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ONTARIO
COLLEGE
OF ART &
DESIGN

SKETCH

SPRING 2006

A Publication for the Alumni, Students, Faculty
and Staff of Ontario College of Art & Design

ENGAGING IDEAS
IMAGINING THE FUTURE



SKETCH

COVER
PAULETTE PHILLIPS AT
DANIELLE ARNAUD
CONTEMPORARY ART
LONDON, ENGLAND
PHOTO BY HUGO
GLENDINNING

Ontario College of Art & Design is Canada's largest university for art and design. Its mission is to challenge each student to find a unique voice within a vibrant and creative environment, prepare graduates to excel as cultural contributors in Canada and beyond, and champion the vital role of art and design in society.

Sketch magazine is published twice a year by the Ontario College of Art & Design for alumni, friends, faculty, staff and students.

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A Publication for the Alumni, Students, Faculty and Staff of Ontario College of Art & Design

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FROM THE PRESIDENT



ON CAMPUS

OCAD continues to reach out to the city of Toronto. On the heels of the exciting spring series Art Creates Change, we followed with the launch of my President's Speaker Series, an integral part of our strategic planning process. Celebrated art historian Dr. Sarat Maharaj* and new-media designer and inventor Dr. Brenda Laurel both generously spoke to the role of the university in contemporary times.

Each of our thoughtful speakers underscored the importance of global relationships and responsibilities on the part of artists and designers, and their learning and research universities, in a world facing intensified cultural diversity and challenges in sustainability. They confirmed our belief that OCAD must and can be an energetic, networked hub in the cultural heartland of Toronto, an inspiration for its students and a resource for a rich complex of local and international communities.

OCAD's rigorous and sweeping strategic planning process engages all the communities of our institution, including our alumni, as well as art, design, university, scientific and business leaders. We have visualized the future of art and design, and art and design education in 2020. We are crafting a leading role for OCAD within this future, one that builds on our current strengths. We will unveil this new vision, mission and strategic direction at my official installation as President of OCAD on June 1st.

OCAD welcomes our new Dean of the Faculty of Design, Dr. Anthony Cahalan! Dr. Cahalan brings expertise in practice-based research in graphic design and a broad international perspective. He joins us from the University of Canberra in Australia's national capital, where he holds the position of Deputy Head of the Division of Health, Design and Science, as well as Associate Professor of Graphic Design, School of Design and Architecture.

It has been my pleasure to work with Dean Lenore Richards in her last year of service as Dean. She has provided passionate leadership for the Faculty of Design over the past 10 years.

OCAD is receiving new resources, thanks to the Government of Ontario's "Reaching Higher" initiative, allowing us to strengthen the quality of undergraduate learning. We are undertaking our largest single recruitment for tenure track positions, with over eight new hires coming onstream in the next 18 months. The new faculty will enable us to strengthen the integration of art and design history and theory with studio practice. Several of this international faculty will contribute to our commitment to cultural diversity at OCAD to better meet the needs of our student population.

As my first academic year at OCAD ends, I continue to be impressed by not only our similarities with other universities, but also our positive differences. A learning environment that integrates theory with the material and virtual practices of art and design studios requires a small class size and specialized faculty. In this spring issue of *Sketch*, we feature Paulette Phillips, an internationally celebrated media artist and OCAD professor (page 8). Phillips embodies OCAD's double strengths as an innovative learning institution and cultural leader, and our article on cross-disciplinary studies (see page 12) provides a taste of what students are learning in our contemporary OCAD.

The 91st Graduate Exhibition opened the first weekend of May. With a record attendance of almost 19,000 visitors, we were able to share with a large segment of the public the creativity that explodes within our walls. As our campaign stated: IT HAPPENS HERE.

—SARA DIAMOND

* Dr. Sarat Maharaj was sponsored by the Toronto-based South Asian Visual Arts Collective and OCAD's Equity in Employment and Education Task Force.



OPPOSITE PAGE
PRESIDENT
SARA DIAMOND
PHOTO BY
TOM SANDLER

ABOVE
PRICE AWARD
RECIPIENT
STAN KRZYZANOWSKI
PHOTO BY
BRENT EVERETT JAMES

PRICE AWARD— EXCELLENCE IN TEACHING

President Diamond has announced Stan Krzyzanowski (pictured left) as this year's winner of the Price Award. Established in 2003, this award recognizes outstanding faculty for depth of knowledge, high teaching standards and ability to inspire. OCAD will present Krzyzanowski with a \$1,000 cheque at the Convocation Ceremonies on June 1, 2006.

An OCA graduate ('77), Krzyzanowski earned a BEd ('95) and MEd ('00) at Brock University with a specialization in Foundations of Learning and Teaching Behaviour.

Noting that he was always available to meet with them, Krzyzanowski's students praised his classes as "exciting, informative and humorous" and his "energy, kindness and dedication" as a "source of inspiration."



TYPOGRAPHICAL SCHOLAR AND VISUAL COMMUNICATOR

On July 1, 2006, Dr. Anthony Cahalan leaves a senior post at the University of Canberra, in Australia's capital, for a five-year term as OCAD's new Dean, Faculty of Design. Cahalan has broad international experience in marketing, public relations, graphic design and design education. He holds a Master of Design from the University of Technology, Sydney, and a PhD from Curtin University of Technology in Perth.

His PhD thesis, "Type, Trends and Fashion: A Study of the Late 20th-Century Proliferation of Typefaces," investigates the astounding influx of new typefaces and their impact on contemporary culture and design education.

"OCAD is perfectly poised to take advantage of the blurring of boundaries between art and design disciplines," notes Dr. Cahalan, "and to further elaborate its leading position in Canada and internationally."

ABOVE
DR. ANTHONY CAHALAN
INCOMING DEAN
FACULTY OF DESIGN
PHOTO BY
BOB MILLER

PG3

OCAD'S FIRST PRESIDENTIAL INSTALLATION AND SPRING CONVOCATION

At Toronto's Roy Thomson Hall, on the morning of June 1, OCAD will install Sara Diamond as its 21st President. The first official presidential installation since OCAD received degree-granting status in 2002, this event is another benchmark of OCAD's transformation into a full-fledged, specialized university. In the afternoon, OCAD will award honorary doctorates to Madame Adrienne Clarkson, the 26th Governor General of Canada, and renowned industrial designer Karim Rashid at the 2006 Convocation Ceremonies.

HIRE CREATIVE EXPERTS ON-LINE

After a year's service, OCAD's on-line job board features many postings, as employers discover this efficient way to reach a pool of specialized talent. At the time of writing, over 950 registered employers had posted 75 calls for the skills unique to the OCAD community of students and alumni.

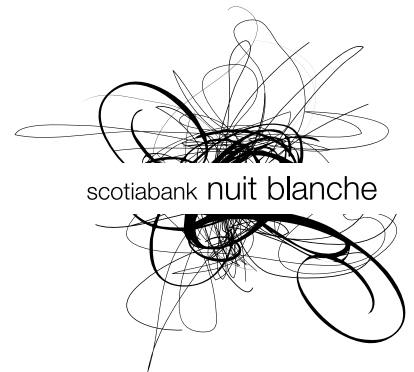
In February the City of Toronto chose students Alexandra Iorgu and Arthur Tanga from the job board to design a poster for February's Black History Month. On the board recently was a call for a Pop Designer, Cartoonists, a Portrait Artist, a Print Maker and even an Executive Assistant. The prize opportunity was a top Toronto agency's call for a Junior Art Director who is "energetic...doesn't suffocate great ideas with execution. Excellent book. Must demonstrate ability to think and to craft...campaigns made up of unconventional ideas and tasty, complementary art direction." To hire a member of the OCAD community, visit www.ocad.ca/jobboard.

NUIT BLANCHE: SEPTEMBER 30/OCTOBER 1

Make OCAD your destination during Nuit Blanche, an all-night celebration of exhibitions, live performances and creative programs throughout Toronto. The event runs from dusk to dawn starting at 7:01 pm on September 30, 2006.

"Nuit Blanche will ignite the imagination of Torontonians...many experiencing art for the first time in the company of the old and young, from greatly varied walks of life," says President Sara Diamond, "Art will serve as a positive social blender. Many of these people will come back to art institutions, large and small."

OCAD features *A Glow in the Dark*, a spotlight on the best of contemporary art by a selection of OCAD's alumni.



OCAD NEEDS YOUR HELP IN MAKING EDUCATION ACCESSIBLE

Excellent post-secondary education in Ontario depends on the combined efforts of universities, government, students and the public. For its part, the Government of Ontario has introduced new policies under the Reaching Higher program, increasing funding for universities but raising tuition levels.

Central to the new policies are mechanisms to expand financial support for students, so that education remains accessible. One such initiative is the Ontario Trust for Student Support (OTSS) announced by Chris Bentley, Minister of Training, Colleges and Universities.

OCAD needs your help to prevent tuition costs from discouraging qualified students. The provincial government has committed \$50 million annually to match endowment funds raised by colleges and universities for

student financial assistance. Investment income generated by these endowments will fund bursaries for students in need. The Government of Ontario will match any gift you make to this endowment. Contributions to the fund are held in perpetuity, with only the income disbursed.

"It's a relief to know that people and organizations are supporting us in our efforts to get an education," says an Industrial Design student. "Your donation is a great help in easing the financial burdens of student life."

Donors who help OCAD students through the OTSS will find that a gift of \$500 turns into \$1,500, and a \$3,000 contribution becomes a

gift of \$10,500—enough to create a named fund. Included in these totals is a further donation from a generous donor matching all gifts of alumni and friends of OCAD. With more than 40 per cent of OCAD students receiving some financial aid, the OTSS creates a tremendous opportunity to benefit generations of students.

For more information about OCAD's OTSS, please contact Cindy Ball, Director, Development, at 416-977-6000, ext. 483, or e-mail cball@ocad.on.ca.

LOOK INSIDE: OCTOBER 21, 10 AM TO 6 PM

For its second annual LOOK INSIDE, OCAD welcomes the public into the studio environment and creative atmosphere of Canada's largest university of art and design. LOOK INSIDE will enable anyone interested in OCAD to inform themselves about its programs and learning environment and to speak directly to current students.

For more information visit www.ocad.ca.

ON CAMPUS

partners in art

PARTNERS IN ART

Join Partners in Art and OCAD on Thursday, May 25, 2006, 6:30 to 9:00 pm, for an avant-garde evening of contemporary art...vibe and motion...hypnotic cocktails and luscious food. Funds raised will launch Nomadic Residents, OCAD's inaugural artist-in-residence program.

Imagine OCAD's creative environment infused with the stimulating presence of artistic leaders from around the world. The Nomadic Residents program will move OCAD toward its vision of becoming one of the world's leading art and design institutions.

To purchase tickets (\$150 each), please call 416-977-6000, ext. 1234, or buy them on-line at www.ocad.ca/piaparty/tickets.

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BUBBLING AT THE BREWERY

by Nadja Sayej



*... for 28 years. I have in mind
I always wanted to go back to Turkey and
live there but because I had family here
I had to stay for my own future.*

Serra Erdem

>> IN REVIEW >>> IN REVIEW >>> IN REVIEW >

ABOVE LEFT
STEAM WHISTLE
BREWERY
PHOTO BY
ANGELA DEL BUONO

BOTTOM
STEVEN PAPADOPOULOS
TRIA MEGALOS MYGAS'
(THREE LARGE FLIES), 2006
8' X 6', CHARCOAL, OIL PAINT, AND
ENCAUSTIC ON DOOR SKIN AND CANVAS.
PHOTO BY KRIS BELCHEVSKI

ABOVE RIGHT
SERRA ERDEM
FROM THE SERIES
"A SHARED STORY,"
2006
PHOTOGRAPHS OF AYSE,
BY SERRA ERDEM

PG5

On the crusted edge of the city of Toronto lies a crescent-shaped brewery. Built in 1929, the refurbished John Street Roundhouse has hissing tanks, clanking bottles and, recently, a certain extra rejuvenating element. You guessed it. Art.

This year's Faculty of Art thesis show was called Elixir. As an elixir is a rejuvenating alchemical sub-

stance, it's quite appropriate that the show took place in a former repair facility for Canadian Pacific Railway's steam locomotives. From March 8 to April 1, 2006, the Steam Whistle Brewery hosted this year's showcase of leading work in sculpture, installation, photography, printmaking, drawing and painting. Elixir was juried by Ann MacDonald, OCAD alumna 2000 and director of the Doris McCarthy Gallery at University of Toronto, Scarborough; Simon Hermant, the Steam Whistle curator; and Shirley Yoon, a thesis curatorial student.

A celebration of optimistic young graduates kicking off their professional art careers, Elixir was not an easy show to get into. Fifty-eight applied; seventeen were accepted. Why was it juried? "It adds more credibility for students to feel the competitive nature of the art world," says Vladimir Spicanovic, Assistant Dean, Faculty of Art, instructor and an Elixir organizer. "The jury was looking for technical inventiveness,

unconventional approaches and genuine conceptual exploration."

Tough call, especially since OCAD is spilling with talent in all directions.

For example, *Photographs of Ayse*, by photo student Serra Erdem, is a series of images that find a narrative flow in the experience of a woman who came to Canada from Turkey in 1974. The photographs highlight sharp moments in Ayse's life: waiting four hours to get a permit into Canada; being rejected for a job on arrival because she didn't speak English; her husband's death in 2003 after more than 29 years of marriage; and praying at a Toronto mosque. The series doesn't stop there. It offers Ayse's words as well. "I always carried my dictionary," she writes.





Painting graduate Steven Papadopoulos's *Tria Megalos Mygas* is a large-scale painting made of wax, charcoal and oil paint, with a knotted black cluster of interweaving wax not unlike a bundle of black licorice. The surrounding grid-like squares coil around the lines like a drain, circling the cluster. The complexity lies in how Papadopoulos has formed long pieces of wax to meander over the surface in a dense maze. His work somewhat resembles that of Sakis (OCAD, 2000), a painter who also uses unconventional approaches to encaustic.

Jamie Bradbury's *Self-Portrait* blends a highly photographic approach to portrait painting with loose brush detailing in other areas to question and explore avenues of masculinity. In bright hues of watercolour on paper, he captures himself twisting his head and

smirking. Bradbury's thesis series asks us what it means to be a man.

The Elixir artists were Jamie Bradbury, Karen Crawford, Zara Diniz, Yvonne Drebert, James Dyson, Serra Erdem, Alice Gibney, Tina Giovanazzo, Danielle Greer, Yayoi Ito, Alynne Lavigne, Leah Nix, Ine Palmaers, Steven Papadopoulos, Kally Williams, Alix Youtz and Adi Zeharia.

Students have worked especially hard this year to develop their voices and sharpen their competitive edges. Together, their diverse strategies have created an elixir all their own. •

Nadja Sayej, alumna 2004, is a journalist who works in New York and Toronto.

REVIEW >>> IN REVIEW >>> IN REVIEW >>> IN R

ABOVE
JAMIE BRADBURY
SELF-PORTRAIT, 2006
4' X 3' WATERCOLOUR
ON ARCHES PAPER

BELOW
BY b.h. YAEL
PALESTINE TRILOGY:
DOCUMENTATIONS
IN HISTORY, LAND &
HOPE (2006)
ALL COURTESY OF
b.h. YAEL

BELOW LEFT
STILL FROM "A HOT
SANDFILLED WIND"
13 MINUTES

BELOW RIGHT
STILL FROM "DEIR
YASSIN REMEMBERED"
28 MINUTES

BOTTOM
STILL FROM "EVEN
IN THE DESERT"
33 MINUTES

WITNESSES TO HISTORY: NEW WORKS BY b.h. YAEL AND RICHARD FUNG

By Dot Tuer

In January of this year, Integrated Media professors b.h. Yael and Richard Fung launched world premieres of their new documentary media works, both of which share a commitment to exploring dimensions of visual testimony.

Palestine Trilogy: Documentations in History, Land & Hope, by b.h. Yael, addresses the Israel-Palestine conflict from the perspective of a committed witness. Through the unobtrusive presence of her camera, Yael offers a space in which Arabs and Jews speak to their memories of oppression, their struggles against injustice, and their dreams for future peace.

Richard Fung's *Uncomfortable: The Art of Christopher Crozier* focuses on this critically acclaimed Trinidadian artist whose drawings, installations and videos explore the nexus of identity and the post-colonial nation. Through the process of interviewing Crozier, Fung reveals

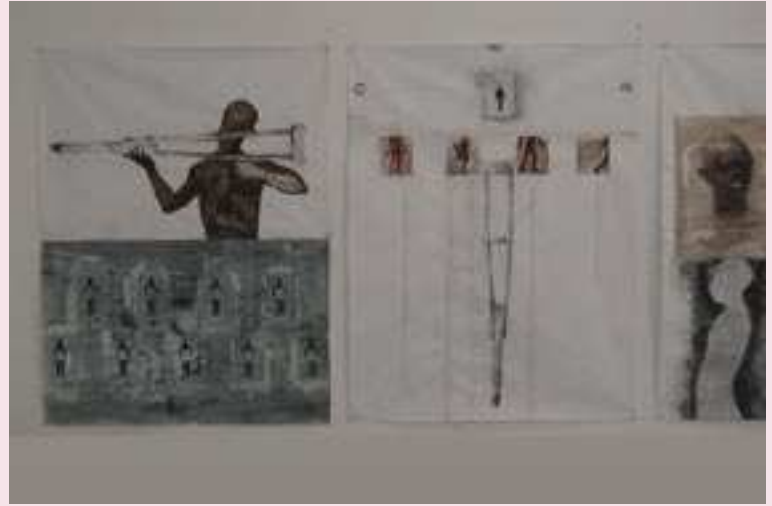


how his art interconnects with a sense of place to create a composite portrait of a local practice that is global in significance.

Deir Yassin Remembered, the first work in Yael's trilogy, excavates the repressed history of the massacre of a Palestinian village in 1948 by Jewish extremists through interviews with the massacre survivors and social activists—both Arab and Jewish—who are seeking to keep the memories of the event alive through their retelling. The second work, *Even in the Desert*, focuses on the building of the Wall by the State of Israel to cordon off the West Bank from Jewish settlements. Filmed over the time span of a year, this work documents a stark before-and-after view of an enormous concrete wall rising out of the desert, severing Palestinian villagers from their ancestral land and stripping them of their dignity.

Similar to the testimonial use of the camera in *Palestine Trilogy*, *Uncomfortable* shapes a nuanced and thoughtful portrait of an artist through his own words and images. Fung focuses on Crozier's recurring motifs of the black male body, the Trinidadian national flag, severed limbs, white sandwich Wonder bread and elegant palms as signifiers alluding to the Caribbean as a land haunted by colonial occupation, slavery and underdevelopment. Documentation of Crozier's large, multi-panel paintings suggests how he uses repetition and gesture to express the exuberance and anger that permeate post-colonial island culture. Excerpts from his videos and installations serve as a conceptual counterpoint to his two-dimensional work, exploring the ways in which his identity has been shaped by modern independence (which came to Trinidad in 1962) and disillusionment with the lack of progress

Dot Tuer is a writer, cultural historian, and Professor of Art History and Humanities at OCAD. She is the author of *Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance* (YYZ Books, 2005).



REVIEW >>> IN REVIEW >>> IN REVIEW >>> IN REVIEW >>> IN REVIEW

ABOVE & BELOW
RICHARD FUNG
STILLS FROM
"UNCOMFORTABLE:
THE ART OF
CHRISTOPHER
CROZIER," 2005
COURTESY OF
RICHARD FUNG

PG7

The harsh and often shocking conditions of Palestinians living in the West Bank are juxtaposed with the humanism and determination of Arabs and Jews working in collaboration with international solidarity groups to envision cooperation in the midst of conflict. The final piece of the trilogy, *A Hot Sandfilled Wind*, is a shorter poetic mediation on the issues explored in the second work. Based on a poem by Toronto-based Nadia Habib, this homage to a land in which "the ground is haunted and each wind has a name" conjoins a montage of spoken word, image, and text in English, Hebrew and Arabic to honour those who seek to know each other rather than hate through their understanding that "without memory, there is no peace."

and prosperity that national liberation promised. Interweaving this examination of Crozier's art with a cinéma-verité glimpse of Trinidad's faux-Miami rich and shantytown poor, *Uncomfortable* features an artist whose work speaks intensely and with passion to the social conditions of local context.

In the opening scenes of *Uncomfortable*, Crozier recounts his fascination with the decorative flourishes that transform bars and fences surrounding people's homes into elements of architectural décor. How these basic signifiers of imprisonment and fear—which, as Crozier points out, not only keep people out but also keep people in—are internalized and hybridized cuts to the heart of Crozier's search for a visual expression of the paradoxes of everyday life in the Caribbean. In the closing sequences of *A Hot Sandfilled Wind*, Palestinians and Israelis plant trees together to symbolize a collective reclaiming



of a land divided by a fence that demarcates a history of occupation and resistance. In both of these documentaries—one set in the West Bank, the other in Trinidad—a visual testament to and cultural affirmation of local memory in a global culture emerges. •



PAULETTE PHILLIPS FASCINATIONS

by Johanna Householder

The necessary 100,000 cubic metres of rubble will be removed from the site of the street and canal. During later construction work, the rubble will be used after the Palace has been demolished. The rubble will be used after the Palace has been demolished. The rubble will be used after the Palace has been demolished.

Stadtverträglich

Bei dem Umbau werden die alten Strukturen erhalten. Die neuen Strukturen werden mit den alten Strukturen verbunden. Die neuen Strukturen werden mit den alten Strukturen verbunden.

In October 2003, Canadian artist Paulette Phillips was standing outside the charming, vine-covered house in the Paris suburb of Kremlin-Bicêtre, where Xavier Carrara had murdered a loan collector, incinerated the body and then sprinkled the remains over the mushroom crop he had been growing in his basement cave.

OPPOSITE
PAULETTE PHILLIPS
AT PALAST DER
REPUBLIK IN BERLIN
PHOTO BY
INES SCHABER

PG9

Phillips was doing research, fascinated with the deep background for the piece she was working on. She was videotaping the house where the crime took place in 1897.

The house does not appear in the subsequent video installation *Smut*, but Phillips does—almost invisible, dressed as a mushroom in a cave filled with mushrooms, two kilometres underground. It is this little mushroom, this little man-eater, who tells the dark tale of murder and degeneracy. The crime scene had been photographed by the father of forensic photography, Alphonse Bertillon, giving the mushrooms (aka “smut”) their moment of prurient media attention (aka “smut”). *Smut* and its metaphors for deception and transformation appear across nine light boxes and an LCD monitor.

This work combines some of Phillips’ many interests: the filmic image, the performative dynamic, thorough research, a sense of humour, and an exploration of the dark web of forces in which human beings play an unstable part—a web of phenomenology, emotion, appearances, science and the *uncanny*.

Recently, Paulette Phillips has gained increasing international respect and attention for her intriguing work. Nova Scotia-born Phillips studied theatre design and English literature at Acadia University in Wolfville and at Dalhousie University in Halifax before coming to Toronto in 1980. In Toronto, she connected with the vibrant video art scene and discovered the potential that working with the moving image had to combine her many interests. She also brought this polymath sensibility into OCAD, where she has been teaching video, performance, film, directing, installation and research since 1985.

The construction of audience experience has continued to be an important area of conceptual strategy for Phillips, and she has interwoven her performance works and her plays seamlessly with her work in film, video and installation.

Her two-character play, *Under the Influence* (1990)—nominated for two Dora Mavor Moore awards for best new play and for best direction—was framed as a televised event by two video cameras. It took place on a gigantic teeter-totter stage designed by Phillips, which heaved beneath the actors as they argued and fell out of sync through their relationship.

In *Fear of Lying* (1989), Phillips was a performer, walking about on a stage strewn with nails, screws and bits of chain while wearing a pair of magnetic shoes which picked up the hardware, increasingly impeding her progress.

The search to find physical ways to manifest unreasonable reactions and irrational emotions also underpins Phillips’ film and video installations, which use constructed film sequences placed in a sculptural context or installed as projections.

In contemplating Phillips’ work, one might be well advised to re-read Freud’s famous essay, “The Uncanny” (1925). In it he explores at length the etymological meanings associated with *heimlich* and *unheimlich*, the familiar or homely, and the unfamiliar or, more precisely, the uncanny, as in this description from one of his sources:

The Zecks are all “heimlich”.... What do you understand by “heimlich”? Well,...they are like a buried spring or a dried-up pond. One cannot walk over it without always having the feeling that water might come up there again. Oh, we call it “unheimlich”; you call it “heimlich.” Well, what makes you think that there is something secret and untrustworthy about this family?



ABOVE
PAULETTE PHILLIPS
HOMEWRECKER
PHOTO BY
PAULETTE PHILLIPS



ABOVE
PAULETTE PHILLIPS
DANIELLE
INSTALLATION
PHOTO BY
ANN COURSE

(Sigmund Freud, “The Uncanny,” in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, translated and edited by James Strachey, vol. XVII, London: Hogarth, 1953)

For Phillips, as for Freud, the uncanny derives its power to disturb not from something unknown or alien, but “from something strangely familiar which defeats our efforts to separate ourselves from it.” In fact, this description of the Zecks reminds one not only of magnetic shoes, but of the uncanny image of *The Floating House*, Phillips’ 2002 installation of a 16mm film loop.

In *The Floating House*, we see what appears to be a two-storey clapboard house floating out to sea and we hear the goings on from inside. As the house drifts and swirls, gradually sinking, we try to catch a glimpse of the interior and ascertain whether the presumed occupants are aware of their precariousness. We experience something strangely familiar.

The exploration of the uncanny goes some distance towards explaining the relationships that are probed in works like *The Floating House* and *Smut*. There is the familiar in the material—a house, some mushrooms—but then there are the circumstances and the potential for unanticipated, and possibly unwelcome, revelations.

In 2005 Phillips was awarded an Ontario Arts Council Chalmers Arts Fellowship to travel to the south of France to film House E. 1027, one of the first Modernist houses—built in 1926–1927—by architect Eileen Gray. Gray walked away from the house after Le Corbusier essentially defaced it by introducing murals into the clean aesthetic and pristine interiors which she had conceived. The house, though a gem of its period, is now falling into disrepair, and it is only the existence of the murals by Le Corbusier in the house that keep it from complete decay.

This ironic and illogical circumstance informs Phillips’ plans for an installation to be titled *Erasure*, concerned with transference, telekinesis and haunting—perhaps a revenge of sorts on Le Corbusier and his erasure of Gray’s history. Once more, the home, as in *The Floating House*, is not quite what it would appear to be on the surface.

Right now, Phillips’ video installation *Homewrecker* is touring internationally as part of *Resonance: The Electromagnetic Body Project*, co-curated by Nina Czegledy and Louise Provencher.

In *Homewrecker*, the viewer encounters the projected image of a strangely magnetic Victorian-era woman. Her hair swirls wildly and bands of Tesla-coil electricity encircle her body as the space behind her appears to expand and contract. (Phillips deploys Hitchcock’s infamous dolly-in-and-zoom-out technique to manipulate space.) Gradually, the viewer realizes that the heroine’s gaze incorporates

something on the wall behind us. We turn and encounter a small ghost—a square of silk—hovering in mid-air beneath a powerful electromagnet, which holds it suspended in place. The little ghost trembles in an uncanny semblance to the attraction of love.

The curators of *Resonance* invited artists to create work in response to the work of the Serbian inventor, physicist and engineer Nikola Tesla (1856–1943), whose research and inventions explored principles of vibrations and resonance in electromagnetic fields.

This is a serendipitous venue for *Homewrecker*, lingering as it does upon immaterial forces. Phillips explores the impact of electromagnetic forces on and of the human body as both science and metaphor, reflecting on the idea of resonance and its relationship to our bodies, science and the supernatural.



ABOVE
PAULETTE PHILLIPS
SMUT
PHOTO BY HUGO
GLENDINNING



ABOVE
PAULETTE PHILLIPS
THE FLOATING
HOUSE
STILL FROM "THE
FLOATING HOUSE,"
2002, 16MM TO DVD
INSTALLATION,
5.1 SOUND

PGII

The *Resonance* exhibition—which also features work by OCAD faculty: Simone Jones' video loop, *Camera Exercises*, and former faculty Norman White's electronic sculpture, *Abacus*—was launched in Montreal last year and has toured several important venues for new-media work in Europe, which includes the ZKM Center for Art and Media in Karlsruhe, Germany.

At the time of this writing, *Home-wrecker*, along with *Resonance*, is at the Centro Cultural Conde Duque at Medialab in Madrid. It continues its tour to Rotterdam, at the V2_: Institute for Unstable Media (May 4–June 6); Budapest, at the Ludwig Museum of Contemporary Art (June 21–August 27); and finally to Paris, at the Maison européenne de la photographie (September 20–October 15).

As if this international whirlwind weren't enough, Phillips herself is off to the Bay of Fundy to shoot the famous and deadly tides for a show, entitled *Repatriating the Ark*, at the Museum of Garden History in London, England.

The artists in this exhibition pay homage to the remarkable history of the John Tradescants, father-and-son gentlemen gardeners, explorers and collectors who brought new species of flora to Britain from the Americas and Europe in the 15th and 16th centuries.

The work of the Tradescants was also the inspiration for Phillips' *Dogwood Pond*, created in 2003. For *Dogwood Pond*, a journey by canoe through a fascinating world of hybrid beings, Phillips lodged her video display inside a wooden cabinet lined with beaver pelts. Constructed as a "curiosity cabinet," it draws upon the story and contents of the first public museum in England, the Ark. In the 1660s, Tradescant the Younger and his

wife, Hester, developed a collection of celebrity paraphernalia, anthropological oddities and natural history in a cabinet of curiosities, which they named the Ark.

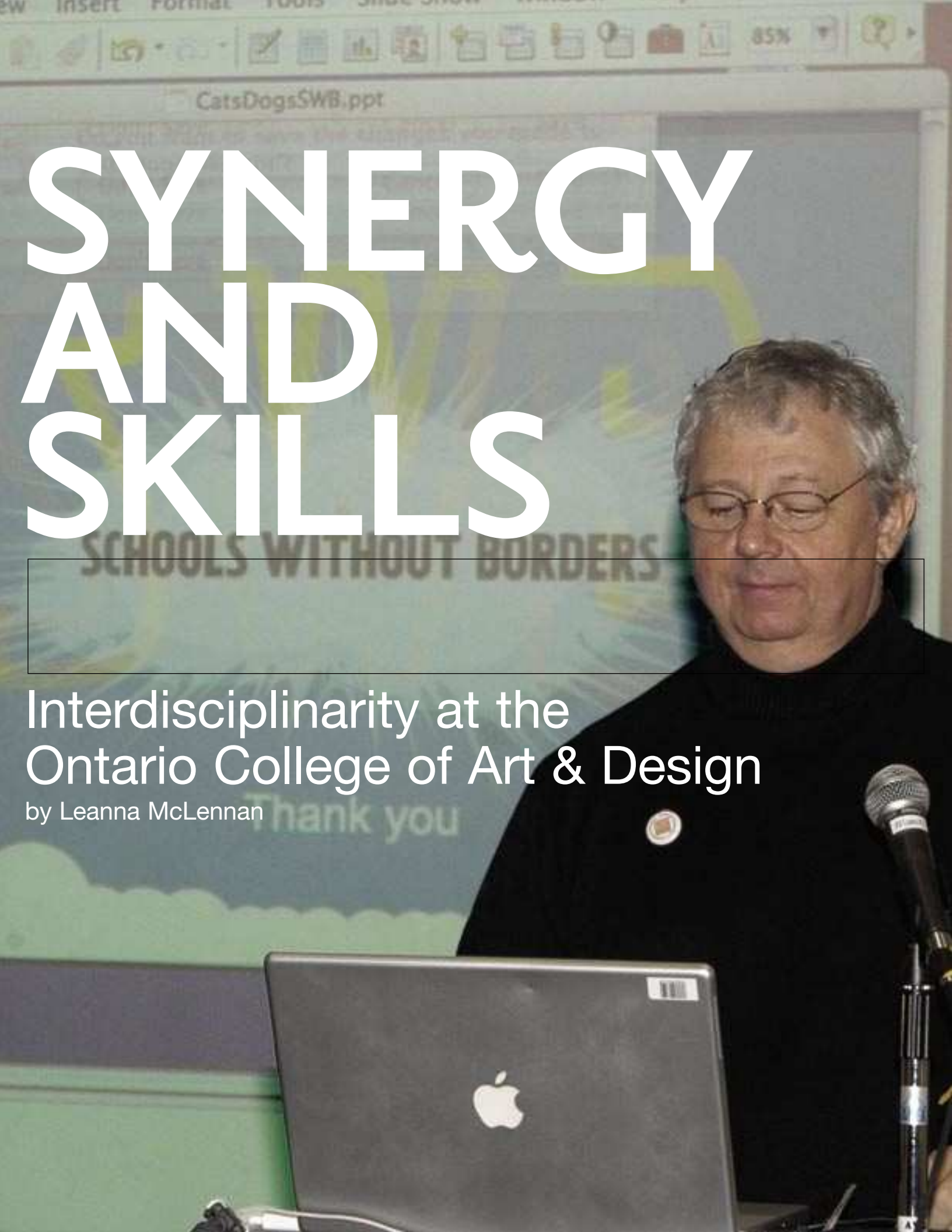
These intricate stories and histories interweave the rationality of science with irrational contents, such as the components of the Tradescant collection, exotic and grotesque. It is a fascinating territory for the next Phillips investigation.

The investigations have certainly been garnering attention. Phillips is reaching a growing and avid audience, with work featured in an international survey of installations at the Palazzo delle Papesse in Siena, Italy, where *The Secret Lives of Criminals* was installed beside the work of art luminaries such as Bruce Nauman, Tony Oursler, Candice Breitz, Bill Viola, and Janet Cardiff and George Bures Miller. Phillips currently has work featured in group exhibitions at Artcote in Windsor and at the MacLaren Art Centre in Barrie. She went to Berlin

in April to present *It's About How People Judge Appearance*, a selection of international video art, at the Neuer Berliner Kunstverein

The "international" Phillips comes home in late spring, when she will create a new work for InterAccess Media Arts Centre as part of the Humanitas Festival, a new venture by the City of Toronto.

Johanna Householder is a performance and video artist and a Professor in the Integrated Media Program at OCAD. She is co-editor of *Caught in the Act: an anthology of performance art by Canadian women*, published by YYZ Books (Toronto, 2004). Her work is also represented in *Prêt-à-Emporter/Take Out: Performance Recipes for Public Space*, edited by Christine Redfern for La Centrale (Montréal, 2004). She is one of the founders of the 7a^e 11d International Festival of Performance Art, which will hold its sixth biennale in Toronto in October 2006.



SYNERGY AND SKILLS

Interdisciplinarity at the
Ontario College of Art & Design

by Leanna McLennan

Thank you



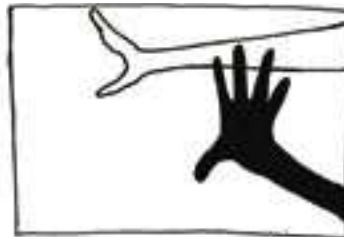
loneliness



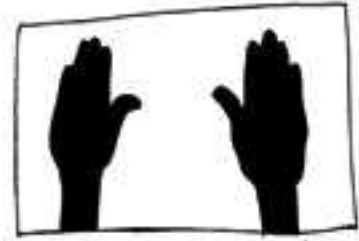
hope



solitude



fear



calm

OPPOSITE
PETER OLIVER
ROTMAN/OCAD
INTELLECTUAL
COMBUSTION
PHOTO BY ANGELA
DEL BUONO

ABOVE
EMOTICONS
FOR MEMORY LOSS
BY SUE GOLDSTEIN

PG13

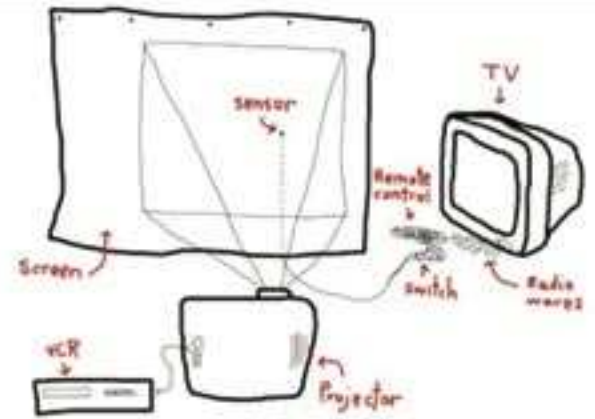
Interdisciplinary work at OCAD is flourishing in Art, Design and Liberal Studies and through partnerships with other institutions. "Teaching and learning based on problem-solving models in which people come together from different perspectives and bring different methodologies are increasing in demand in the business world and educational realms," says Vice-President Sarah McKinnon.

Blake Fitzpatrick, Dean, Faculty of Art, notes that students have also expressed a desire for an interdisciplinary education. "It is this overlapping and interconnecting space between disciplines that students are looking for when they call for interdisciplinary course offerings," he says. Fitzpatrick sees the advantages of interdisciplinary courses that "stress points of connection in thinking and in forms of production."

President Sara Diamond's vision includes the influence of cross-disciplinary work on creative practitioners. "We are now in a world where there is an increasing need for individuals with specific knowledge of a discipline or practice to work together with others to solve increasingly complex creative scientific or social and economic challenges," she says. "On one hand, we need specific knowledge, skills and focus, but we equally require the ability to work in teams to share knowledge and develop new methods of working across disciplinary boundaries. Collaboration is a skill in itself."

With this in mind, curriculum is being developed to ensure that students have the opportunity to benefit from the breadth that comes from interdisciplinary work, while preparing them to graduate with the depth of knowledge required in a specific field.

In 2005/2006, OCAD officially designated two interdisciplinary Art and Design courses: Virtual Communities and Bright Lights, Big City. In Virtual Communities (team-taught by Judith Doyle, Faculty of Art, and Martha Lady, Faculty of Design), students from across the university come together to investigate the relationship between on-line communities and their local counterparts. According to Doyle, teaching an interdepartmental mix of students from Material Art & Design, Integrated Media, Graphic Design, Illustration, Sculpture/Installation and other departments leads to an "interesting synergy of voices and skill sets." Students share techniques on such tasks as creating reminder emoticons and preparing audio for podcasting. They post assignments, comment on each other's projects and receive instructors' feedback on a class blog: www.ocad-virtualcommunities.blogspot.com. This facilitates student involvement in a collegial learning environment.



TOP
MEGAN CLEARY
OCAD MEMORY
MAP AID
PHOTO BY
MEGAN CLEARY

ABOVE LEFT & RIGHT
HYBRID MEDIA LAB
DOUBLE TROUBLE
MIXED MEDIA
ELECTRONIC
INSTALLATION BY
ANDREW STANKUS

In Hybrid Media, students from all areas of Art “work from a conceptual approach as artists who cross disciplines,” says Simone Jones, Assistant Dean, Faculty of Art. In this course (taught by Jones, Doyle and Geoffrey Shea), students expand the possibilities of their art practice by moving beyond discipline-specific mediums and working with ideas. “Everything becomes part of their palette,” notes Jones.

In Jones’s section, students create projects using an electrical switch triggered by light or dark, a flashlight, a video projection or a lamp, which then sets another event in motion. “Requiring students to bring together different forms of technology gets them to interact with different materials which can facilitate conceptual leaps,” explains Jones. This produces unique combinations of media: video, movement, sound and electronics.

Andrew Stankus’s *Double Trouble* features a pre-tapped character (Stankus) in a video. When Stankus moves in the projection, the switch is activated and the channel changes on a nearby television set. The taped character controlling a real-life object subverts the viewer’s expectation. For more examples, see the class blog: www.ocad-hybridmedia.blogspot.com.

Think Tank, an interdisciplinary studio-seminar required for all Design students, considers design in relation to societal issues. “It is part of the new curriculum developed to raise consciousness about design as a vital component of society and a methodology for problem solving,” says Bruce Hinds, an architect who team-teaches with Lewis Nicholson (Graphic Design). “This is about taking design to the community. We are taking design ideas and measuring them against real-life problems.” In one group, students kept audits of their consumption. This developed into a discussion of

the context in which they consume and the impact of their consumption in a global context.

For a project on homelessness, students surveyed homeless people and researched services to develop an “urban passport” (U.P.) with a calendar, a medical history record and a map of services available to the homeless. The UP not only gives homeless people valuable information about where to get meals and find shelters but also features poetry and drawings by street people.

LS One, which is part of the Liberal Studies core curriculum, introduces students to interdisciplinarity as a way of thinking. Students are encouraged to work in an interdisciplinary context to enhance their academic work and creative practice. “Liberal Studies is, by definition, a multidisciplinary faculty with courses designed and taught with art and design students in mind. There is some degree of interdis-

ciplinarity throughout our entire curriculum,” says Kathryn Shailer, Dean, Faculty of Liberal Studies.

This year, LS One’s theme, “Braving New Worlds: Constructing Culture, Constructing Ourselves,” focuses on how artists construct identity in a variety of contexts. Team-taught by Jessica Wyman, Lynn Crosbie, Lillian Allen, Archie Graham and Amanda Spencer, the course brings together an art historian, an English professor and writer, a historian, a poet and a philosopher.

According to Wyman, LS One is “an interdisciplinary course in which lectures take up visual and literary material as texts that not only require exegetical treatment but also speak to social, cultural and political contexts. We introduce students to literature, philosophy, history and visual culture as a set of fundamentally integrated practices.” For one assignment, students create graphic novels, poetry or experimental fiction based on course texts.



TOP
HYBRID MEDIA LAB
MOUTH
ON-LINE FLASH
MUSICAL INSTRUMENT
BY RYAN PATERSON

ABOVE
HYBRID MEDIA LAB
PHOTO BY ANGELA
DEL BUONO

ABOVE
"THINK TANK"
CLASS DISCUSSES
GREEN ROOFS ON
TOP OF THE SHARP
CENTRE FOR DESIGN
PHOTO BY
BRUCE HINDS

PGI5

"Rotman/OCAD Intellectual Combustion," a unique partnership between the university and the Rotman School of Management provides an opportunity for design and business students to work together on real campaigns. Course team-teachers Peter Oliver, Chair of Advertising, OCAD, and David Dunn, Rotman School of Management, bring together teams of students from both disciplines with mentors in the advertising industry. Each team develops a campaign for a charitable organization, such as Schools without Borders and Trails Youth Initiatives. For more information, visit www.ocadrotman.org.

"Real work is first and foremost," notes Oliver. "Students work with real clients." For the youth programs of Jane-Finch Community and Family Centre, students met with young people to assess their needs and expectations in order to develop an effective campaign. They then presented their ideas to an ad agency and further developed their integrated-marketing materials.

Interaction with real clients and working professionals is productive for students from both institutions, as students are exposed to different problem-solving models. Oliver also sees interdisciplinary team-teaching as one way for faculty to broaden their pedagogical approaches and improve in-class skills. He speaks highly of his colleague from Rotman, David Dunn, who just won the 3M Award for teaching excellence. "I can't imagine having a better teaching partner," says Oliver. "Any work that I do with other teachers gives me new perspectives and new ways to improve my teaching effectiveness."

Faculties' own research at OCAD is becoming increasingly interdisciplinary. President Sara Diamond brought to OCAD the Mobile Commons Digital Network, which brings together faculty from Art, Design and Liberal Studies, as well as The Banff Centre and Concordia University in Montreal.

Judith Doyle is collaborating with Mike Wu (Computer Science, University of Toronto) and Dr. Brian Richards (Baycrest Centre for Geriatric Care) on an interdisciplinary project to help amnesiacs orient themselves by using Palm Pilots. According to Doyle, this alliance between Computer Science, Psychology, and Art and Design expands the possibilities of device: "Art and Design students have brought a creative perspective that explores how to enhance the emotional aspect to develop a more articulate hand-held tool."

New interdisciplinary programs are being developed at OCAD. It is in conversation with other universities about joint interdisciplinary degree programs. These institutions recognize that "OCAD's problem-based learning model [is] valuable as a pedagogical tool," notes Sarah McKinnon. Future directions include interdisciplinary work, both within OCAD and in partnerships with other institutions.

Leanna McLennan is an Assistant Professor in the Faculty of Liberal Studies. Her creative practice as a poet and writer is complemented by her academic work in literary, feminist and critical race studies.



TAXALI WINS GOLD

Alumnus and Illustration faculty member Gary Taxali (Communication & Design, '91) has won a high honour—the Gold Medal in the Advertising category of the 48th Annual Exhibition of the Society of Illustrators in New York. His work was shown at the Museum of American Illustration this spring.

The Annual Exhibition is made up of a series of shows, the last being the Advertising, Institutional and Uncommissioned category, which showcases the work of over 400 illustrators. Taxali's winning entry was created for the advertising campaign "Original Art is Better than Stock" for the Illustration Growers of America, a non-profit committee that promotes commissioned illustration.

"This illustration is particularly important to me as I don't believe in selling my work as stock," said Taxali. His gold-medal piece has also won awards in the well-known *American Illustration Annual* and The Chicago Creative Club.

UNTITLED ART AWARD WINNERS

Toronto's Untitled Art Awards held its annual gala in March to raise the profile of visual artists in the city and celebrate the creative achievements of artists, writers, curators, administrators and art supporters.

Chandra Bulucan (Sculpture/ Installation, '99) won \$1,000 for Best Solo or Group Exhibition in an Artist-Run Space for her November 2005 exhibition, *THIS IS ME*, at YYZ Artists' Outlet. Her installation presented 12 copies of Matthew Collings's text *This is Modern Art*, reconstructed into elaborate personal fictions. Throughout the exhibition, 10 people were recruited to place a copy of the book discreetly in local bookstores in hopes that they would travel around the world.



The Emerging Artist Award of \$1,000 went to Kristan Horton (Sculpture/ Installation, '96). He has exhibited in France, Germany, Finland and Tokyo, in Toronto, and at Art Metropole, Wynick/Tuck Gallery and Diaz Contemporary.

ALUMNI NOTES

CARTE BLANCHE

OCAD alumni are prominent in the recently published *Carte Blanche*, a juried compendium of 230 of Canada's top photographers, released by The Magenta Foundation.



The Emerging Artist section is dominated by recent OCAD graduates Kotama Bouabane, Danny Custodio, Kadija De Paula, Carrie Duplessis, Joanna Simpson and Sarah Thorpe. Featured in the Fine Art Photography section are Barbara Astman, Janieta Eyre, Rafael Goldchain, John Massey, Lori Newdick, Nicholas and Sheila Pye and many current faculty members, while Louie Palu appears in Photojournalism.

Carte Blanche, with a foreword by Douglas Coupland, was launched in April at the Gladstone Hotel in Toronto.

ABOVE LEFT
GARY TAXALI
"ORIGINAL ART
IS BETTER THAN
STOCK"
4" X 5", MIXED MEDIA
ON PAPER

ABOVE
KRISTAN HORTON &
CHANDRA BULUCAN
ACCEPTING THEIR
AWARDS AT THE
UNTITLED ART
AWARD GALA
PHOTOS BY
MIKLOS LEGRADY

BELOW LEFT
CARTE BLANCHE
PUBLISHED BY
THE MAGENTA
FOUNDATION

BELOW
JULIE DYCK,
SWITCHRINGS
PHOTO BY
MICHAEL HUMPHRIES

SWITCH IT

Every woman knows the value of versatility when accessorizing. Alumna Julie Dyck (Advertising, '94) provides it with her Switchring product line, highlighted recently in *The Globe and Mail's* Style pages.

Made up of interchangeable plastic components, Dyck's rings let wearers combine colours, drawings and symbols and faux gemstones, as desired.

Her first rings in silver and gold became popular on the show circuit—at the One of a Kind show, the Toronto Outdoor Art Exhibition and some shows in the U.S.. Deciding to add colour, she sought a manufacturer. "It was very difficult to develop the Switchrings," she says.

"Manufacturing took over a year, and every week there would be something new to deal with."

Her efforts have paid off. Media attention is growing, with features appearing in *LouLou* and *ReadyMade* magazines, *Metro*, the *Toronto Star* and the *Montreal Gazette*. The recognition has led to orders from organizations like Fashion Cares and the Toronto Zoo for customized promotional items. In January, Dyck took the Switchring to the New York International Gift Show, where her now-over-1,000 combinations triggered an overwhelming response and wholesale orders from 40 American stores, including the Albright-Knox Gallery in Buffalo and the Whitney Museum store in New York.



TRANSMEDIA :29:59

This past winter, as part of TRANSMEDIA :29:59, the pedestrian-level screen at Toronto's Yonge-Dundas Square featured one-minute video works by Shaan Syed (Fine Art, '00) and Myfanwy Ashmore (Sculpture/ Installation, '86).

The screenings are an initiative of media collective Year Zero One to bring media art into urban public spaces. One-minute works have been screened on the 29th and 59th minute of every hour on the screen since August 2005.

Syed's piece, *Girl Smoking*, a hand-drawn classic animation of a woman smoking a cigarette, ran on the 29th minute throughout February 2006, while Ashmore's *Game Over*, a hacked version of a video game dumped to single-channel video output, ran on the 29th minute through March. The videos can be viewed online by visiting www.year01.com/transmedia2959.



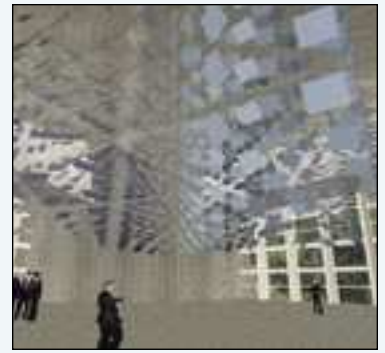
ABOVE
SHAAN SYED
STILL FROM "GIRL
SMOKING," 2006
COURTESY OF
SHAAN SYED

ATMOSPHERIC ART

Increasingly, the boundaries between art and science blur, as they combine and complement each other. This spring, the Ontario Science Centre (OSC) launched its Grand Central public space to showcase long-term sculptural installations by leading artists. David Rokeby (Experimental Arts '84), was chosen as one of three artists to create engaging work that symbolizes a merging of art and science. His work will be installed this fall.

Each artwork represents elements like air and water. The first thing visitors will see on entering the OSC is Rokeby's installation, *Cloud*, a large-scale motor-controlled mobile of changing and shifting rectangles suspended across the ceiling.

"*Cloud* is, on a surface level, an exploration of the states of matter (solid, liquid and gas) in relation to energy and space," says Rokeby. "On a more philosophical level, it is



an attempt to tease open the relationship between abstract theory and the particularities of experience."

Artists Stacy Levy and Steve Mann also have installations built into the space. "We are very excited by the creativity and imagination of these exceptional artworks," said Lesley Lewis, CEO of the OSC. "Through our current Agents of Change initiative, we are committed to inspiring a culture of innovation."

BELOW
DAVID MCCLYMENT "YOU KNOW YOU WANT IT,"
2006 105 CM X 85 CM, ENAMEL & SPRAY PAINT ON
PREPARED PLYWOOD
PAUL WALTY "PLUS QUE20 W / 341," 2003
1.3 M X 0.8 M, DIGITALLY COLLAGED DRAWING
& PHOTO
JOSEPH MUSCAT "RITUAL SERIES:CYCLORAMA,"
2005 75 CM X 75 CM, ACRYLIC ON TARPAPER
COLLAGE ON WOOD

ABOVE
DAVID ROKEBY
"CLOUD (COMPUTER
RENDERING)," 2006

PGI7

SNIP AND TWEeze IN CELEBRATION OF BEARDED MEN

Twenty-five years ago three OCA graduates formed the Bearded Men's Club, a fraternity for discussing work and ideas. Although Joseph Muscat (Drawing & Painting, '81), David McClyment (Drawing & Painting, '80), and Paul Walty (General Studies, '80) went their separate ways, this spring, at Propeller Centre for the Visual Arts, the trio celebrated with a reunion exhibition called *Snip and Tweeze: Bearded Men – 25 Years*.

Muscat produces photography, painting and three-dimensional works employing symbolism and narrative. He has taught at the University of Toronto, exhibited in solo and group shows across Canada and in his home country of Malta, and his work has been included in the collections of Canadian corporations. Besides his painting practice, McClyment has been an associate of several collectives and commercial co-ops and a long-time project officer for Visual Arts Ontario. Walty incorporates paper, pencils, ink and digital rendering to produce his spoken-word-inspired imagery. He has exhibited across Canada, most recently at the Visual Arts Centre of Clarington in Bowmanville, Ontario, and at ArtsSutton in Quebec.





DRAWING MASTER: BRIAN SMITH

This past January, the 30 years and more that alumnus and faculty member Brian Smith (Communication & Design, '69) has been manipulating shapes have garnered him the title of Honorary Drawing Master from the Drawing Society of Canada. His induction into this elite group places him alongside Robert Bateman, Peter Mah, Eric Freifeld and Ken Danby, among others.

This honour is reserved for artists who “demonstrate a substantial commitment to drawing, as well as mastery of drawing techniques,” notes Gerritt Verstraete, co-founder of the Drawing Society. “A Canadian drawing master is an artist who loves to draw, who draws well, who is comfortable in one or any number of styles,” he says, “and who has spent many years creating drawings that in turn have become valuable contributions to Canada’s overall artistic heritage.”

“I am thrilled,” says Smith. “It is indeed an honour to be considered in the company of such greats... and all for doing what I love to do.”

An instructor at OCAD as well as a practicing artist, Smith also teaches at the Haliburton School of the Arts and the Koffler Centre in Toronto.

FILMINUTE

Alumnus Sabaa Quao (Communications & Design, '93) is based in London, U.K., as President and Creative Director of XCorporation, a strategic creativity firm. His latest endeavour is Filminute, a festival of one-minute films screening around the world on-line and on mobile phones, television screens and theatres as well as digital installations.

With Filminute in its inaugural year, Quao and his business partner have already developed relationships with 52 countries interested in participating and with the Directors Guild of Canada, the Writers Guild of Canada and the Institute of Contemporary Arts also as par-

ticipants. Quao plans to anchor the project in London (U.K.) and Toronto, and possibly Hong Kong and Tokyo. The Filminute website will be crucial, with key partners and sponsors hosting screenings on their sites.

“The response to Filminute has been phenomenal,” says Quao. “We have confirmed that one-minute films have broad appeal and support a wide range of artistic possibilities.” Although the focus of the festival is creativity, a side goal is to nurture long-term collaborations between the telecommunications, film and television industries.



ABOVE LEFT
BRIAN SMITH
GIFTED, 2005
(MODEL, MICHAELA
NOVOTNA)
24" X 36", SANGUINE &
WHITE PASTEL ON MID-
TONE PAPER

BELOW LEFT
YECHEL GAGNON
HOARDING, 2006
PHOTOS BY YECHEL
GAGNON

ABOVE
FILMINUTE
PHOTO, COURTESY OF
SABAA QUAO

ALUMNI NOTES



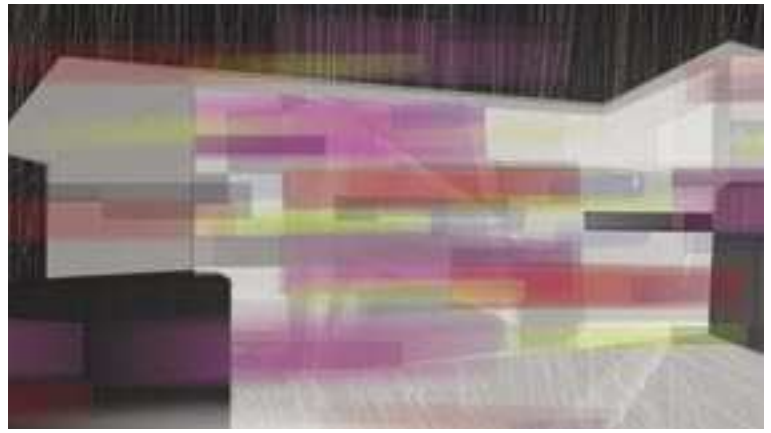
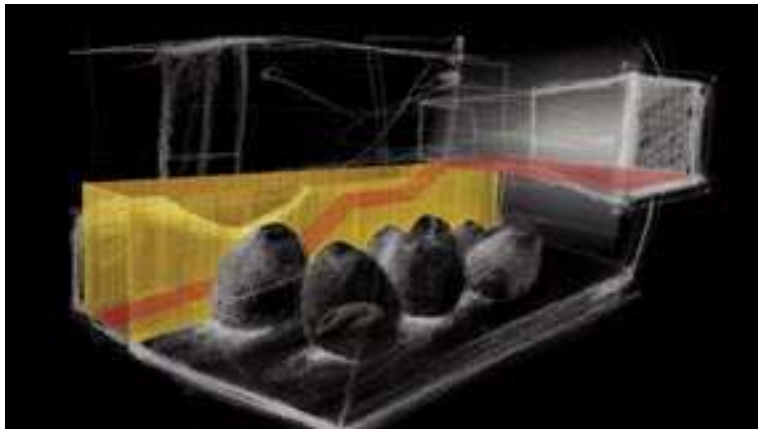
HOARDING

City dwellers are familiar with the barriers, called “hoardings”, around construction sites. Often these temporary walls are utilitarian structures layered with advertising or graffiti. Rarely do they encourage public interaction, beyond inconveniencing pedestrians. However, in Vieux-Longueuil, outside Montreal, alumna Yechel Gagnon (Drawing & Painting, '98) has turned hoarding into an installation.

This year, from February to April, Gagnon lured the public to *Hoarding* with travel instructions to a construction site at 175 rue St-Charles. She had transformed the hoarding with carvings suggestive of erosion and topographical forms created with routers, sanders, grinders and chisel knives. In addition to engaging the public in the tactile experience of the wall, viewers could peer through portholes into the work going on behind the barrier.

“Situating *Hoarding* at the street level enabled the viewer to question both plywood’s aesthetic potential and the functional role of the structure as a protective wall,” explains Gagnon. “My use of plywood in the construction of a cityscape heightened the dialogue between the primary function of the material and its aesthetic possibilities. The significance of this installation is therefore enhanced by its distinctive location, since its utilitarian aspect derives directly from it.”

When she launched the installation, Gagnon anticipated graffiti and vandalism as another way for the work to grow. “During the two months *Hoarding* was up, I was surprised to see there was not one graffiti mark on the plywood. It is obvious there is some unspoken word, a respect among artists.”



Described by his former faculty as a tremendously driven individual with an exceptional sense of style and beauty, Paolo Ferrari is an emerging designer with a passion for luxurious spaces. As the Environmental Design medal winner at graduation in 2004, he was promptly snatched up by II BY IV Design Associates, one of Canada's leading design firms. In February, less than a year after Ferrari took on the position of Junior Designer, the Interior Design Show (IDS) awarded II BY IV the coveted title of Designer of the Year.



PROFILE OF A RECENT GRADUATE: PAOLO FERRARI

BY SARAH MULHOLLAND

TOP, LEFT & RIGHT
THESIS - A PLACE TO BREATHE
CONCEPTS 2003 DIGITAL PRINTS

ABOVE RIGHT
THESIS - A PLACE TO BREATHE
EXTERIOR VIEW 2004
DIGITAL PRINT

ABOVE LEFT
PAOLO FERRARI
PHOTO BY VINCE LOPRESTI

PG19

Known for its innovative but functional designs, II BY IV has won awards for restaurant and retail spaces such as IZAKAYA and Rain in Toronto and Saks on Fifth Avenue in New York. The firm has been instrumental in updating the long-outdated look of The Beer Store in Ontario. More recently, II BY IV has been commissioned to create new restaurant and retail spaces as part of the Royal Ontario Museum's transformation.

According to Dov Goldstein, IDS Director, II BY IV has "revolutionized the way people look at restaurants, clubs and shops. They have built and furnished public spaces that are events in and of themselves, and they have created lasting, beautiful spaces."

Ferrari got his break at IIDEX/NeoCon Canada 2004, the largest exposition and conference for the design, construction and management of built environments, where Associate Professor Colleen Reid exposed his work in a solo exhibit. II BY IV Marketing Director Andrea

Wilson responded strongly to his thesis project, a research and development centre for urban symptoms.

Ferrari chose downtown Toronto at the junction of the Don Valley Parkway and the Gardiner Expressway to situate his research-centre-cum-retreat from urban living. "In addition to researching the city, it was meant to explore the effects of a fast-paced lifestyle on the urban dweller," recalls Ferrari. "It was also meant as somewhere urbanites could find solace and respite from hectic city life."

Wilson and Ferrari's chat eventually led to an interview and finally to a position in the firm's team of about 20 staff. "I was looking at all of the students' work and came across his thesis project," recalls Wilson. "Paolo was enthusiastic and passionate, and he also wanted to know as much about me as I wanted to know about him. Having worked at II BY IV for ten years, I recognize the type of person that will fit into our II BY IV family."

Says Professor Mel Quirt, "Paolo possesses the unusual and rare ability to combine exotic 'high-flown' design with a subtle intellectual humanitarianism." In an age where economists and planners are starting to understand the value of looking more holistically at urban design and public experience, the ideals behind Ferrari's project resonates well. "During his time at OCAD, he was very interested in how architecture and interiors frame human experience," notes Faculty of Design Professor Stuart Reid.

Ferrari has spent his initial months at II BY IV adjusting to his leap into the workforce and soaking up the experience of being part of a team of leading designers. "It's definitely been a big jump from the creative process in school to the reality of actually building real projects." He is now involved every step of the way, from conceptual sketches to working drawings that fit project specifications. "It's a very collaborative process," he says.

Much of Ferrari's focus has been on retail spaces, although he's also contributing to a private residential project. In addition, the company has just finished work on a spa outside Toronto and is gearing up for a Turks and Caicos resort project.

When probed about where he anticipates taking his career, Ferrari said he is very much interested in developing his artistic side. "Having left OCAD, I want to bring something of it back into my lifestyle. I've been drawing a lot and writing a lot."

In the meantime, Ferrari hopes to advance through the ranks at II BY IV, from Junior to Intermediate and, eventually, to Senior Designer. As for how the Designer of the Year designation will affect life at the firm. "We're all very excited over here," says Ferrari. "II BY IV is poised as an innovator, and it's great to be recognized by our industry."

ONTARIO COLLEGE OF ART & DESIGN ANNUAL CAMPAIGN

Each year, hundreds of donors—individuals, companies, foundations and associations—provide financial support to meet some of OCAD's most immediate needs. Whether it's for scholarships or bursaries, equipment or facility improvements, or library and audiovisual resources, every gift to OCAD makes a difference. We are very grateful to all those who have made a contribution and acknowledge the important role they have played in helping OCAD provide the best possible education to Canada's emerging artists and designers. Please note that listed below are donors whose gifts were received between January 1, 2005, and December 31, 2005.

G.A. REID CIRCLE (GIFTS OF \$5,000 OR MORE)

ANONYMOUS (2)
ABOVEGROUND ART SUPPLIES
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FOOTE CONE & BELDING WORLDWIDE
(CANADA) LTD.
DAVID HALL-HUMPHERSON
LEO BURNETT COMPANY LTD.
MARK McCAIN
MELLENY MELODY AND CLIVE SMITH
OCAD PRINTMAKING
SIR NEIL AND LADY ELIZABETH SHAW
THE RALPH M. BARFORD FOUNDATION
JOHN AND BARBARA VIVASH
WADDINGTON'S AUCTIONEERS & APPRAISERS
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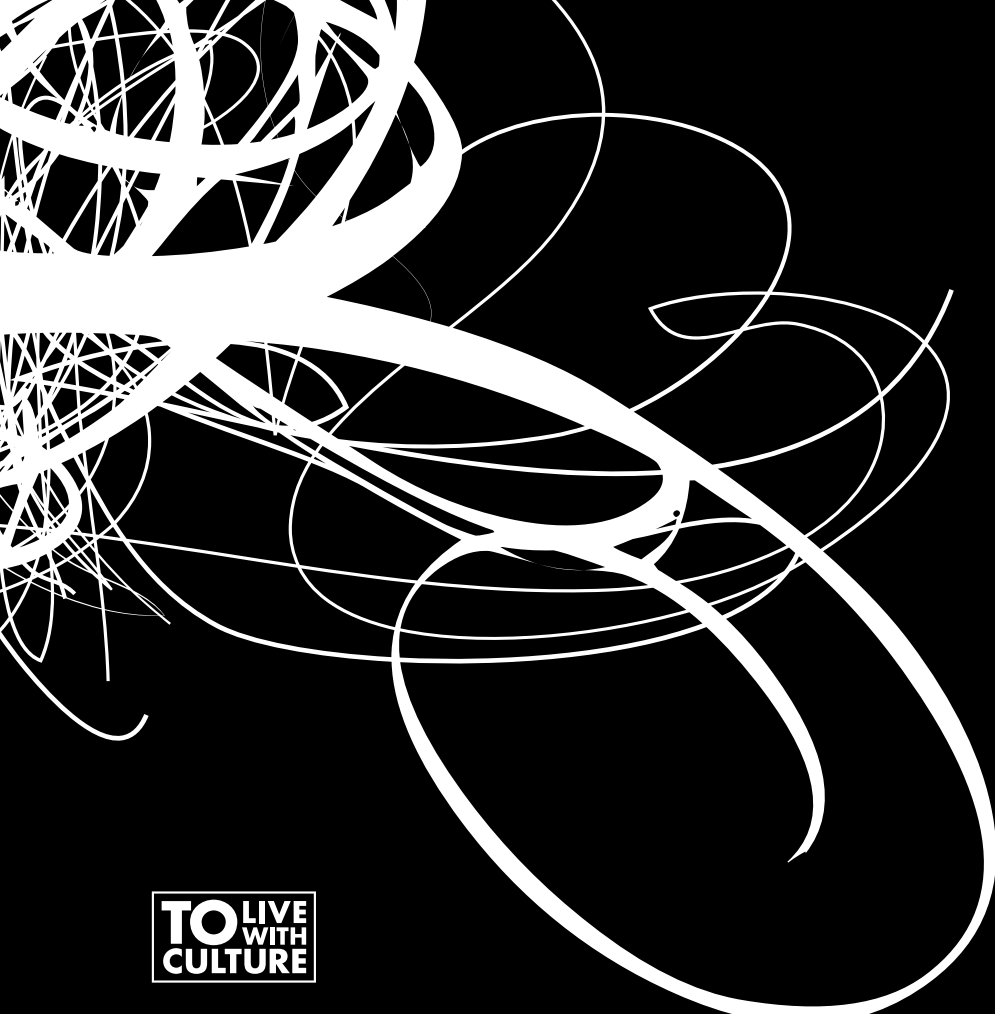
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