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SKETCH

WINTER 2010

The magazine of the Ontario College of Art & Design





SKETCH

COVER PHOTOGRAPHY
LINO RAGNO

BACK COVER PHOTOGRAPHY
TOM SANDLER PHOTOGRAPHY

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The Ontario College of Art & Design is Canada's "university of the imagination," engaging in education and research and contributing to the fields of art and design, local and global cultural initiatives, and knowledge and invention across a wide range of disciplines.

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FROM OUR PRESIDENT

SARA DIAMOND
PHOTO BY TOM SANDLER PHOTOGRAPHY

Happy New Year, OCAD.

It's a season of beginnings. As you'll read in these pages, OCAD recently welcomed to its Board of Governors a new Chair, Vice-Chair and several new members. I'd like to extend a personal note of thanks to Anthony Caldwell (Chair, Board of Governors, 2005–2009) for his generosity, and for being a steady and strategic force for our university. Robert Montgomery, CEO of Achilles Media, is Mr. Caldwell's successor. I have no doubt that Mr. Montgomery, a leader in the media and venture capital worlds, an art collector and an enthusiastic OCAD ambassador, will make a significant contribution as OCAD continues the important work defined in its strategic plan, *Leading in the Age of Imagination*.

So much of what we do, make, say and think as an institution — what you'll read about in this issue of *Sketch* — reflects the values and objectives set out in that plan. To continue our efforts in bringing art and design to digital technology, OCAD has hired four new faculty members to join our talented Digital Futures Initiative team. I recently visited Brazil and Argentina on speaking and partnership tours to continue our internationalization efforts through outreach to Latin America, which is a focus for student recruitment, university, research and research commercialization. We ended the year with our own spectacular research and innovation summit — “Cultural Knowledge and the Healthy Society.” Supported by the Canadian research councils and a host of other partners, this event brought together leading researchers in the arts, design, engineering, health science and social science to explore the power of design and art within the health and wellness agenda.

In late 2009 the Council of Ontario Universities presented a made-in-Ontario sustainability pledge reinforcing the university sector's commitment to the environment and the well-being of the province to the Ontario government. The pledge — “Ontario Universities: Committed to a Greener World” — speaks of our collective desire to find solutions and share knowledge regarding climate change.

OCAD has committed head and heart to advancing responsible environmental practices and promoting sustainability through its academic and administrative programs and through research. You'll note that much of the editorial in this winter edition of *Sketch* is emblematic of the different ways we're engaging the principle of sustainability through art, through design, through research and through our students and community.

To sustain is to provide the necessities required to support or preserve human life or livelihood as well as the environment. OCAD Faculty of Liberal Studies Professor B. Lynne Milgram's work on microfinance development and women's handicrafts, weaving cooperatives, the second-hand clothing trade and street vending for women in the Philippines exemplifies this well — and you'll read about her here. In 2009 Milgram became the second recipient of OCAD's Award for Distinguished Research, Scholarship and Creative Activity.

To sustain requires planning for the future deployment of resources and the alignment of these within a real-life culture. Running until January 24, 2010, at the OCAD Professional Gallery is *Fashion Forward: Toronto* (ad) dresses the future. The exhibition is both a showcase for Toronto's fashion design history as well as a signal to its future, existing as it does at the juncture of art, design and technology. As guest writer Charlene K. Lau writes in this issue of *Sketch*, *Fashion Forward* “questions and envisions a multitude of future possibilities (special needs, wearable technology, sustainability and choice), exploring new collaborations and ideas of social responsibility.”

To sustain is to hold up, to endure over time. In November 2009, OCAD's Faculty of Art welcomed internationally acclaimed art historian Hal Foster as its latest Nomadic Resident. One of postmodernism's most insightful commentators, Foster is also living proof of the enduring power of ideas. His ideas — the art-world currency of the 1980s — continue to resonate and update, inform pedagogical strategies and cause rock-star-show-calibre turnouts to events such as the public talk he delivered at OCAD last fall.

To sustain is also to give strength, to encourage or support. Today, almost 60 percent of students at OCAD require financial support to complete their education. Despite — or perhaps because of — the sluggish Canadian economy, the OCAD Foundation's board of directors has come up with a creative solution to this problem — the Student Assistance Challenge, a campaign that offers matching funds to those from potential donors. Money raised will generate several bursaries, thus helping to support our students in need.

Every manifestation of the principle of sustainability strengthens and sustains the OCAD learning environment and that environment has never been more robust. Enrolment statistics reflect this. In 2009 OCAD celebrated a staggering 33-percent increase in enrolments of first-year students from Ontario secondary schools. As always, the themes and values we've been championing as an institution resonate deeply in the larger community — drawing students, partners and supporters through our doors.

On behalf of OCAD, I'd like to extend my thanks to you for coming. We're glad you're here.

— SARA DIAMOND, PhD

33%

The percentage increase in enrolments of first-year students from Ontario secondary schools

2009 FIGURES REVEAL RECORD-BREAKING INCREASE IN ENROLMENT

OCAD enrolments of first-year students from Ontario secondary schools have increased by 33 percent over last year, according to a report from the Ontario Universities' Applications Centre (OUAC). As well, enrolments of all other first-year students, including out-of-province, international and mature students, have increased by 14 percent.

"The number of first-year enrolments from Ontario secondary schools represents a dramatic rise for

OCAD. It surpasses published figures from all other Ontario universities for this year," notes Jan Sage, Director of Admissions & Recruitment.

"We offered the same number of admissions to students from Ontario secondary schools this year as we did in 2008," Sage continues. "So while we've maintained the same high level of academic standards in 2009, we've also seen a significantly higher number of students choosing OCAD. In fact, 79 percent of all first-year students enrolled this fall selected OCAD as their first-choice post-secondary institution. This is a very positive shift."

Sarah McKinnon, Vice-President, Academic, attributes the increase to a number of factors ranging from curriculum and research to recruitment. "Our disciplinary and new cross-disciplinary academic programs, our growing research profile, our leadership in digital media, along with enhanced recruitment strategies — these are examples of real drivers contributing to this year's extraordinary enrolment figures."

ON CAMPUS

PG3

DIAMOND TO SERVE SECOND TERM

In September 2009, the OCAD Board of Governors announced the extension of Sara Diamond's contract as the university's president, with the Board unanimously accepting the recommendations of the Presidential Review Committee (PRC) to renew her contract for a five-year period. President Diamond's second term runs from July 2010 to June 2015.

The PRC — formed in March 2009 to review the President's performance and to make recommendations with respect to the renewal of her term — included representation from the Board, faculty, students and alumni. Committee members received written submissions from both inside and outside the OCAD community, conducted interviews with senior internal and external leaders and held several meetings with President Diamond.

In the four years that Diamond has served as OCAD president, the university has moved forward in achieving its strategic goals: building a stronger studio-based university learning environment with excellence in disciplinary and new cross-disciplinary offerings; launching dynamic graduate programs; enhancing research practices and the university's profile; forging strong community, institutional and corporate alliances; creating a greater understanding of art, design, creative industries and digital media at the policy level; and strengthening the university's capital base, including its physical facilities.

Upon learning of the Board's decision, Diamond said: "I am eager to embrace new challenges and to continue to create new opportunities together with our students, faculty, staff and many partners. I remain as committed as ever to evolving OCAD to the highest possible level to the benefit of all stakeholders, internal and external. To this end, I am fortunate to be inspired and surrounded by an imaginative university collective."

HIGHER-EDUCATION AUTHORITY OF IRELAND ENGAGES PRESIDENT

Also in September 2009, the Higher Education Authority of Ireland (HEA) appointed President Sara Diamond a peer reviewer of the HEA Programme for Research in Third-Level Institutions (PRTLTI).

In January 2009 the HEA was directed by the Minister for Education and Science and the Government of Ireland to allocate on a competitive basis €300 million for higher-education research and research infrastructure. These funds, to be expended over five years, represent the second investment from the Irish government's "Strategy for Science, Technology and Innovation" via the PRTLTI. Launched in 2000, the HEA program has invested €865 million to date in the Irish higher-education and research system.

HEA

Higher Education
Authority

An tUdarás um
Árd-Oideachas

OCAD'S BOARD OF GOVERNORS WELCOMES NEW CHAIR

OCAD recently welcomed a new slate of members to its Board of Governors for the 2009–2011 term. Former Board Chair J. Anthony Caldwell, who heads up Caldwell Barristers, stepped down after six years of dedicated service. Caldwell successfully led the Board through the first half of the university's strategic plan, contributing significantly to OCAD's strategic direction, its presentation to governments and other stakeholders, and its physical expansion.

In 2009 Robert Montgomery, investor, advisor and entrepreneur, replaced Caldwell as Chair. Montgomery is an influential figure in the investment, digital media and information technology industries. He owns Achilles Media in Toronto, a business-to-business media company

that is behind leading media, technology and investment industry events such as the Banff World Television Festival, nextMEDIA and the Canadian Innovation Exchange, where he also acts as Co-Chair.

In October, Ian C. Tudhope stepped into the position of Vice Chair, replacing Rosalyn Morrison. New external members appointed to the Board for the 2009–2011 term by the Government of Ontario are Alf Chaiton and Goyce Kakegamic. New external members elected by the Board are Scott Clark and John Vivash. OCAD student Stephanie Pete was elected by her peers to represent undergraduate students, while Vladimir Spicanovic, Acting Dean of the Faculty of Art, was elected by his peers to represent staff and managers.

ON CAMPUS



“Going forward, the Board of Governors will look to OCAD's strategic plan, *Leading in the Age of Imagination*, to chart its course. Where are we? And what actions do we need to take to achieve the objectives set out in the plan? These are our key questions and priorities.”

— Robert Montgomery
Chair, OCAD Board
of Governors



“Within the Board of Governors itself, there has also been renewal.... Increasingly, its members reflect the extraordinary societal diversity of Ontario and thus bring valuable experience, perspective and insight to the Board's work.”

— J. Anthony Caldwell
former Chair, OCAD Board
of Governors
(2005–2009)

Current Membership

External members appointed by the Government of Ontario

MICHAEL HADDAD, LL.B.

Chair, Development and Alumni Affairs Committee
Barrister & Solicitor

ROSALYN MORRISON, AOCA

Chair, Human Resources Committee
Vice President, Toronto Community Foundation

MARGARET PRIEST, MFA, RCA

Board of Governors representative on Academic Council
Artist/Professor Emeritus,
School of Fine Art and Music,
University of Guelph

IAN TUDHOPE

Vice Chair, Board of Governors
Chairman & CEO, Arcterra
Corporation

GOYCE KAKEGAMIC

President & Founder, Aboriginal
Family Empowerment

ALF CHAITON

President, Tweedsmuir
Green Power Group

External members elected by the Board of Governors

ROBERT MONTGOMERY

Chair, Board of Governors
CEO, Achilles Media Ltd.

JOHN VIVASH

Chair, OCAD Foundation
President, Tesseract Financial

RITA SHELTON DEVERELL, C.M., ED.D.

Journalist

AZIM FANCY

Chair, PRCA Committee
Chairman, Modus Business
Solutions Inc.

HADI MAHABADI

Chair, Audit Committee
Vice President, Xerox
Director, Xerox Research Centre
of Canada

SCOTT CLARK

CEO, Clarke Communications

Vacancy

External members elected by the OCAD Alumni Association

SALLY CUMMING, AOCA, BA

Past President, OCAD Alumni
Association

Vacancy

Internal member

DR. SARA DIAMOND

President, Ontario College of
Art & Design

Members elected by the Faculty Association

DEBBIE ADAMS, AOCA

Professor of Design

BETH ALBER

Professor of Design

ARCHIE GRAHAM, PhD

Professor of Liberal Studies

LEWIS NICHOLSON

Professor of Design

Members elected by managers and staff

SARAH MULHOLLAND, BFA

Media & Communications Officer,
Marketing & Communications

VLADIMIR SPICANOVIC, PhD

Acting Dean, Faculty of Art

Member elected by graduate students

LAUREN WETMORE

MFA in Criticism & Curatorial
Practice student

Members elected by students

AMANDA ALMEIDA

Industrial Design student

ROBIN MCFAUL

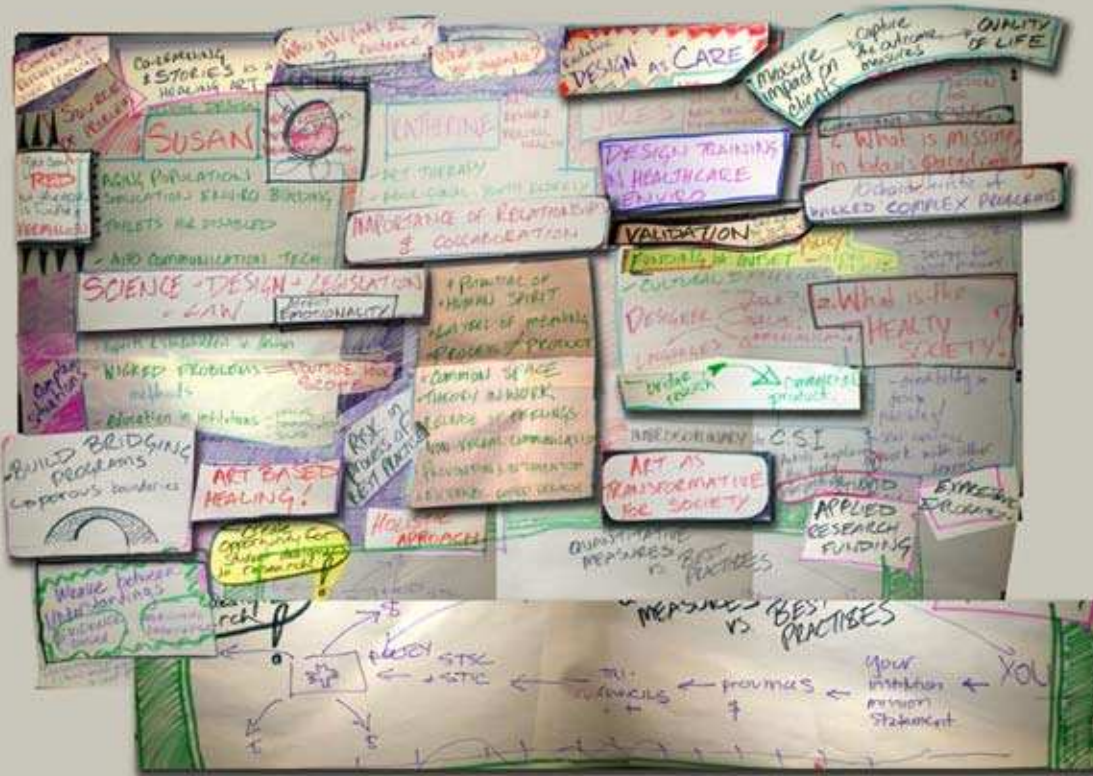
Environmental Design student

STEPHANIE PETE

Environmental Design student

Board Secretary

Please address all communication to the Board of Governors to: Carole Beaulieu, Secretary to the Board of Governors, cbeaulieu@ocad.ca



“Cultural Knowledge and the Healthy Society: A Research & Innovation Summit” was born of the belief that adding the knowledge and insights from design, the cultural industries and creative/artistic research to health research will foster technological innovation — leading to a more effective system of health care and prevention.”

CULTURAL KNOWLEDGE AND THE HEALTHY SOCIETY

PG5

Can design actually help us better understand mental health? Consider how design thinking can direct health research towards better outcomes in rehabilitation research, or how design research can play an important role in successfully utilizing health technology. Think about how artists and designers can chart patterns of psychosis, for instance — and the collaborative possibilities in medical visualization.

To explore such opportunities for health-focused interdisciplinary synergy, OCAD hosted a groundbreaking international research summit — “Cultural Knowledge and the Healthy Society” — in November 2009 as part of the university’s Digital Futures Initiative. The two-day event brought together leading international and Canadian thinkers from a spectrum of diverse areas — design, creative research, the cultural industries, health, humanities and the social sciences, as well as science and engineering.

“Scientists and engineers have more in common with designers and artists than you might think,” said Margaret McCuaig-Johnston, executive vice-president of the Natural Sciences and Engineering Research Council of Canada (NSERC). In her opening remarks to summit attendees, McCuaig-Johnston dispelled the notion that “silo thinking” — in this case, the idea that effective research can or should be confined to individual scientific disciplines — is the modus operandi for a federal granting agency like NSERC. “My colleagues at the Social Sciences and Humanities Research Council and the Canadian Institutes of Health Research would agree that some of those old ways of thinking no longer work,” explained McCuaig. “In fact, we fully recognize the value of bringing together not just other ‘hard’ science disciplines, but also the social sciences, health research, the arts and design.”

No doubt these sentiments met with approval from the 220 summit attendees who came to OCAD to listen to numerous formal talks and participate in panel discussions

and strategy sessions — all of which were free and open to the public. As befitting a conference of this kind, the assembled group was remarkably diverse — artists, designers, journalists, scientists, research technologists, engineers, health marketing professionals, simulation specialists, business development professionals, addiction and mental health counsellors, social workers, engineers, secondary-school teachers, architects, academics, urban planners, research engineers, librarians, curators, multimedia producers, physicians, art instructors, information specialists, medical animators, occupational therapists, information architects, filmmakers, commercialization managers, data and geospatial specialists, and health-care human-factors specialists.

The research summit was generously supported by the following organizations: Social Sciences and Humanities Research Council of Canada; Canadian Institutes of Health Research; Natural Sciences

and Engineering Research Council of Canada; Ontario Agency for Health Protection and Promotion; University of Toronto’s John H. Daniels Faculty of Architecture, Landscape, and Design; SHARCNET; and the Ontario Research and Innovation Optical Network.

A paper outlining future strategies for funding and support — a byproduct of this trailblazing summit — will be presented to government and research councils in 2010. To view a video from “Cultural Knowledge and the Healthy Society,” visit www.ocad.ca/healthsummit.

ABOVE: Illustrated by Maggie Greyson (2009), this agglomeration of captured ideas, issues and potential solutions was created in the second of two summit strategy sessions and visually represents highlights from a focused discussion led by breakout session chairs. The session summarized some of the highlights of research presented at the summit and discussed the structure of that research — for example, the types of collaboration represented, the funding models and industry involvement, policy implications and benefits to the economy. Also explored were opportunities stemming from the research presented, such as options for additional collaboration.



ON CAMPUS

HAL FOSTER

A RESTLESS ENGAGEMENT

By Charles Reeve

Mild though they were, the commemorations marking 20 years since the Berlin Wall's demise proved one thing: the 1980s are history. Gone forever are punk's angst, new wave's deadpan, and the postmodern anxiety that produced them.

Or so it seems. But the era of *Miami Vice* and Talking Heads, of Gianni Versace's unconstructed suits and Grace Jones's overbuilt costumes, shares much with today. Artists such as Jeff Koons and Julian Schnabel, who had emerged in the early '80s and disappeared at the end of that decade, are stronger than ever. Our banking crisis replays 1987's crash so completely that Oliver Stone has promised a sequel to *Wall Street*. And though the Cold War ended long ago, Ronald Reagan's "Star Wars" plan for a space-based missile defence shield rumbled along until September 2009, when Barack Obama scrapped it.

The enduring prominence of Hal Foster's first book, *The Anti-Aesthetic*, mirrors the persistence of these themes and helps explain his influence. A small, insightful collection, this book contains essays

by such luminaries as Craig Owens, Edward Said, Rosalind Krauss and Jean Baudrillard. It first appeared in 1983 and has remained in print ever since — astonishing for an academic publication, and emblematic of Foster's success in capturing the postmodern sensibility while recognizing that not everything about it would be fleeting. These epochal breaks and connections still fascinate Foster — hence, in his public lecture at OCAD, his reference to the famous opening of Karl Marx's *Eighteenth Brumaire of Louis Bonaparte*: "Hegel remarks somewhere that all great, world-historic facts and personages occur, as it were, twice. He has forgotten to add: the first time as tragedy, the second as farce."

Currently Princeton University's Townsend Martin '17 Professor of Art and Archaeology, Foster also has been Senior Editor at *Art in America* and Professor of Art History and Comparative Literature at Cornell University. Along with *The Anti-Aesthetic*, he has edited several other collections investigating major themes in visual art and has authored five books. *Recodings* (1985) collected his



“What is merely historical curiosity — pastel Versace jackets with rolled-up sleeves? And what has lasting relevance — the fracturing of tradition that made space for hitherto-muffled voices?”

PHOTO, COURTESY
OF HAL FOSTER

PG7

commentaries on postmodern culture. *Compulsive Beauty* (1993) and *The Return of the Real* (1996) shifted from art criticism to art history, while *Design and Crime* (2002) amassed occasional essays on contemporary design, and *Prosthetic Gods* (2004) examined the relationship between psychoanalysis and modernism.

With the possible exception of *Design and Crime*, which is relatively journalistic in its aim, these books pursue an intensely intellectual engagement with art and its history — an intensity augmented by Foster’s long-standing editorial involvement with the journal *October*. But his commitment to teaching and research at the highest levels in art history and art criticism complements his dedication to exploring what lies beyond the visual arts. For that reason, he helped found Zone Books in 1985, an independent publisher that promotes the latest research in the arts, humanities and social sciences while reviving classic, out-of-print titles. Dedicated to reaching readers beyond academe, Foster writes regularly for such publications as *The Nation*, the *London Review*

of Books and the *Los Angeles Times Book Review*. In a similar vein, he wrote the survey for Phaidon Press’s *Pop Art* and, with some of his key collaborators at *October*, produced the landmark two-volume *Art Since 1900* (2004).

This restless engagement with art and its surrounding ideas — as academic, journalist, historian, critic and sometime curator — has everything to do with why OCAD’s Faculty of Art brought Hal Foster to the university for the fourth Nomadic Residency, following Rirkrit, Ann Hamilton and Orlan. Last year, OCAD launched an MFA in Criticism and Curatorial Practice and an Interdisciplinary Master’s in Art, Media and Design; next year, the university will launch an MA in Contemporary Art History. These programs, in tandem with a burgeoning lineup of exhibitions, lectures and conferences, build on OCAD’s history of nurturing artists and designers by intensifying its engagement with the ideas around those activities.

Given these initiatives, it makes sense to reassess postmodernism as it recedes, to establish our context

as we move forward. What is merely historical curiosity — pastel Versace jackets with rolled-up sleeves? And what has lasting relevance — the fracturing of tradition that made space for hitherto-muffled voices?

Commenting on this splintering, Foster concludes his 1984 essay, “(Post)Modern Polemics,” by observing, “For some, for many, this may indeed be a great loss, a loss which leads to narcissistic laments and hysterical disavowals of the end of art, of culture, of the west. But for others, precisely for Others, it is no great loss at all.”

If anything, the years since then have shown that what seemed conclusive at the time was in fact just a beginning, not only for this historic shift, but also for the perspicuity that Foster demonstrated then and has continued to exercise in the 25 years since.

--

Charles Reeve is curator of the Professional Gallery at OCAD, where he is also associate professor in the faculties of Liberal Studies and Art.

From November 2 to 6, 2009, OCAD welcomed internationally acclaimed art historian Hal Foster. The visit was the latest of the Faculty of Art’s Nomadic Residencies, which are supported by Partners in Art and the Jack Weinbaum Family Foundation.

Having begun his career as one of postmodernism’s most insightful commentators, Foster has subsequently produced a body of writing about the history and theory of avant-garde art that has had a major impact on a wide range of artists, designers and curators, as well as on scholars across the humanities. Foster’s lecture at OCAD — “How to Survive Civilization, Or What Dada Can Still Teach Us” — attracted more than 600 attendees, and came in the midst of a week of studio critiques, workshops, seminars and faculty conversations about pedagogical strategies.



HERMAN BORREGO
FIRST-YEAR ENVIRONMENTAL DESIGN STUDENT

Herman's dedication and resolve to pursue his dreams is contagious. He is relying on financial aid to help him sustain his education at OCAD. "I have tried to manage a part-time job, but my studies require a depth of focus that makes that challenging. My mother is at home in Colombia but unable to support me financially, and I have no other family here to provide any type of support."

ROBIN CLASON
SECOND-YEAR INTEGRATED MEDIA STUDENT

"I worked this summer as a tree planter. The logging industry has suffered due to the economic downturn and I earned only 10 to 12 cents per tree planted, often working 11-hour days and 6-day weeks. This was not as lucrative a job opportunity as I had been led to believe. I was not able to save enough money over the summer, and if it were not for the financial aid I received I would not be able to continue my studies."



ON CAMPUS

A CREATIVE SOLUTION: MATCH FUNDS FOR STUDENT BURSARIES

By Leanne McLennan

"My biggest focus is school, but my economic situation makes it difficult sometimes," says Herman Borrego, a first-year environmental design student at OCAD with a full course load and, to alleviate his financial difficulties, a part-time job.

Borrego has been living in Canada without any family support since 2006, when he left his native Colombia to escape a life-threatening situation and arrived here after the Canadian government granted him "protected person" status.

Almost 60 percent of students at OCAD require financial support to complete their education. This year, the university has seen a 10-percent increase in financial-aid requests from its students, both full-time and part-time. Meanwhile, according to Statistics Canada, student

unemployment in the summer of 2009 climbed up to 21 percent, the worst since 1977. And because of the sluggish Canadian economy, many families are unable to afford the cost of post-secondary education for their children.

Students like Borrego often apply for funding from the Ontario Student Assistance Program (OSAP) even though this resource does not always cover their expenses. Many students rely on bursaries. But with the downturn in financial markets, OCAD's capital funds have shrunk and, as a result, the university did not have the funds to offer bursaries in 2009.

The OCAD Foundation's board of directors, however, came up with a creative solution to the problem. "We mounted a new campaign — the Student Assistance Challenge — and offered to match the funds given by donors," says Jessica Kamphorst, President of the OCAD Foundation and Executive Director of Development & Alumni Relations.

The money raised will be used to fund several bursaries, including those for which Borrego is eligible.

"The endowment fund was affected

by the financial crisis," notes Michael Detlefsen, Chair of the Student Assistance Challenge campaign and Director of the OCAD Foundation. He is also Co-Managing Director of Muir Detlefsen & Associates Ltd., a Toronto-based investor advisory company. "In a bad economy, there is increased student need and fewer jobs," says Detlefsen. "The supply of money and jobs are down, but the student need is up."

Recognizing this need, members of the OCAD Foundation set a Student Assistance Challenge goal of raising \$250,000 for a matching fund dedicated to student bursaries. This is so that they can then offer matching funds to potential donors, and it's based on their recognition of the need for funding. So far, all members of the OCAD foundation have contributed to the fund. In fact, fundraising efforts have been so successful that Foundation members now hope to exceed the \$500,000 Student Assistance Challenge goal.

"For every dollar given in this campaign, we match it with funds that we'd raised before the campaign was launched," says Detlefsen. "So,



BART PIWOWARCZYK
THESIS-YEAR ILLUSTRATION STUDENT

“I have received a great deal of vital assistance from the Financial Aid office at OCAD — not only in the form of bursaries, but also in learning financial literacy. There have been many challenges along the road to my degree. My family is supportive, but they are unable to provide financial help. I attribute a great deal of my success in being able to complete my education and enter my thesis year to receiving bursaries.”

VERONIKA LUKACS

FOURTH-YEAR CRITICISM & CURATORIAL PRACTICE STUDENT

“This summer I decided to take some courses that would put me ahead in the fall term. I could only find odd jobs with minimal shifts for the first two months of the summer and I was exasperated. Most of my peers were in similar situations, and I still had rent and bills to pay, but minimal income.”



PHOTOGRAPHY:
LINO RAGNO

if someone pledges \$500, the amount is matched and \$1,000 goes to the student bursary fund, and so on.”

As a strong advocate himself for investing in human capital, Detlefsen explains, “I am a scholarship beneficiary and I attribute part of my success to this.” The scholarships he received allowed him to earn a bachelor of commerce honours degree from Queen’s University and a master’s degree in public policy from Harvard University’s Kennedy School of Government.

Bursaries are sometimes even used to cover basic expenses such as food, housing and transportation, as well as medical and dental costs, says Kelly Dickinson, OCAD’s Manager of Financial Aid & Awards. Such financial support is clearly appreciated, as evidenced by the numerous thank-you notes that Dickinson receives from students telling her what the bursaries mean to them.

The bursaries also enable students to pay for materials required by their studio-based studies. For instance, a design student with limited funds might build a model from cardboard

instead of wood, or an art student might opt for inferior, cheaper paints.

“Sometimes you sacrifice getting dinner to get the materials you need because you want your work to look professional,” says Borrego. “Your economic situation shouldn’t affect your grades. You should be able to show your talent and do your best.”

With the bursaries funded through OCAD’s Student Assistant Challenge, students can address their financial difficulties and reach their creative potential — without skipping meals.

Promising OCAD art and design students can also expand their horizons by studying abroad, thanks to the bursaries. They can participate in the Mobility/Exchange Program, which allows third-year art and design students to take advantage of one of more than 45 exchange opportunities to study for one semester at other leading art and design institutions. They can also participate in the Florence Off-Campus Studies program, which gives them the chance to study for a year in Florence in a communal studio setting with a resident expert on Italian art history.

The impact of OCAD’s financial

support of its students — not only on the students but also on the larger community — was evident at the Immenso–Triple Launch in October 2009, which showcased Fashion Forward, a collaboration with the Fashion Design Council of Canada; Archway, the unveiling of “Inbox,” the new entrance into the Professional Gallery; and Faciebat, an exhibition of the works of students in the Florence program.

Immenso was a vibrant convergence of artists, designers and their friends and fans, as models wearing original fashion designs mingled with OCAD supporters and art students who had recently returned from their studies in Florence. As guests entered the Professional Gallery, they paused to look up and view the artworks — created by OCAD students, faculty and alumni — that designer Gord Peteran, OCAD alumnus and faculty member, integrated into an archway sculpture, which bears a striking structural similarity to the Sharp Centre for Design. Constructed from a tree indigenous to a park nearby, the archway highlighted the

connection between the university and its surroundings.

Peteran attributed the success of Immenso to OCAD’s generous supporters. “Without the help of arts patron Dr. Ernie Kerr, who assisted in the direct costs associated with the project — without being asked, I might add — it would not have happened,” Peteran said at the unveiling of “Inbox.” “This is the kind of generosity and enthusiasm I have relied upon throughout my career.”

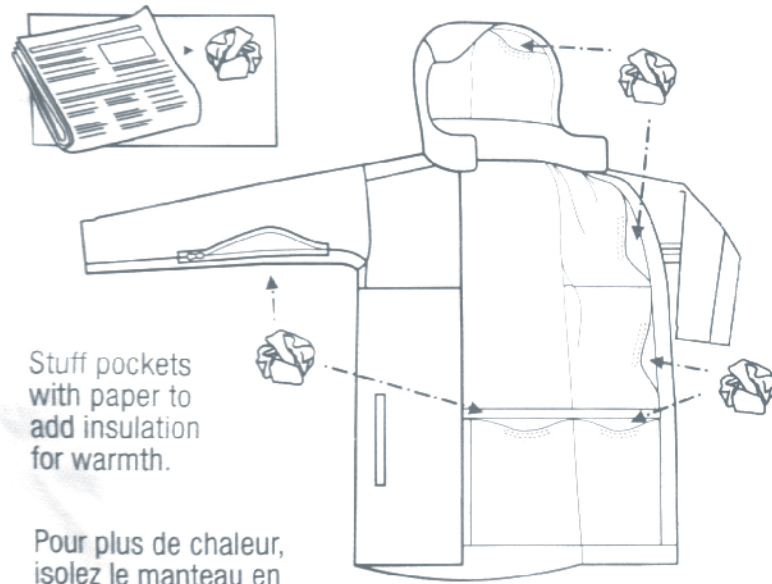
And it is the kind of support that remains vital nowadays, with students increasingly dependent on bursaries to fund their education and launch their careers as the successful artists and designers of tomorrow.

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Leanna McLennan’s fiction and poetry have been published in numerous literary journals and anthologies, including *Third Floor Lounge: An Anthology of Poetry from the Banff Writing Studio*. She currently writes in her studio at Artscape Wychwood Barns and teaches at OCAD and the University of Toronto.



The OCAD Professional Gallery at the Ontario College of Art & Design hosted an opening reception on Tuesday, October 20 to launch its first-ever fashion exhibition — Fashion Forward: Toronto (ad)dresses the future, which runs until January 24, 2010. The reception was held in conjunction with the Fashion Design Council of Canada's (FDCC) LG Fashion Week Beauty by L'Oréal Paris in October.

STUFF IT ↓ ISOLEZ-LE



Stuff pockets with paper to add insulation for warmth.

Pour plus de chaleur, isolez le manteau en remplissant ses poches de papier journal.

FASHION FORWARD: FASHIONING THE FUTURE

PGII

By Charlene K. Lau

“The world needs another fashion exhibition like Valentino needs another pug,” posted Horacio Silva on The Moment, *The New York Times*’ daily blog. While that may be true for the hopping Manhattan scene with its plethora of exhibition venues for fashion, it is quite the contrary for Toronto, where we rarely have the chance to view homegrown talent in a dedicated space. It is precisely this fashion-as-visual-culture dialogue that has been missing from the cultural community in Toronto, and Fashion Forward fills the gap, positioning fashion at the forefront of design in imagining new realities for the collision between art, design and — in the case of many of the exhibition’s pieces — technology.

Perhaps this difficulty in displaying fashion lies in a contentious relationship between art and design. While it can be said that historically, society has positioned design hierarchically lower than “fine” art, the inverse could be stated as well. Coco Chanel once disparagingly referred to Surrealist artist and fashion designer Elsa Schiaparelli as “that Italian artist who makes clothes,” almost as if voicing her own inferiority complex in having her couture business threatened by an untrained peer.

Born of the political ideology of Marx, the psychoanalysis of Freud and the predilection for “making strange,” formerly rigid delineations between design and art faded in the era of Surrealism. This interdisciplinary approach blurred the boundaries between theatre, interiors, fashion, film, architecture and advertising. Are we approaching some semblance of this once again in our contemporary times? Charles Reeve, curator of the OCAD Professional Gallery, thinks so.

“Design is rapidly assuming a place in the conversation around culture equivalent to any other



“Design is rapidly assuming a place in the conversation around culture equivalent to any other cultural endeavour.”

PREVIOUS PAGE
IS BELOW JACKET
TAXI & LIDA BADAY
PHOTO: LINO RAGNO

ABOVE
INSTALLATION VIEW
PHOTO: LINO RAGNO

cultural endeavour [visual art, music, literature, etc.],” notes Reeve, “and fashion is part of that movement.” Asked what he thinks of purist naysayers, Reeve says, “For every person who feels that art should be pure, separated from everyday life, there’s someone else who thinks that art should be engaged with current social and political issues. For every person who thinks design’s job is to solve problems, there’s someone else who thinks that design’s job is to make our lives more beautiful.”

As an exhibition, Fashion Forward assumes a role in the shift to present fashion in its fluid form. It questions and envisions a multitude of future possibilities — special needs, wearable tech, sustainability and choice — exploring new collaborations and ideas of social responsibility. Long-standing Toronto designers Comrags, Hoax Couture, Izzy Camilleri and Lida Baday share the space with teams of experimental newcomers, and together they envision fashion as not only speaking to aesthetics, but also to inclusiveness, personalization and functionality. Lily Cornell’s LED-

light dome dress for Alan Auctor evokes Atsuko Tanaka’s 1957 Electric Dress and the more recent romance between art and technology in Hussein Chalayan’s conceptual designs. This playfulness is echoed in jewellery designer Mimi Shulman’s EarWear covers for hearing aids, which show, literally, that fun is a part of function. Shaped like bananas, herring and corn, Shulman’s designs illustrate how a tool that eliminates impairment can also become fashion, albeit by accident. Shulman asks: Can hearing aids not go down the path as eyeglasses have today, with the perfect-sighted sporting frames without lenses?

Demonstrating how inter-disciplinarity in fashion is rooted in collaboration, Fashion Forward teams of researchers in diverse fields — ranging from computational, engineering and medical sciences to the police force and fashion designers — collaborated on various garment projects. Canine Work Apparel (CWA) is a joint endeavour between a Ryerson team of fashion and computer science students alongside computer, mechanical and

electrical engineering researchers and the Ontario Provincial Police. It outfits urban search and rescue dogs with Canine Augmentation Technology (CAT) cameras attached to harnesses, allowing rescue units to see what the dogs see. In the event of an urban disaster such as an earthquake, dogs can move freely amid the rubble of collapsed buildings, helping response teams to provide immediate assistance to survivors.

Another multidisciplinary melding of interests is the partnership between Ocorant — a medical-device design company founded by Queen’s University students — and a team of George Brown College researchers, including students from fashion, nursing and mechanical engineering. This alliance produced an electronics-embedded heart-monitoring vest that can be worn discreetly underneath clothing and for lengthy periods of time, while aiding health professionals in collecting data.

In a more visible mode are the modular sling bags and belts crafted by the Sansu design team of Susan Barnwell and Sandra Tullio-Pow, faculty members from the School

of Fashion at Ryerson University, in collaboration with Joyce Nyhof-Young of Princess Margaret Hospital. The bags and belts allow breast cancer survivors with decreased motor skills and swollen hands and arms to carry personal items easily in a series of modules with special features — such as an armrest concealed behind the bag and, in the largest handbag, LED lights illuminating the interior for improved visibility. Meanwhile, Izzy Camilleri does not compromise style in her Iz Collection of Adaptable Clothing, which is geared to seated clientele. It eliminates bulk in the front and back of the garment and accommodates spinal cord injuries with high-backed clothes that can be worn as separate halves. In these cases, fashion not only helps those requiring assistance in managing their daily lives, but also mediates the relationship between the wearer and society.

Wendy Traas, half of the design duo Passenger Pigeon, custom-designs eco-friendly bridal wear, ensuring that all production processes — from sourcing sustainable textiles to where the dresses are sewn —



ABOVE
MODULAR BAG WITH THERAPEUTIC ARM SLING
SANSU (SUSAN BARNWELL AND SANDRA TULLIO-
POW) & DR. JOYCE NYHOF-YOUNG
PHOTO: LINO RAGNO



ABOVE
EARWEAR® FASHION HEARING-AID COVERS
MIMI SHULMAN
PHOTO: LINO RAGNO



ABOVE RIGHT
CANINE WORK APPAREL (CWA)
PHOTO: LINO RAGNO

BELOW
GEORGE BROWN HEART-MONITORING VEST PROTOTYPE - SP4 VERSION I
DESIGNER: ANGELLA MACKEY
PHOTO: LINO RAGNO

PGI3

are socially responsible. Susan Harris focuses her interpretation of sustainability on the use of recycled materials for her designs, and Jack & Marjorie utilizes reclaimed military surplus materials for its handbags.

But while sustainability can mean employing recycled or sustainable materials and processes, socially responsible fashion can also manifest itself by directly helping those in need. Womenswear designer Lida Baday paired with TAXI Communications to produce 15 Below, a rain jacket for those living on the streets. Made of lightweight, waterproof, windproof and breathable Aquamax fabric technology, the jacket can be folded into a backpack and serve as a pillow or, alternatively, be stuffed with newspaper for insulation. Paper, it seems, is a simple, yet very effective, insulator: "Yesterday's information becomes today's insulation," the 15 Below website reads. The jacket accommodates this insulating technique with many interior pockets. This winter, 3,000 15 Below jackets will be distributed across Canada and

the U.S. to the homeless to help them survive the cold.

Fashion can be many things — aesthetic, pragmatic, political and social. More importantly, however, is its future, which is in sustainability, with an increased focus on the adaptability of the clothing to the wearer, to social responsibility and to sustainable methods of production. With its experimental and adaptive exhibits reflecting and engaging this mode of production, Fashion Forward is just one of the first of, hopefully, many opportunities to view contemporary fashion and its relevance to the future of design in Toronto.

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Charlene K. Lau is a Toronto-based art writer whose reviews have been published in *Canadian Art*, *C Magazine*, *Akimblog* and *Fashion Theory* (forthcoming). She recently received her MA in History and Culture of Fashion from the London College of Fashion in the U.K. and is a curatorial assistant at the Textile Museum of Canada.



FROM LEFT

LYNNE MILGRAM WITH A VENDOR WHOM SHE INTERVIEWED ABOUT THE BUSINESS OF SELLING VEGETABLES IN A PERMANENT MARKET STALL, 2009

BAGUIO CITY, PHILIPPINES
PHOTO BY B. LYNNE MILGRAM

THIS MANILA-BASED CO-OPERATIVE MANUFACTURES CARRYING BAGS MADE FROM RECYCLED PLASTIC JUICE DRINK CONTAINERS, 2009

HERE, WOMEN INSPECT THE BAGS AND PACK THEM INTO BOXES FOR SHIPMENT TO INTERNATIONAL MARKETS

MANILA, PHILIPPINES
PHOTO BY B. LYNNE MILGRAM

A WOMAN ORGANIZES HER DISPLAY OF SECOND-HAND CLOTHING AT A SATURDAY STREET MARKET, 2002

BANAUE, IFUGAO PROVINCE, PHILIPPINES
PHOTO BY B. LYNNE MILGRAM



OCAD'S INTERNATIONAL CONNECTIONS

B. LYNNE MILGRAM RECEIVES OCAD DISTINGUISHED RESEARCHER AWARD

By Leanna McLennan

What do OCAD and a second-hand clothing store in the Philippines have in common?

OCAD's influence in the world extends far beyond Canada's borders, and for proof, we don't need to look further than Professor B. Lynne Milgram of OCAD's Faculty of Liberal Studies.

Milgram, who has a Ph.D. from York University, received the second annual OCAD Distinguished Researcher Award in October 2009 for her work on sustainable livelihoods for women in the Philippines. With more than 50 publications and numerous prestigious research grants, Milgram is making an exceptional contribution to research and scholarship at OCAD and beyond. She is best known for her work on microfinance development and women's

handicrafts, weaving cooperatives, the second-hand clothing trade and street vending.

"Dr. Milgram's research illustrates how OCAD faculty members seek to understand the transnational dynamics that impact our daily lives," says Michael Owen, Vice-President of Research & Graduate Studies at OCAD.

Milgram's research started with questions about how women build sustainable livelihoods in northern Philippines. If they don't have the skills, the education or the personal networks to find work in the formal sector what are their options?

"The questions I was asking," says Milgram, "addressed the issue of how women — and, ultimately, their families — built sustainable livelihoods using local skills, ingenuity, opportunities and resources."

A cultural anthropologist, Milgram conducts research to understand local practices, and her work in the Philippines has been a positive learning process for her as well.

"I had to learn how to slow down and to build trust through my new communication with women in the

Philippines by letting the relationships take the time required to develop," she says. "I had to learn to wait, to observe events and to really listen to others."

Since her doctoral research at York University and through her almost-yearly visits to the Philippines, Milgram has continued her conversations with the local women about their livelihoods. The opportunity to do long-term research has been invaluable because it has allowed her to deepen her connections with the women in the communities where she works.

"Sustainability is about building relationships," notes Milgram. "Returning to [northern Philippine cities] Banaue and Baguio for almost 15 years, maintaining relationships throughout the year and working with the same people in different sites have allowed me to build trust and better understand shifts in women's livelihood practices over time."

Such long-term research has also enabled her to allow each project to lead organically to the next.

She received her first grant in 1993 from the Social Science and



THIS MANILA-BASED CO-OPERATIVE PRODUCES CARRYING BAGS MADE FROM RECYCLED PLASTIC JUICE-DRINK CONTAINERS, 2009
WOMEN IN THE SEWING SECTION ARE RESPONSIBLE FOR MANUFACTURING THE JUICE-DRINK PACKS INTO VARIOUS DESIGNS AND SIZES
MANILA, PHILIPPINES
PHOTO BY B. LYNNE MILGRAM

TRAVELLING WOMEN VENDORS SET UP THEIR TEMPORARY DISPLAYS OF VEGETABLES IN AN OPEN PLAZA, 2009
BAGUIO CITY, PHILIPPINES
PHOTO BY B. LYNNE MILGRAM

PHILIPPINE MEN AND WOMEN SORT AND PACK SECOND-HAND CLOTHING IN A WAREHOUSE IN HONG KONG, 2006
PHILIPPINE BUSINESSWOMEN WILL SHIP THESE USED CLOTHES TO THE PHILIPPINES FOR COMMERCIAL SALE
PHOTO BY B. LYNNE MILGRAM

A WOMAN ARTISAN COILS RATTAN AROUND THE RIM OF A HAND-CARVED WOODEN BOWL FOR A DECORATIVE EDGING, 1998
BANAUE, IFUGAO PROVINCE, PHILIPPINES
PHOTO BY B. LYNNE MILGRAM

PGI5

Humanities Research Council of Canada (SSHRC) for her doctoral work on the commercialization of women's handicrafts. Finding that women who produce handcrafted items often worked alone, Milgram wondered whether they could earn a better living by working in collectives. For her next project, supported by a SSHRC post-doctoral fellowship in 1997, she researched women's weaving cooperatives and community development.

Next, Milgram decided to look more closely at microfinance development programs. She was awarded another SSHRC grant, in 2000, to investigate how much these programs empowered women to develop their work in agriculture and handicrafts. Milgram concluded that one of the oversights of microfinance is that it often gives money for production but not for marketing.

While doing her research, she found that some women were taking out loans from development agencies, not only for program-sanctioned projects such as collective craft production and agricultural production, but also to start businesses buying and selling

second-hand clothing. She then investigated the sourcing, circulation and consumption of second-hand clothing in the Philippines, and between the Philippines and Hong Kong. Since these women often sourced used clothes in larger centres, Milgram moved her research to Baguio. In 2004 she received another SSHRC grant to support that project.

Milgram met women who worked in the second-hand clothing trade at all levels: as consumers, buyers and sellers in the Philippines and as international importers. According to Milgram, the women wear or trade second-hand clothing not because they are victims or lack options. Rather, as consumers they reinterpret the meaning of used clothing in a personalized context, and as national and international entrepreneurs they act on new business opportunities.

Milgram posed more questions, this time about street vending. She received her most recent SSHRC grant last year to investigate the impact of street vending on women's livelihoods and on organizing urban public space. Street vending is illegal in the Philippines, as is importing

used clothing for commercial resale. So, Milgram is now asking what constitutes "legal" and "illegal" practice. Is the used-clothing industry and street vending "marginal" or is it becoming the norm, rather than an alternative?

Particularly impressive are the practical components of Milgram's work. She has connected women selling crafts, as well as those working in a cooperative that manufactures recycled goods, with Fair Trade organizations in the Philippines. She has also linked them with museum shops in North America.

In November 2009, at a World Bank workshop on women's livelihoods, Milgram gave a presentation to policy-makers on how to work collaboratively with women in countries of the Global South who are developing and distributing goods for broader markets.

She has also written policy papers on microfinance for the Central Cordillera Agricultural Program, a 15-year joint project of the European Union and the Philippine government, which gave loans to women for local livelihood projects. As well, Milgram

gives presentations to the academic community and to government and non-governmental organizations.

Whether exploring women's work in crafts, their new initiatives in used clothing or their growing engagement with street vending, Milgram is an engaged anthropologist and a committed advocate for the women she works with.

Says Milgram, "I hope that my research findings assist policy-makers in developing practical, informed policies and initiatives based on people's real on-the-ground needs."

LIVE AT THE WHODUNIT? MYSTERY ART SALE

This year for the first time, a special collection of works by some of the city's most notable emerging artists, many of them OCAD alumni and medal winners, were auctioned off as part of the Whodunit? Mystery Art Sale Gala Preview.



FAR LEFT
KATIE PRETTI
TOUGH LOVE, 2009
OIL STICK, GRAPHITE
AND INK ON CANVAS
27.5" X 40"
COURTESY OF
LE GALLERY
DONATED BY
THE ARTIST

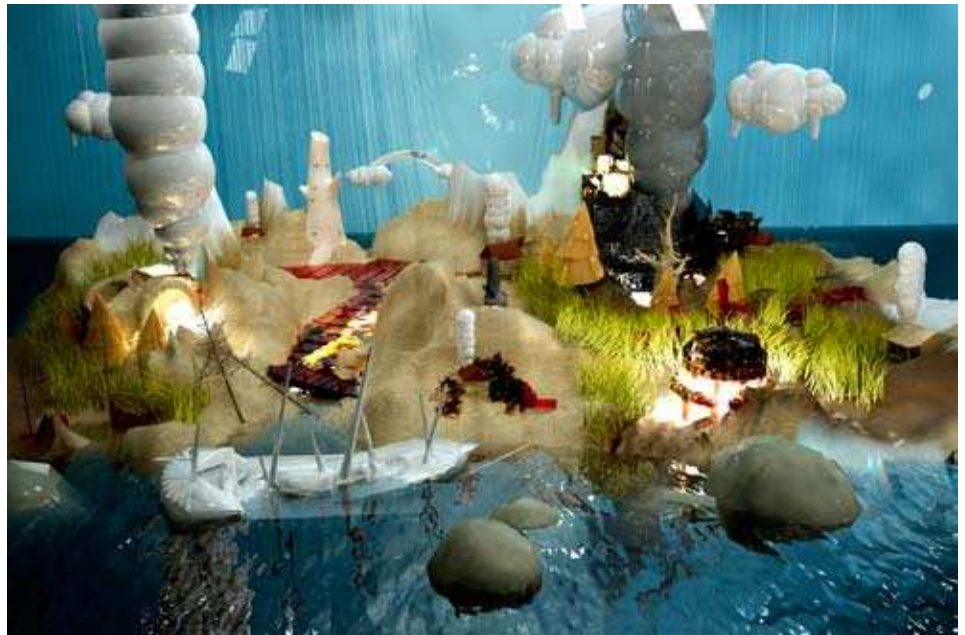
LEFT
DAVE TRAUTRIMAS
IRON APARTMENTS, 2008
DIGITAL PRINT ON
ARCHIVAL PAPER,
EDITION OF 8
20" X 30"
FRAMED, COURTESY OF
LE GALLERY
DONATED BY THE ARTIST

ABOVE
CRYSTAL LIU
GIVE US OUR DREAM: PART ONE,
"ANEMONE FIVE," 2009
DIGITAL C-PRINT 7/7, UNFRAMED
29" X 29"
COURTESY OF
LEO KAMEN GALLERY
DONATED BY THE ARTIST

Live auction emerging artists included Kotama Bouabane, Shauna Born, Adam David Brown, Amanda Clyne, Brendan Flanagan, Danielle Greer, Geneviève Jodouin, Kris Knight, Crystal Liu, Rachel MacFarlane, Meghan McKnight, Alex McLeod, Amanda Nedham, Katie Pretti, Amanda Reeves, Adrienne Rubenstein and David Trautrimas. Thanks to our Gala Preview Curatorial Committee: Wil Kucey (Chair), Erin Stump and Powell.

We're grateful to our sponsors: Borden Ladner Gervais, Unisource, Annan & Sons, CFRB Newstalk 1010, Roma, CP24, *NOW Magazine*, Steam Whistle Brewing, Soapbox Design Communications, Chair-man Mills, Barometer, Onestop Media Group, the *National Post*, Contemporary Furniture Rentals Inc., Mangiacake Panini Shoppe, nextMEDIA, Direct Energy and Collier's International. Thanks also to: Aboveground Art Supplies, Angell Gallery,

BELOW
AMANDA NEDHAM
AND THE DAY IS A WOUNDED BOY II, 2009
GRAPHITE ON PAPER AND MYLAR
24" X 24"
FRAMED, COURTESY OF LE GALLERY
DONATED BY THE ARTIST



ABOVE
ALEX MCLEOD
BY THE SEA, 2009
ARCHIVAL LIGHTJET PRINT EDITIONED
24" X 36"
FRAMED, COURTESY OF ANGELL GALLERY
DONATED BY THE ARTIST



LEFT
MEGHAN McKNIGHT
 UNTITLED, 2009
 ACRYLIC ON BOARD
 24" X 36"
 COURTESY OF PIM GALLERY
 DONATED BY THE ARTIST



BELOW
GENEVIÈVE JODOUIN
 THIS HOUSE WILL NEVER FORGET YOU, 2008
 SERIGRAPH, EDITION OF 14
 15.5" X 22.5"
 FRAMED, COURTESY OF LE GALLERY
 DONATED BY THE ARTIST



ABOVE
BRENDAN FLANAGAN
 STIR, 2009
 OIL ON BOARD
 24" X 24"
 COURTESY OF
 ANGELL GALLERY
 DONATED BY
 THE ARTIST

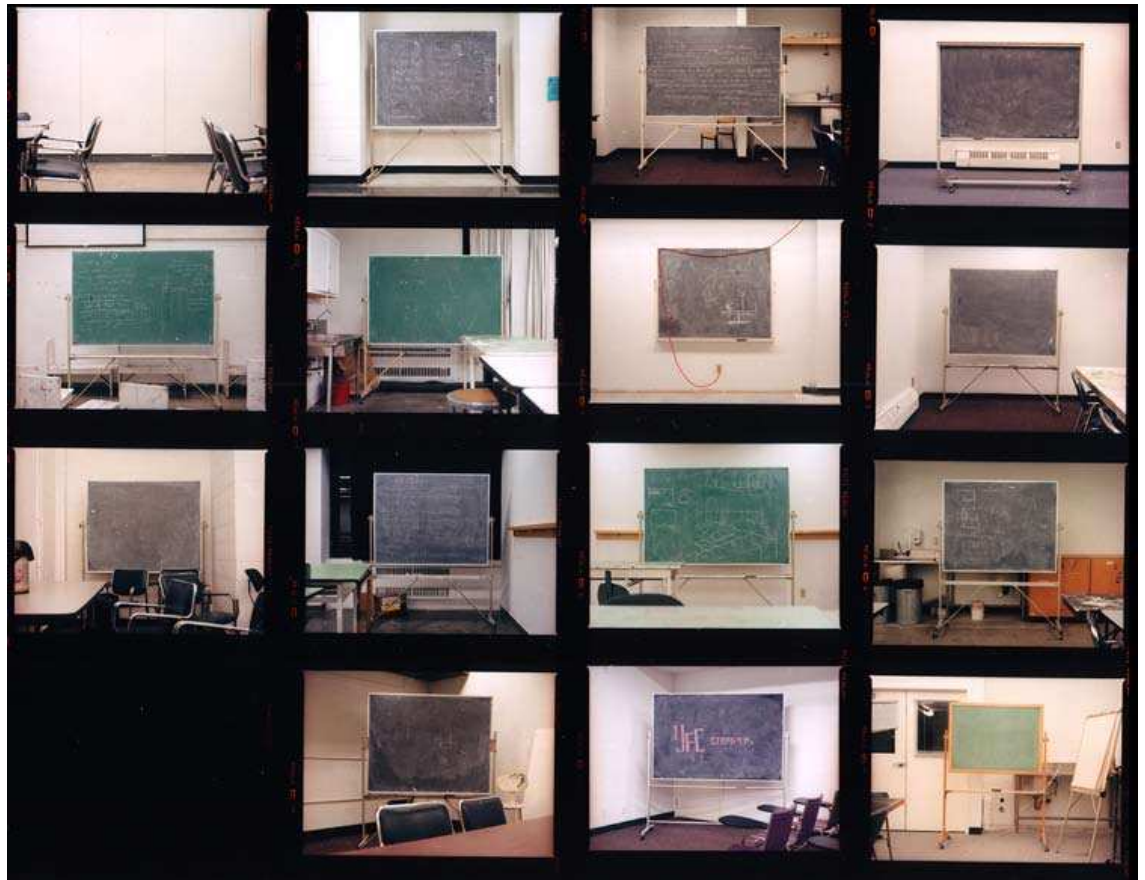
Board of Directors, Burry Sign Studio Inc., Drabinsky Gallery, Grassroots Advertising, Katharine Mulherin Contemporary Art Projects, LE Gallery, Leo Kamen Gallery, MDC Partners, Mercon Construction, MKG127, Nicholas Metivier Gallery, Pelee Island Winery, plm gallery, and Westbury National Show Systems Ltd. Finally, a gracious nod to our Gala Preview Steering Committee

members: Catherine Bray (Chair) Shanly Arnett, Claire Bailey, Beth Burrows, Judy Carter, Licia Donadonibus, Cass Enright, Sarah Eyton, Martha Fell, Catherine Fowler, Massoumeh Jian, Chris Kebbel, Anne Maggisano, Sarah McCague, Sarah McLeish, John Miller, Gabrielle Peacock, Pia Nummi, Mark Raheja, Joel Savary, Susan Wallis and Ana White.

PGI7



ABOVE
AMANDA CLYNE
 CORRUPT COUTURE, 2009
 OIL ON CANVAS
 24" X 18"
 DONATED BY THE ARTIST



RIGHT
KOTAMA BOUABANE
 NOV. 27-02, 2002
 CHROMOGENIC PRINT 3/7
 41" X 51"
 FRAMED, COURTESY OF BOARD OF DIRECTORS
 DONATED BY THE ARTIST

MAY CONTAIN TRACE AMOUNTS OF AWESOME

So warns the asterisked footnote accompanying the logo for maverick video-art blog *ArtStars**, whose most glittering asset is likely its founding member — intrepid host, art critic and social commentator Nadja Sayej.

Since graduating six years ago from OCAD's Drawing & Painting program, Sayej has forged a career as a visual arts freelancer for such esteemed publications as *The New*

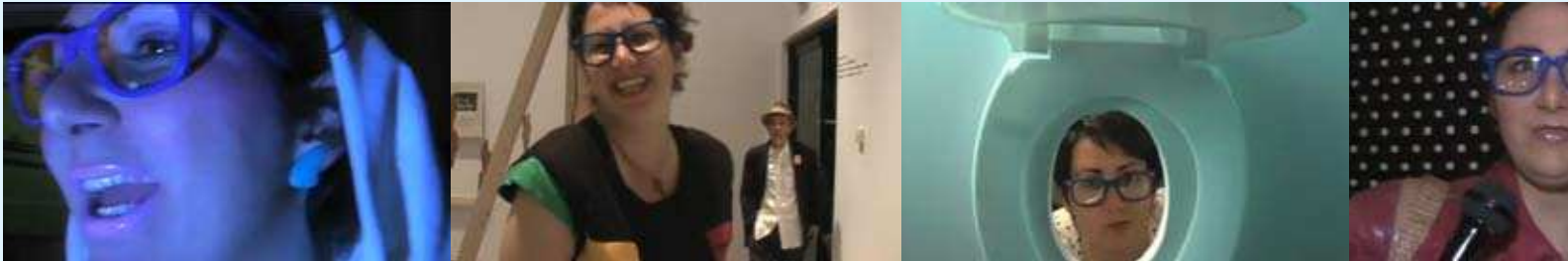
York Times. But it wasn't until the journalism school outlaw — Sayej was kicked out of Ryerson for being "too wild" — showed us her face via *ArtStars**, the two-minute truth-serum-wielding blog that invites us to watch Sayej trot out her not-unsubstantial investigative chops in outfit after fabulous outfit. It's not until then that she really pushed her way into our hearts. Or at least into the hearts of the nearly a thousand *ArtStars** fans on Facebook, who are surely the fast-rolling snowball to Sayej's indomitable sense of ambition.

Arts editor David Balzer, writing for *Eye Weekly* on the eve of Nuit Blanche 2009, for which the *ArtStars** gang was invited to project its guerrilla-style coverage onto the

side of the Art Gallery of Ontario, had this to say about Sayej: "It's been a brief but, at the very least, noted tenure. The perpetually turned-out, charismatic Sayej, with her penchant for all things lamé, her disarming sneer and her (how to put this delicately?) formidable rack, has become a gonzo presence at openings — not unlike Paul H-O, host of *Gallery Beat*, the early-'90s New York cable-access show which *ArtStars** closely resembles."

Relishing such comparisons, Sayej readily advocates the gonzo recipe for "engaged" (read: subjective) reporting, which calls for "the talents of a master journalist, the eye of an artist/photographer and the heavy balls of an actor."

Favouring style over accuracy in its most objective sense, gonzo journalism disregards the polished product favoured by newspapers and magazines. This suits Sayej, critical as she is of the "controlled way of looking at art" adopted by the majority of art writers, who cut their teeth at journalism school rather than art school and who tend only to show art "at a distance." Of course, Sayej was an artist first, yet she found herself painting for three hours and writing — theorizing — for the next eight: "That's when I realized I wanted to become a critic."



ALUMNI NOTES

ABOVE:
NADJA SAYEJ
SCREEN CAPTURES FROM
*ARTSTARS**
2009

BELOW, LEFT
CAPE DORSET, 1964



INUIT ART CAPITAL OF THE WORLD CELEBRATES LANDMARK ANNIVERSARY

Last October marked the 50th anniversary of Kinngait Studios, the renowned printmaking centre in Cape Dorset founded in 1959 by the West Baffin Eskimo Co-operative. Located on the southwest tip of Baffin Island in Nunavut, the hamlet of Cape Dorset is widely known as the Inuit art capital of the world. Central to that reputation is Kinngait Studios, whose success is owed at least in part to two notable OCAD alumni: the late James Houston (1921–2005), who followed his studies at OCA (1938–1940) with distinguished service in the First World War, and Terry Ryan (AOCA, 1954). Both men have also been recognized as OCAD Honorary Fellows, as well as recipients of the Order of Canada — Officer and Member, respectively.

As the oldest continuously running print shop in Canada, Kinngait enjoys international acclaim. Besides nurturing generations of artists, it helps boost a \$20-million annual industry for local residents and provides inspiration to other similarly situated communities to open print shops while sharing the iconic imagery of Canada's northern peoples with the rest of the world.

With the goal of exploring new subjects in painting, Houston journeyed in 1948 to Canada's Eastern Arctic, where he discovered a flourishing culture of Inuit carving in stone, bone and ivory. He then collaborated with the Canadian Guild of Crafts (now known as the Ontario Crafts Council), the federal government and the Hudson's Bay Company to bring attention to Inuit art. For nearly a decade Houston was Northern Service Officer and Civil Administrator of West Baffin Island in the Northwest Eskimo Co-operative, as Kinngait Studios used to be known.

Sayej in an interview with *Sketch*, “There’s nothing to be afraid of.”

The *ArtStars** trio — Sayej, video artist Jeremy Bailey and reality-TV editor Ryan Edwards — has shown us Nick and Sheila Pye, Kris Knight, and Joseph Drapell, among many others. And some of what they’ve done is legend. Last summer, Sayej coerced the notoriously reticent Douglas Coupland to talk about himself in the third person and — Sayej admits to getting wasted in order to pull this one off — to actually hug her.

So while it’s tempting to dismiss Sayej as caricature or eye candy, it’s unwise, just as it’s unwise to think that her chit-chat at a party is just chit-chat, or her interests shallow. More recently, Sayej has focused on forming the advocacy-oriented

Toronto Alliance of Art Critics, which, among other pursuits, has been investigating via public forum the relationship between truth and criticism.

But is what Sayej doing truthful? Or is it just about that other thing she wants, and badly — the “anti-boring”? Sayej bemoans the fact that art critics “never” cover art openings, and “never” interview the artists who, subsequently, don’t have a chance to defend themselves. “[Mine] is a different, conversational type of reporting,” Sayej declares. But don’t mistake the guerrilla nature of it all as merely a devotion to subculture.

The girl is ambitious. “This way,” she continues, “I actually get to be myself *and* lead the new wave of art criticism.”

If blogs and video blogs are indeed the rabbit to print’s tortoise, it’s no wonder that *ArtStars** finds its biggest audience in the future-forward OCAD student community. “They’re so connected to what’s fresh and new,” says Sayej. “I provide the counterpoint to what their professors are teaching them.”

“What do these bitches know about art?” asks Sayej for *ArtStars**. She’s standing outside a party hosted by *Vice* magazine, but it could be any party. The thing that saves her — and *ArtStars** — is that she’s as likely to gush or laugh at her own idiocy as to scoff. Twenty-five episodes had been produced at the time of this writing, and in the opening segment for each, Sayej draws a circle around herself with a flamboyant snap of her fingers and a caption that implies, “Take me seriously.” Or “Don’t take me seriously.” “Snatch attack,” it says. Or “doorknob.” “Visionista.” Or “annoying art girl.”

“People should not be afraid,” says



BELOW
ARNAQU ASHEVAK
TATTOOED WOMEN, 2008
ETCHING & AQUATINT

BELOW, FROM TOP
NINGEOKULUK TEEVEE
ARCTIC APPETIZER, 2009
LITHOGRAPH

KENOJUAK ASHEVAK
ENCHANTED OWL, 1960
STONECUT

PGI9

In 1960 Toronto artist Terry Ryan took over the management of the co-op; recently he retired from his position as director of Dorset Fine Arts, the wholesale marketing division of the studios. Explaining the decision to install him as Houston’s successor, Ryan says, “I was the only one standing.”

But it was more than that, of course. On Ryan’s end, it had everything to do with wanting to go north, wanting to paint: “It was about art, and because I’d never actually seen [the North] it was about the ‘assumed’ landscape.”

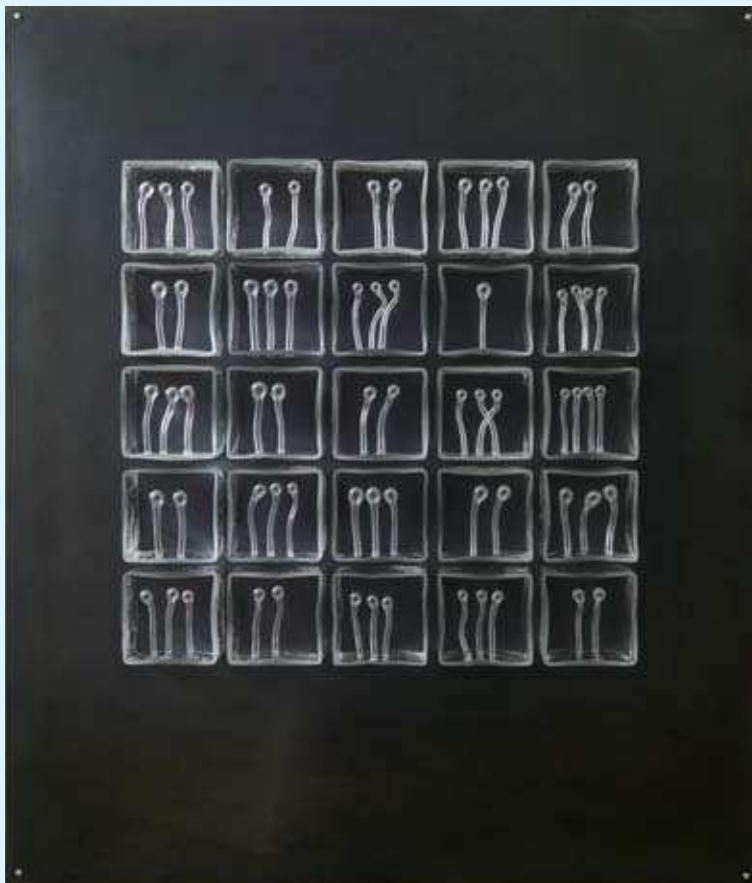
According to Ryan, the way into the North at that time was limited. Essentially you had to be one of four things: an RCMP officer, a missionary, a Hudson’s Bay trader or a weather service operator. Ryan chose weather service operator and “reluctantly” did a diploma course in radio sound technology. “Even then, you had to have an introduction,” he recalls. “There had to be an icebreaker, and without that, there was really no place to stay, nowhere to go.”

Eventually, Ryan got introduced to Houston, helped him for a short time and was offered a job. “Up until that point, the idea of the co-op meant little to the Inuit because it had previously been a government project. Houston was a government employee, one of the first Northern Service Officers, and he’d tried different things to engage the community in this ‘new’ lifestyle, given the collapse of the fur trade.”

When Houston announced his departure, the government, which had established the co-op, needed someone else to run it. Asked by the Inuit to stay and “manage the affairs of this ‘experiment,’” Ryan accepted the position.

To celebrate the Kinngait Studios’ 50th anniversary, a special reception was held at Iqaluit’s Nunatta Sunakkutaangit Museum in Nunavut. Meanwhile, prints from the museum’s collection were exhibited this year at some 30 art galleries across the globe, including the National Gallery of Canada in Ottawa and Toronto’s Art Gallery of Ontario.





ALUMNI NOTES

FAR LEFT, ABOVE:
VIVIAN LEE
UNTITLED #5
CERAMIC
10 X 15 X 10 CM
PHOTO BY VIVIAN LEE

FAR LEFT, BELOW:
ROBERT MITCHELL
COAST TO COAST
BRACELET
STERLING SILVER, GOLD,
VARIOUS STONES
20 X 2 X 1 CM
PHOTO BY
ROBERT MITCHELL

ABOVE, LEFT:
CALI BALLE
SPROUTS, 2006
BLOWN GLASS,
BRASS AND WOOD
52 X 62 X 6 CM
PHOTO BY
AARIN MACKAY

ABOVE:
KAI CHAN
NATURE TWO LEGS,
2007
181 X 32 X 24 CM
FORSYTHIA, POPLAR,
ACRYLIC PAINT

OCAD DELEGATION REPRESENTS CANADA AT WORLD CRAFT BIENNALE

Work from a veritable delegation of OCAD community members — 27 in total — represented Canada at the prestigious Cheongju International Craft Biennale (CICB) in the South Korean city of Cheongju, held in late September and October.

As the official guest country in 2009, Canada enjoyed centre stage at the biennale, which regularly attracts more than a million visitors from across the globe, making it one of craft's most significant world gatherings. With its focus on high-quality functional and sculptural craft, the CICB also garners the attention of collectors, curators and academics.

Two of OCAD's Material Art & Design (MAAD) program faculty members — Assistant Professor Robert Mitchell and Associate Professor Chung-Im Kim — visited Cheongju, delivering public lectures on the creative process and the university's MAAD program. Their work, along with work by numerous other OCAD alumni, as well as by

current and former faculty, comprised the exhibition Unity & Diversity, curated by Dr. Sandra Alföldy of NSCAD (Nova Scotia College of Art & Design) University.

"OCAD's MAAD program is renowned for launching the careers of Canada's most acclaimed craft artists," notes Mitchell, who was thrilled by the university's robust presence in Korea. "The Cheongju Biennale is a pinnacle event celebrating fine craft on the world stage, one attended by the most influential and respected curators, collectors, craft historians and critics."

Adds Kim, "OCAD's largest group of international students is from Korea. This year we have 203 Korean internationals, as well as many Korean-Canadians. More than 13 percent of MAAD students, for example, are Korean. We're thrilled to be able to visit these students' home country to showcase OCAD to an international audience."

Joining the many OCAD students, alumni and faculty who showed their work at the biennale was alumna Maegen Black (BDes, Material Art &

Design, 2006). Black also attended the event, liaising with biennale officials in Korea in her role as administrative director of the Canadian Crafts Federation. "It was both a pleasure and a challenge to coordinate the event," says Black. "Korea is a beautiful country with friendly people and a real respect for craft."

Canada's participation in the CICB includes a major juried national exposition of Canadian craft, which will also show at the Museum of Vancouver as part of the Cultural Olympiad for the 2010 Olympics. As well, the biennale will host 30 companion exhibitions of craft from Canadian organizations and galleries, a Canadian marketplace and a series of Canadian-led workshops, speakers and demonstrations.

This year the OCAD delegation's alumni representatives were Cali Balles (AOCAD, MAAD, 1999), Suzanne Carlsen (BDes, MAAD, 2006), Kai Chan (AOCAD, Interior Design, 1970), Martina Edmondson (AOCAD, MAAD, 2002), Kate Jackson (AOCAD, MAAD, 2009), Mark Jaroszewicz (AOCAD, Applied Art & Design, 1993), Vivian Lee (BDes,

MAAD, 2007), Margaret Lim (BDes, MAAD, 2007), Ko-eun Park (BDes, MAAD, 2005), Donald Stuart (AOCAD, Textiles, 1967), Annie Tung (BDes, MAAD, 2007), Susan Warner Keene (AOCAD, Design, 1979) and Hoi Yee Wong (AOCAD, MAAD, 2002). The OCAD delegation also included fourth-year MAAD students Amanda Delacruz (jewellery) and Sylvia Cheng (ceramics).

Other works that represented Canada were by OCAD Honorary Fellow Lois Etherington Betteridge (1992), Faculty of Design members Dorie Millerson and Joni Moriyama, along with former Faculty of Design members Judith Tinkl, Catherine Allen, Ying-Yueh Chuang, Steve Heinemann, Susan Low-Ber, Anneke van Bommel and Lily Yung.

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Fashion Forward: Wearable Technology

A panel discussion chaired by

President Sara Diamond

January 19, 2010, 6:30 pm

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Faculty of Art

Performance artists Shawna Dempsey

& Lorri Millan

January 26, 2010, 7:00 p.m.

Auditorium (Room I90)

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Faculty of Design

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Golan Levin

February 4, 2010, 6:30 p.m.

Auditorium (Room I90)

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March 25, 2010, 6:30 p.m.

Auditorium (Room I90)

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OBSSESSIONS MAKE MY LIFE WORSE AND MY WORK BETTER

ART DIRECTION: STEFAN SAGMEISTER
DESIGN: RICHARD THE, JOE SHOULDICE
PHOTOGRAPHY: JENS REHR (UNLESS OTHERWISE NOTED)
2008



EMERGING ALUMNI PROFILE

JOE SHOULDICE:

FROM ROTTEN BANANAS TO 250,000 PENNIES

By Leanna McLennan

It all began with a simple sign: *Sagmeister Needs Shouldice*. With that sign and a little help from his friends, OCAD alum Joe Shouldice (Graphic Design, 2006) started a campaign to get a job at Sagmeister Inc. in 2005. At the time, the exceptionally well-known design studio in New York City had only one employee and internships booked years in advance. Shouldice knew he'd have to do something unique to get noticed.

He asked anyone who would agree to take a photograph of themselves holding his sign. And so, photos came in from New York, Alaska, China, South Africa, Europe and Canada — a girl in Cape Town holding the sign in front of her bike's handlebars; a man in Japan holding the sign in front of his rickshaw; waiters holding the signs in a bar in Mexico; Morty, Shouldice's old roommate's dog, holding the sign in his mouth; and so on.

After receiving a hundred photographs, Shouldice sent one per day by traditional mail — with no explanation — to Sagmeister's office. He then uploaded the mailed-

out photos to www.sagmeisterneedsshouldice.com, where he posted his bio, his portfolio and an explanation of the campaign.

"I wanted to create a sense of mystery," explains Shouldice, who is incredibly charismatic, even over the telephone. "For me, it would have been a success just to receive a response."

The strategy was indeed a success. In less than a month, Stefan Sagmeister invited him to come by and say hello if he was ever in New York. Of course, Shouldice went to New York. The timing was perfect — an internship had come up due to a cancellation. Six months after graduating from OCAD, Shouldice became Sagmeister's intern.

As expected, he performed administrative tasks, like posting mail and running errands, but he also worked on client projects. The first was a campaign to encourage the U.S. government to shift funds from the military to education. The client was Ben Cohen, of ice cream Ben & Jerry's fame, who was working with True Majority, a group of American business leaders endeavouring

to have 15 percent cut from the Pentagon budget, and then get those funds moved to education.

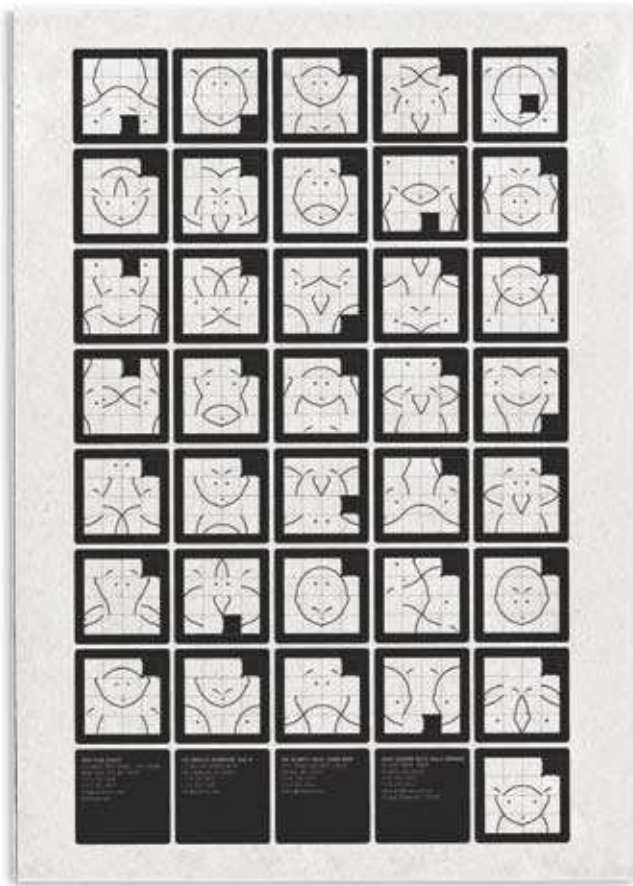
Sagmeister came up with the idea to cut two school buses in half and make one bus from the two bottom halves. Shouldice completed the graphics and Cohen organized the physical destruction/construction. The modified vehicle was then driven around the U.S., drawing attention to what True Majority saw as the misguided priorities of government spending.

Shouldice's three-month internship ended in the middle of another project — creating the 10-year-anniversary special-edition paper and invite for the Austrian exhibition space Kunsthau Bregenz.

"I asked Stefan if I could continue working from home to finish the job and he said that if I did that, he'd have to pay me. So I started freelancing for Sagmeister Inc."

As luck would have it, shortly after this, a job at the design studio became available and Shouldice was hired. Even better, when it was time for the sabbatical that Sagmeister takes once every seven years, he





ABOVE, OPPOSITE PAGE:
KUNSTHAUS BREGENZ
10 YEARS PAPER, 2007
ART DIRECTION:
STEFAN SAGMEISTER
DESIGNER: JOE SHOULDICE
CLIENT: KUNSTHAUS BREGENZ
SIZE: 12" X 18.5"

BELOW, OPPOSITE PAGE:
BANANA WALL, 2008
ART DIRECTION:
STEFAN SAGMEISTER
DESIGN: RICHARD THE,
JOE SHOULDICE
CLIENT: DEITCH PROJECTS
SIZE: 18" X 38"

ABOVE LEFT:
ANNI KUAN MAILER —
FALL AND WINTER 2008
CREATIVE DIRECTOR:
STEFAN SAGMEISTER
DESIGN: JOE SHOULDICE
CLIENT: ANNI KUAN
SIZE: 32" X 23"

ABOVE: LEVI'S
THE STRONGEST THREAD, 2008
CREATIVE DIRECTOR: STEFAN SAGMEISTER
DESIGN: JOE SHOULDICE, RICHARD THE
PHOTOGRAPHY: TOM SCHIERLITZ
CLIENT: LEVI STRAUSS & CO
SIZE: 33" X 47"

ABOVE, RIGHT: LEVI'S, THREADS
ONE PAIR OF LEVI 501s, 2008
CREATIVE DIRECTOR: STEFAN SAGMEISTER
DESIGN: JOE SHOULDICE, RICHARD THE
PHOTOGRAPHY: TOM SCHIERLITZ
CLIENT: LEVI STRAUSS & CO
SIZE: 33" X 47"

PG23

decided to keep the studio open — with Shouldice at the helm. In two-and-a-half years, Shouldice went from being an intern to writing the company's cheques.

This is quite the success story considering that Shouldice had gone to OCAD only because he couldn't get a job as a firefighter. After completing a B.A. in sociology at the University of Guelph and a postgraduate certificate in digital media at George Brown College, Shouldice started a master's in urban planning at the University of Toronto. But it wasn't the right fit: it was focused on policy and he wanted a design-oriented program. He quit after two weeks. He then conducted several information interviews, job-shadowed at the Toronto Zoo and took the written test representing the first step in becoming a firefighter. There was a three-year waiting list for a job opening.

Then Shouldice got some of the best advice he'd ever received. "An advisor told me, 'You're going to wait a long time and guys who sit around waiting run into trouble. Pick something else to do until a job comes up.' "

And so, Shouldice applied at OCAD, where he discovered Sagmeister's work. The rest, as they say, is history.

Shouldice works on zany projects, like building a wall using 10,000 bananas for a retrospective of Sagmeister Inc.'s portfolio, which was exhibited at New York City gallery Deitch Projects in early 2008. The wall, comprised of green and yellow bananas, incorporated lettering that said, "Self-confidence produces fine results." As time went by, the green bananas decomposed, catching up with the yellow bananas; eventually, all the fruit turned uniformly brown.

The project was quite involved. "I was making emergency calls for bananas, asking at which plantation they were grown, how old they were, how long they had been gassed," Shouldice recalls. "I developed quite a close relationship with Dena from Long Island Banana [Corp.] and invited her to the show. The highlight for me was when she saw the wall."

From rotting bananas, Shouldice then switched to bags teeming with 250,000 euro cents. Such is the work of the designer in the post-

modern era. For their installation at Experimenta Design 2008 in Amsterdam, Sagmeister Inc. converted a portion of the client's budget to euro cents, so they could build a mosaic. Volunteers sorted the coins into four piles: new, almost new, kind of dirty, and dirty. Then a hundred volunteers placed coins on grids that covered a 30-by-20-metre area. (You can view the "Obsessions make my life worse and my work better" installation on YouTube.)

The mosaic stayed intact well into its first unguarded evening. Early the next morning, however, a man was caught on camera gathering coins. In an effort to protect the installation, the police stopped him and then swept away the coins themselves. Shouldice still isn't sure where the euro cents ended up. Last he heard, they were at an Amsterdam police station.

Currently, Joe Shouldice is working on another intriguing project. Responding to those of us who want to know more about it, he says, "I can't talk about that just yet."

When the time is right, he'll post it on his website.

Find out more about the work of Joe Shouldice and his numerous awards at www.joeshouldice.com.

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