multi-centred, and multi-valent system within which there is a lot of space for students to find their voice."

For more information on ECI's online learning, visit www.eciad.ca/studies/online

Alumnus Profile: Eric Karjaluo

Lola Augustine Brown



ERIC KARJALUOTO

To say that coming to study Fine Arts at ECI in 1991 was a culture shock for Eric Karjaluo would be an understatement. “I was 17 years old, came from a small town and one of the first assignments I was given was to build a device with which to weigh a dragon, then bring the results in to class,” says Karjaluo, “I called my friends back home said ‘I have no idea what I’m supposed to do’.

This was just one of the many abstract problems that Karjaluo was faced with in his four years at ECI, and as baffling as it was to get such an assignment at the time, he says that learning how to deal with such abstract situations has left him better equipped to deal with real problems.

The ECI Alumnus is Creative Director at smashLAB, a firm that builds ‘powerful, concept-driven interactive design,’ and ‘meaningful digital experiences.’ Karjaluo set up smashLAB in 2000 with his partner Eric Shelkie and the firm has garnered awards and critical acclaim worldwide for their innovative projects.

SmashLAB is a socially conscious firm. They dedicated eight months to working solely on their grassroots campaign, Design Can Change, which explores the impact of graphic design on the environment. When the site for the campaign went live in April 07, designers worldwide embraced its ethos and within six months some 1500 designers had pledged to commit to sustainable practices through the site.

Karjaluo finds as much of his work these days is about communication as design, and authors a blog, ideasonideas, that offers critical thoughts on a range of topics pertinent to design and designers. The blog is very well received and gets 60,000 hits a month.

Although his career these days may not seem to have a lot with painting, Karjaluo says that everything he now does relates back to his studies in some way. “That focus on critical thinking, asking what is your voice? What is your role? Those principles are transferable to starting a business,” he says, “Everything I learnt at ECI was portable. I was able to apply what I had learned about painting to design. The fundamental principles I had learned to understand such as colour, form, storytelling—those theoretical learnings allowed a smooth transition from one career path to another.”

For more information about smashLAB visit: www.smashlab.com

Faculty + Staff Achievements

ECI Associate Professor **Julie Andreyev**, Head, Digital Visual Arts, gave an artist talk at Ontario College of Art and Design (OCAD) in April. Andreyev discussed her recent practice, including projects *Four-Wheel Drift* and *Animal Lover*.

Diyan Achjadi Assistant Professor and **Babak Golkar** Sessional Faculty exhibited along with local and international artists, in *Orientalism and Ephemera*. The exhibition explored the attraction and presence of the “East” within our everyday experience. For many artists, this awareness presents a way to counter the violence of today’s conflicts. The exhibition, *Orientalism and Ephemera* was presented at Centre A, Vancouver in March–April 2008.

Cari Bird, Senior Graphic Designer at Emily Carr, received the Award of Distinction Prix de Merite in the Catalogues Category at the Graphex 2008 Gala on Friday, March 28. Cari won for her work on the 2007/08 Viewbook. Graphex is an Icoagrada-endorsed national design competition that has been celebrating the best of visual communication in Canada since 1977.

Jim Breukelman, retired photography Associate Professor, held an exhibit *Between Hope and Politics: Photographs of the Pacific Project* from mid-January to the end of February at the Richmond Art Gallery. Jim received numerous press mentions for this exhibit.

Marian Penner Bancroft, Associate Professor, held a solo exhibition *HUMAN NATURE* (Alberta, Friesland, Suffolk) at Republic Gallery from mid-March to mid-April. Lands and waterways used for the fur trade, oil retrieval, hydro electricity, agriculture, religion and war were the subjects of her exhibit, a series of colour photographs made at sites of historically intense human interaction with the landscape.



FROM HUMAN NATURE, MARIAN PENNER BANCROFT

The One Earth Initiative and the David Suzuki Foundation have partnered with the Vancouver International Mountain Film Festival and the H.R. MacMillan Space Centre to launch the *Earth Alive Series* of sustainability films. The series will be hosted by **Charles Dobson**, Associate Professor at Emily Carr, and Director of Popular Education for the New City Institute.

Camrose Ducote, Studio Technician, held a solo exhibition at the Atelier Gallery in Vancouver for the month of March. Camrose also exhibited in Ottawa this April at the Galerie St. Laurent + Hill.

Vanessa Hall-Patch, Continuing Studies Instructor, exhibited *TIDAL* at the Numen Gallery earlier this year. *TIDAL* invited viewers to explore concepts of home and their emotional and physical attachments to it.

Maria Hupfield, Assistant Professor, recently adjudicated the first art opening at the beautiful new HG Museum, Skidegate in February. Maria lead a workshop on collaborative mural painting and gave an artist’s talk.

Writer and ECI Assistant Professor, **Joy James**, hosted the *Philosophers’ Café—That Thinking Feeling: Aesthetics of Immanence*, a three part series considering the traditions of aesthetic philosophies. The café developed a number of propositions concerning the uses of aesthetic categories, and the challenges that the advent of photography and film presented to conventional understandings of aesthetics. Working with the exhibitions *TruthBeauty: Pictorialism and the Photograph as Art, 1845–1945*, and *Kutlug Ataman: Paradise and Küba*, as points of departure and arrival, the Cafés proposed a contemporary aesthetics equal to existence in the twenty-first century.

Deborah Koenker, Associate Professor, presents her mixed-media installation *Missing / Las Desaparecidas*, based on the disappearance of hundreds of young, female factory workers in the US/Mexico border town of Jaurez at the Richmond Art Gallery from April 26 to June 1. The artist, together with 84 women and men from the Mexican village of Tapalpa, embroidered the participants’ enlarged fingerprints onto industrial sized rolls of cotton, in solidarity with the family of more than 500 women who have disappeared under suspicious circumstances. The exhibited photographs and the names of the missing women shed light on the unsought justice and the lack of interest from the authorities in investigating these disappearances in a town where the establishment of tax and duty free factories looking for cheap labour often disrupt and affect the societal structures.

Landon Mackenzie, Associate Professor, exhibited *Houbar’s Hope* in Montréal at Concordia University’s Faculty of Fine Arts Gallery from January to February of this year. In *Houbar’s Hope* Mackenzie combined her interests in landscape, cartography and neuroscience. As well, one of Landon’s pieces will be exhibited at Search/Research: Contemporary Landscapes at the Surrey Art Gallery in June.

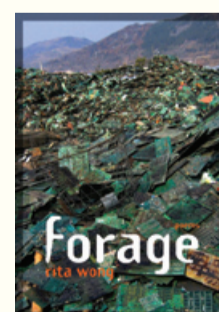
For the month of March, **Shinsuke Minegishi**, Continuing Studies Instructor, exhibited new woodcut and lithographed works in his exhibit *circles, targets, elements* at the Malaspina Printmakers on Granville Island.

Liz Magor, Associate Professor, has a solo exhibition at the Equinox Gallery Mouth: Full, April 11–May 17, 2008.

Kenneth Newby, Sessional Faculty, was featured in the first panel of *Sound Thinking: Conversations on Audio Art*. The Surrey Art Gallery hosted this symposium which aimed to develop the existing community of sound-based artists with a day on dialogue. The symposium offered entertaining and educational exchanges with practicing artists who shared reflections on their different perspectives.

Kelly Phillips, Head, Foundation Studies, has been awarded a Project Assistance Grant from the BC Arts Council.

Catriona Jeffries Gallery presented an exhibition of work by **Ian Wallace** (former faculty member), **Damian Moppett** (92), **Roy Kiyooka** and **Jerry Pethick**. *Process of Work* presented a significant body of work by each artist, calling attention to the unique working processes that mark their practices. The exhibit ran for the month of March.



RITA WONG’S FORAGE

Rita Wong, Assistant Professor, had a new book of poetry, entitled *forage*, published in December by Nightwood Editions. This new collection of poems explores how ecological crises relate to the injustices of our international political landscape. *forage* has been shortlisted for the Dorothy Livesay Poetry Prize, part of the BC Book Prizes in Poetry.



FRANCISCO JOSÉ ORTIZ DE LA CAJIGA

Francisco José Ortiz de la Cajiga— A Celebration of Life

When former student Francisco José Ortiz de la Cajiga passed away January 1, 2008, his family knew that his passion for art, design, learning and travel needed to be celebrated and shared.

In celebration of Francisco's life, the *Ortiz de la Cajiga* family established an endowment award in Francisco's name that will allow gifted Emily Carr Institute students to continue to fulfill Francisco's hopes and dreams by providing them with the exceptional opportunity to study art or design at a distinguished institution outside of Canada.

According to Carolina de la Cajiga, an artist and Francisco's mother, "Francisco wanted to make every minute of his existence something extraordinary. He possessed the soul of an artist and played the part to perfection."

It is in this spirit that the Francisco José Ortiz de la Cajiga Award was established. If you knew Francisco or wish to assist the *Ortiz de la Cajiga* family in honouring Francisco's memory, we invite you to make a tax-deductible financial gift to Emily Carr Institute in Francisco's name by calling 604.844.3087.

In Recognition of Support! ECI Foundation Donor Recognition Reception

On the evening of May 2, the Emily Carr Institute Foundation will honour friends and supporters of both the ECI Foundation and the Emily Carr Institute. The evening will provide an opportunity to personally thank individuals and organizations who have lent their support to the Institute.

The evening's activities will begin at the home of philanthropists and art patrons Bob Rennie (2008 Hon. Degree recipient) and Carey Fouks and continue at the Institute—providing those present with a chance to meet the graduating class of 2008, and to preview their work in the Graduation Exhibition.

During the course of the evening awards will be presented by the ECI Foundation to individuals who have made exceptional contributions to the Institute and arts community, including the presentation of the inaugural *Gordon Smith Achievement Award*.

This event in celebration of support is made possible by the generous sponsorship of the following:

Mr. Bob Rennie + Mr. Carey Fouks
Granville Island Hotel
Dockside Restaurant
Rhino Print Solutions
The ECI Foundation

Caroline Victoria Coldicutt Art Scholarship Endowment Fund



CAROLINE VICTORIA COLDICUTT

The Caroline Victoria Coldicutt Arts Foundation (CVCAF) honours the artistic legacy of Caroline Victoria Coldicutt, artist, poet and student. In 2007, Elizabeth and Thomas Coldicutt, in memory of their daughter Caroline Victoria, established the *Caroline Victoria Coldicutt Art Scholarship Endowment Fund* at Emily Carr Institute (ECI).

"The Caroline Victoria Scholarship was created to honour Caroline's passion for the arts," said Elizabeth Coldicutt. "What better way to represent this passion than through an endowment at Emily Carr Institute that provides inspiration and encouragement for student artists to pursue their creative talents."

Caroline, who was born in La Jolla, California, began to display artistic talent at an early age. She attended elementary school at St. Margaret's Episcopal School in Palm Desert, California and took summer art classes on Salt Spring Island, Canada exhibiting her work at the Islands Art Centre for four consecutive years.

She transferred to Palm Valley School in Rancho Mirage, California and under the direction of her art teacher, Jack Flanigan, began to excel in caran d'aches and acrylics. Caroline won regional art awards for her landscape scenes, and her work has been shown at the Palm Springs Desert Museum and numerous galleries and exhibitions in California, London and Paris.

ECI was Caroline's post-secondary institute of choice, but due to her tragic death at the age of 17, this dream was never realized. ECI is honoured that her family and the CVCAF have chosen to assist its students by establishing this scholarship. Through this and other scholarships that the CVCAF support, Caroline's artistic legacy lives on and continues to provide inspiration, encouragement and opportunities to emerging artists in perpetuity.

For more information on Scholarship Endowment Funds, contact Eva Bouchard, Annual Fund + Alumni Officer, ebouchar@eciad.ca, or 604.630.4553.

A fundraising initiative of the CVCAF was the creation of a special hybrid tea rose, the Caroline Victoria Rose. The rose was created as an exclusive rose for the arts—sales benefit and assist the work of benevolent funds and foundations supporting performers and artists in need.

The first beneficiary of the Caroline Victoria Rose was the Royal Theatrical Fund, London, England. Founded in 1839 by Charles Dickens, the Royal Theatrical Fund was established to bring aid to actors and performers in need. Helping artists in need is an important way of saying "Thank You" to those who have inspired others throughout the years.

The Caroline Victoria Rose made its world debut at the Chelsea Flower Show in London in May of 2006. As a patron of the Royal Theatrical Fund, Her Royal Highness, Queen Elizabeth, received the first ever bouquet of Caroline Victoria roses at the show.

For more information on the CVCAF, visit: www.cvcartsfoundation.com



Support Our Students

Our students are very accomplished but financial obstacles can stand in the way of students pursuing their creative goals. The Annual Fund campaign provides the foundation of support for our motivated students. Donations to ECI through the Annual Fund Campaign provide scholarships, fellowships and bursaries.

Attaining academic excellence is challenging and students can get discouraged. Our Scholarship Programs reward the creative and academic accomplishments of deserving students, but the existing Scholarship Program cannot support the ever-increasing number of students achieving academic excellence.

As the first class of gifted Master's students graduate, it is vital that we build a Fellowship endowment to attract and attain the most talented graduate students. Fellowships also ensure that students in the highly competitive graduate program focus on their classes and not on part-time employment.

Talent alone does not ensure success. Students must also be resourceful, dedicated and inspired. They need to know how to support themselves—often through part-time work and student loans. Funding provided through our Bursary Programs allows financially challenged students to focus on their education without having to live at a subsistent level or face daunting student loan debts upon graduating.

Our students will become a vital part of the creative economy. They will develop equipment and devices to assist people with disabilities. They will design the websites you surf and the magazines you read. They will direct films that challenge political views and create art that raises social awareness. They will also entertain and amuse.

Your generosity will inspire our graduates to become creative visionaries.

Be a part of the creative revolution. **You can make a difference.** When you receive your Annual Fund request, add us to your TO DO list. Or, to make a donation today, contact the Foundation + Development Office at 604.844.3087.

The ARO is Working for You

In 2007, alumni were asked to participate in an independent focus group to share their opinions and suggestions relating to alumni communications and alumni relations. Among the ideas were expressed were a desire for:

- consistent communications from the Institute
- a strong creative, personal and professional connection with ECI and other alumni
- information about events and news at ECI
- the creation of a virtual meeting place
- employment opportunities or a job board

The report was comprehensive, and in response, the Alumni Relations Office (ARO) is developing a communication plan for alumni.

The most vital part of the communication plan is the creation of the alumni-specific e-newsletter, *escene*, which includes information that alumni have requested and provides alumni with information about existing services for alumni.

For example, the Career + Co-op Office offers a job posting service on the ECI website that can be accessed by clicking on the “artwork” quick link. The Coop Office also offers job search advice by appointment. Alumni are also invited to meet with Career + Coop personnel for job search advice by calling 604.844.3843. Amongst other

ECI sponsored alumni services are opportunities for alumni to participate in the Festival Cinemas slide show program and to sell their work on studioshop online store.

Providing the opportunity for alumni to reconnect with each other and the Institute is also a priority. The ARO recently organized a reunion in Beverly Hills for our graduates in Southern California, and we plan to organize a homecoming in conjunction with the Institute’s 85th anniversary in 2010.

A review of the ECI website is also underway which will provide us with suggestions for improving the alumni pages to better meet the needs of our constituents.

Alumni Relations Office
Eva Bouchard // 604.630.4553
Ghislaine Crawford // 604.844.3087
alumni@eciad.ca
www.eciad.ca/about/alumni

Introducing *escene*

Alumni now have their own monthly newsletter! Designed by ECI’s award-winning Graphic Designer, Cari Bird, *escene* is a snappy online newsletter that focuses on alumni-specific interests and issues such as networking, calls for submission and alumni services.

escene can be downloaded at www.eciad.ca/about/publications or emailed to you directly. Contact the Alumni Relations Office at alumni@eciad.ca to get on the mailing list.



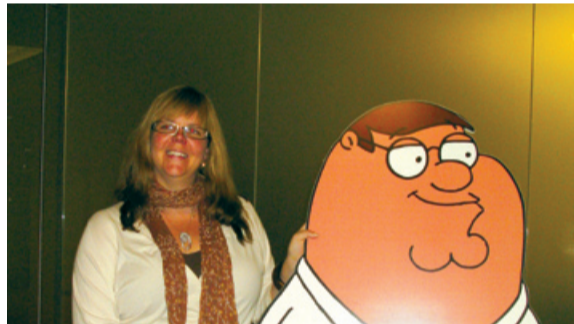
ECI + CA Alumni Reunion



FROM LEFT: DR. RON BURNETT AND JIM REID, LINDSEY POLLARD AND TRACY BACENAS

On March 28, June and Bruce Dowad opened their home in Beverly Hills to host a reunion for ECI alumni residing in Southern California. Bruce, a 1974 graduate and successful commercial director, is still very involved at the Institute through his membership on the Foundation Board and working with students to create a student-driven experimental website.

The evening event was imagined as a way to bring alumni together to reminisce about their experiences while studying at ECI, and to provide them with personal and professional networking opportunities. The creative community in the Los Angeles area crosses many disciplines, so animators David Burgess (supervising animator, *Dreamworks Studio*), Lindsey Pollard (retakes director, *Family Guy*) and



Steven Olson (animator, *Current TV: Supernews*) enjoyed connecting with diverse alumni such as Tracy Bacenas (editor, *Survivor*), Jim Reid (master printmaker, *Zodiac*), and Sanjit Fernandes-Bakshi (designer, *Ripple TV*).

Dr. Ron Burnett, ECI President; Dennis Burke, Associate Dean, Degree Programs; Sylvia Iredale, Executive Director, Foundation + Development; and Eva Bouchard, Annual Fund + Alumni Relations Officer represented ECI at the reunion, where Ron welcomed guests and made an informal speech about the invaluable contribution our alumni have made to the Institute.



In all, thirty guests attended, including Aimee Candelaria (Photography 89), Calliope Gazetas (Communication Design 05), Andrew Pham (Communication Design 01), James Renwick (Industrial Design 02), Jamie Sholberg (Communication Design 01), and the Wechsler sisters, Jacqueline (Communication Design 05) and Jennifer (Integrated Media 04) who traveled from Pennsylvania and Oregon to attend the reunion.

Next up is a reunion planned for New York and a homecoming in Vancouver. If you wish to plan a reunion in your city and need assistance, please contact the Alumni Relations Office.

ECI Alumnus Joe Borovich: The Muse Behind the Canucks' Best Logo Ever

Lissa Cowan

ECI alumnus Joe Borovich designed the Vancouver Canucks’ royal-blue-and-kelly-green “Stick-in-Rink” logo that players wore on their NHL jerseys between 1970 and 1978. His logo is so popular among today’s Canucks’ fan base that the team developed a modified logo, jersey and shoulder patch for the 2007/2008 NHL season in an attempt to recapture the spirit of Borovich’s initial design.

“My training at the Vancouver School of Art (now ECI), definitely helped me understand the important components of designing a logo,” he remarks about the iconic symbol, which places a hockey stick onto an ice rink, ultimately revealing the letter “C” for Canucks.

How did Joe begin his design career?

In the early 1960’s a teacher named Rudy Kovach (honoured posthumously by friends and associates with the Rudy Kovach Scholarship Endowment Fund), fostered Joe Borovich’s initial enthusiasm for commercial design. “Rudy helped me quite a bit and inspired me to continue my studies at the Art Center College of Design in Los Angeles (now in Pasadena, California), after I graduated from the Vancouver School of Art,” Joe says. After graduating from the Art Center, Joe worked as a freelance commercial artist for more than five years when he heard that a company had bought the Vancouver Canucks for eight million dollars and would be franchising the team for the National Hockey League (NHL). A hockey fan proud of his East Vancouver roots, he worked up different designs until hitting on one that

he liked. Others presented mockups to the hockey team’s owner; however, it was Joe’s design that won out. The company hired Joe to not only design the logo, but the jersey and uniform as well. “It was a real thrill to see the players skate onto the ice for the first time in 1970 wearing the jerseys I’d designed,” he remarks.

So what is Joe up to now? Long retired from commercial design—having stopped after computers became central to graphic design production—Joe still likes to watch hockey and play a round of golf—weather permitting.



CANUCK'S LOGO, 1970-8

Visions is published by the Foundation + Development Office of Emily Carr Institute. Articles may be reprinted in whole or in part with the written permission of Roxanne Toronto, Communications Officer.

Please address all correspondence to:

Visions: Foundation + Development Office
Emily Carr Institute
1399 Johnston Street
Vancouver BC V6H 3R9
Canada

Tel: 604.844.3075 // Fax: 604.844.3870

This issue of Visions is written, except where noted by the Foundation + Development Office.

Art Direction: Cari Bird, senior graphic designer, ECI.
Layout: Seven25 Design & Typography, Vancouver.
Printed in Canada.

Correction to Winter 2008 Visions

On page six of the Winter 2008 Visions, Lil Chrzan (87) was the recipient of the *Don S. Williams Award* from The FANS (Fund for the Arts on the North Shore) Society at a gala event held November 4, 2007 in North Vancouver called FANS Night. The Don S. Williams Award (\$3,000) was split between Lil Chrzan and a musical group, August.



ECI ALUMNI SOCIETY

Membership application—\$20 Annual Fee

NAME (FIRST) _____ (LAST) _____

YEAR/PROGRAM _____

EMAIL ADDRESS _____

PHONE _____

ADDRESS _____

CITY _____ PROVINCE/STATE _____

POSTAL/ZIP CODE _____ COUNTRY _____

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

Method of Payment

CHEQUE (PLEASE MAKE PAYABLE TO EMILY CARR INSTITUTE)

CREDIT CARD VISA MASTERCARD

CARD NUMBER _____

EXPIRY DATE _____

SIGNATURE _____

Please forward this form and your payment by mail to:

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

For only \$20 per year, you can support the Alumni Society and receive membership benefits! Your personalized membership card offers you discounts on services at the Vancouver Art Gallery, Video In Studios and Beau Photo Supplies, Inc., amongst others. Learn more at: www.eciad.ca/about/alumni.

Calendar of Events

GRADUATION EXHIBITIONS



UNDERGRADUATE EXHIBITION

Saturday May 3–Sunday May 11 inclusive,
10am–6pm daily

The Emily Carr Undergraduate Exhibition opens May 4 and runs through May 11 at our Granville Island Campus, 1399/1400 Johnston Street. This exhibition features the work of over 350 graduating students and is the annual public introduction of our talented and innovative students, destined to influence visual arts, media arts and design throughout Canada and the world. Admission is free and everyone is welcome.

Opening: Saturday, May 3 from 7pm–11pm

GRADUATE EXHIBITION

May 1–11

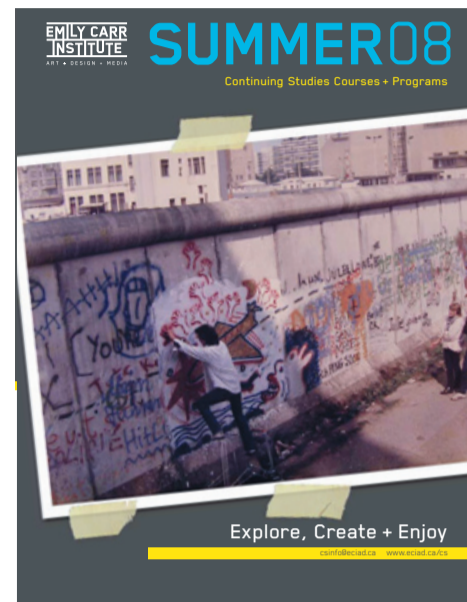
2008 marks our inaugural graduate student exhibition for the Master of Applied Arts Program! The Graduate Exhibition takes place May 1–11 at the ECI Studios, located at 1535 West 3rd Avenue.

Opening Reception: Wed. April 30, 7pm–10pm

SEARCH/RESEARCH: CONTEMPORARY

LANDSCAPES at the Surrey Art Gallery presents Blaine Campbell (07), Landon Mackenzie, Associate Professor and Scott Massey (03) from April 5 to June 15. For hundreds of years, the Canadian landscape has been a prevailing subject for artists. This exhibition focuses on diverse approaches artists take in searching and researching the landscape. Please visit artgallery@surrey.ca for further information on this exhibit.

CS CALENDAR The Summer 2008 calendar is now available to the public. This summer's courses will be available in intensive and weekly sessions, and will include traditional favourites and new courses in a variety of media including photography, drawing, painting, sculpture, and critical + cultural studies.



BOOK ARTS EXHIBIT

July 11–28

Once again this summer, Continuing Studies will host an exhibit of Book Arts July 11–28, in concert with workshops and intensive courses on this topic. More workshops may be added to enrich the courses listed in the calendar, so check the website often and see what's new in Book Arts.

SUMMER INSTITUTE FOR TEENS EXHIBIT

July 31–August 15

In culmination of the Summer Institute for Teens Program, an exhibition of work will take place in the Concourse Gallery.



Yes, I wish to support Emily Carr Institute!

Please find enclosed my donation for:

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

Please direct my donation to:

- Scholarships & Bursaries
 Library Endowment Fund
 Intersections Digital Studios
 Area of Greatest Need

Please contact me:

- About becoming a monthly donor
 To discuss ways to include Emily Carr Institute in my will or estate plans
 Please keep my donation anonymous

NAME (FIRST) _____ (LAST) _____

ADDRESS _____

CITY _____ PROVINCE/STATE _____

POSTAL/ZIP CODE _____ COUNTRY _____

EMAIL ADDRESS _____

PHONE _____

Please accept my donation by:

- Cheque (payable to Emily Carr Institute)
 Visa Mastercard

CARD NUMBER _____ EXPIRY DATE _____

SIGNATURE _____

NAME ON CARD _____

Please forward this form with payment to:

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

or fax this form (credit card donors) to 604.844.3870
or telephone ECI at 604.844.3087

Thank you for supporting Emily Carr Institute!

Charitable Tax #BN 888742046RR0001. A charitable tax receipt will be mailed to you.