

# The CAFAD Newsletter

Le décembre - 2009 - December June

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## Message from the Chair

The response from members regarding the Regina conference was very positive. I would like to recognize and thank Dean **Sheila Petty**, Faculty Administrator, Jan Bell and all the organizers at Regina for their successful efforts in pulling together a stimulating agenda. Not to mention the great photographic documentation we all received afterwards. In this issue, **Tom Gordon** has contributed reflections on the Strengthening Academic Leadership session lead by **Lillas Hatala** and **Linda McCann**. Many members have commented that they found the leadership session's outcomes to be very encouraging. I hope it provided you with new strategies to tackle some of the challenges we all share.

Contributors to this newsletter include Tom Gordon (Memorial), **John Kissick** (Guelph) and **David MacWilliam** (ECUAD) and several of our member institutions. Reading about the accomplishments of our colleagues is always a pleasure.

At the Annual General Meeting, **Denise Roy**, (Grant MacEwan University) graciously agreed to act as liaison between CAFAD and the Canadian Conference of the Arts. During an initial discussion, CCA shared information about the Arts and Learning Network that is an informal network of artists, educators, administrators, researchers and students that is linked with UNESCO initiatives in the arts. CCA proposed that CAFAD consider having an ongoing representative on the CCA arts and learning committee and becoming a member of their organization. We also discussed CAFAD's concern with possible changes to SSHRC's research/creation funding. Denise is examining the proposals and will be bringing forward relevant information to CAFAD for consideration. Please contact Denise ([royd@macewan.ca](mailto:royd@macewan.ca)) if you have any comments.

**Sarah Blackstone** has begun planning CAFAD's 2010 annual meeting in Victoria next year. Please contact Sarah ([sjb@finearts.uvic.ca](mailto:sjb@finearts.uvic.ca)) if you have any suggestions for next year's conference agenda. Sarah and I are meeting with Lillas Hatala and Linda McCann by phone to discuss two proposals they have brought forward for consideration.

I must also thank our returning and welcome our new executive committee members including, David MacWilliam (western rep), John Kissick (member-at-large), **Isabelle McKee-Allain** (eastern rep), **Hans vanderLeest** (treasurer) and Sheila Petty (past chair). We are able to stay on track through the inestimable efforts of Mary Hughes (Association Manager).

These are challenging economic times for virtually all institutions and I know the lack of resources can dramatically affect our ability to help our departments and faculty members achieve their goals. As incoming chair, I invite CAFAD members to write to me ([Catherine.Wild@concordia.ca](mailto:Catherine.Wild@concordia.ca)) with any opportunities or concerns that you think CAFAD should be addressing in the coming year.

Best wishes for the coming holidays.

Catherine Wild  
Chair, CAFAD and  
Dean, Faculty of Fine Arts, Concordia University

## MAILING LIST UPDATE

**Please let the Editor know if you'd like to be removed from the mailing list, or if there is any other change to be made. Write to: [maryhughes@saltspring.com](mailto:maryhughes@saltspring.com)**

**Names may be added to the mailing list, either for an e-copy or a paper copy.**

## Some thoughts on the Economic and Cultural impact of Canadian University Fine Arts departments on smaller urban and rural centres.

By John Kissick, Director, School of Fine Arts, University of Guelph

Over the past eighteen months, there has been much ado over the dwindling of resources focused on the fine arts, be it through the tightening of the Canada Council's purse strings, withering federal and provincial government support for both the arts and post-secondary education, and overall decline in the ability of our *donor-angels* to come to the rescue.

Within our own institutions, such unrelenting bad news finds its happy corollary in such enticing initiatives as across the board budget cuts, threats of program or disciplinary closures and yet another strategic plan. In this increasingly lean and mean culture of reductions and retrenchment, we in the fine arts community will chase after just about anything that looks the least bit appetizing or lucrative: research, fine arts PhDs, partnerships. After all, food is fuel, and God knows it has been a while since any of the fine arts has been invited to a budgetary banquet of any consequence.

But for those of us located in the smaller urban centres of the country or more dramatically in rural communities, there appears to be one obvious disconnect between the discourse of academic discord of the day and the brutal realities on the street: that for a significant portion of the Canadian population, the local university is likely the sole source of arts programming in the community.

The crisis-management culture of post secondary education in Canada will inevitably have its fair share of casualties. Programs may close, faculty won't be replaced, fewer courses will be offered to our students... but life will go on within the cloistered world of academe. What is much less predictable (and arguably more dire) is what this paring down will mean for smaller communities whose access to the fine arts is limited by geography, infrastructure or history.

In many small communities, the local school boards rely almost exclusively on the universities to give children a tangible arts experience. Further, the lack of special arts high schools in rural and isolated communities means that for many young artists, the university is the sole locus for encouragement or ideas. Without the universities, community orchestras would likely not exist, galleries would be limited to big cities and the chance of seeing a dance company perform would be almost nil.

In major centres, arts consumers have choices, and universities are an integral part of the cultural mix. But in smaller communities, the potential future absence of arts programming through current budget cuts and short sighted retrenchment into "core" activities, runs the very real risk of enhancing an already wide gap between the urban and rural populations of this country. There are very real political stakes in this, and we would be wise to consider the long-term ramifications of such decisions if we don't continue to fight for the university as a site of *culture*, not just education.

### 2010 CAFAD Conference

The tentative dates for the 2010 CAFAD meetings are September 30 to October 2, 2010 and the location is Victoria B.C. Sarah Blackstone, Dean of the Faculty of Fine Arts at the University of Victoria will host the 2010 event.

### CAFAD Membership List

Members of CAFAD who would like a copy of the current email list may contact [maryhughes@saltspring.com](mailto:maryhughes@saltspring.com)

## Thinking About Research

by David MacWilliam, Emily Carr University

(Prepared for the Round Table discussion at the 2009 CAFAD Conference, University of Regina)

Thinking about research and the Fine Arts PhD, these questions arise:

When is an artist's practice considered research? Is there a difference between studio art practices and artists making art as research in college and university environments?

Is there a new research paradigm for art production? How do we argue for creative practice as research?

Timothy Emlyn Jones' essay in James Elkin's book on the new *PhD in Studio Art* states that for an art practice to be research it needs to be the "programmatically generation of new knowledge in a defined field"

Must we accept a model of research from the social sciences and humanities for an art practice to be considered research?

1. explicitly define and articulate research questions
2. reflect and contextualize this research within the field
3. document this research with specific methodologies with defined outcomes
4. disseminate this research and make this new knowledge and understanding public
5. write an assessment report for the funding agency to justify and report how these funds were spent

Can we agree that research is a process of inquiry that generates new knowledge? How does making art advance knowledge?

Do artworks embody or represent "new knowledge" in order to be considered research? How is knowledge embodied in or represented by an artwork? Note the difference between making (practice) and what is made (object).

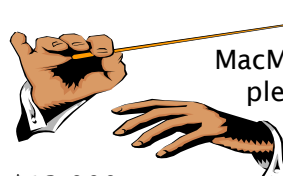
Jones ends his essay noting that "art research is in an early stage of development and if we need our own criteria, then conferences of this sort are ideal moments to come together and sort out what we mean."

The PhD in studio art started to gain momentum and acceptance in the early 1990s in England and then in Australia. In the UK, universities receive funds for each PhD student and PhDs and research are tied together there through the *Research Assessment Exercise* which distributes annual funds to universities based on their faculty and PhD research profiles.

The PhD is starting to appear in universities across North America and in my opinion, the numbers will continue to grow. Since the PhD is seen as the norm in most disciplines across larger universities, it becomes increasingly difficult for Fine Arts programs and faculties to argue that the MFA is equivalent.

This discussion has many aspects. The main two relate to how Fine Arts faculties are seen in relation to other faculties within a university. Secondly, who is qualified to oversee new PhD candidates? Also will external funding bodies like SSHRC recognize MFA credentials as PhD equivalent within their assessment process?

## Orchestral Conducting Award



The Sir Ernest MacMillan Memorial Foundation is pleased to announce its Award for 2010 in orchestral conducting in the amount of \$12,000. This commemorates the Foundation's 25th anniversary, and is recognition of Sir Ernest MacMillan's celebrated career as a conductor, in particular his 25 years with the Toronto Symphony Orchestra (1931-56).

The Sir Ernest MacMillan Memorial Foundation Award is intended to provide significant career development opportunities to a young Canadian musician. The recipient is chosen through a national competitive process; Twenty-four awards have been given since 1985.

More information on the Award is provided at the web site of the Sir Ernest MacMillan Memorial Foundation:  
[http://www.macmillanfoundation.com/e~semmf\\_award.html](http://www.macmillanfoundation.com/e~semmf_award.html). Or contact:  
 Dr. Robin Elliott, 416 946-8622,  
[robin.elliott@utoronto.ca](mailto:robin.elliott@utoronto.ca)

Ian MacMillan, 613 238-6847,  
[ian.macmillan2@sympatico.ca](mailto:ian.macmillan2@sympatico.ca)

## Academic Leadership

### .....with Lillas and Linda

By Tom Gordon, Director, School of Music,  
Memorial University of Newfoundland

It would have been the perfect example of “practise what you preach” – that is if anything that we experienced during Lillas and Linda’s leadership road show bore any resemblance whatsoever to preaching. Of course it didn’t, because the kind of leadership that they encourage – the kind that they exemplify – is a whole lot more about listening than preaching.

Lillas Hatala and Linda McCann brought a condensed and high octane version of their academic leadership seminar to CAFAD in Regina at this year’s annual conference and it proved to be a great boost for a collection of deans wearied by administrivia. This dynamic duo of academic leadership recharged our collective batteries focussing attention on our own core of knowledge about what makes for great academic leadership. Long-time professional associates in leadership training, Lillas, now a partner with Integrative Leadership International of Calgary and Linda, principal with McCann Consulting of Saskatoon, displayed their own considerable leadership skills in empowering and facilitating participants to discover the leaders within. They also challenged us to operationalize the leadership principles and characteristics we admire in others.

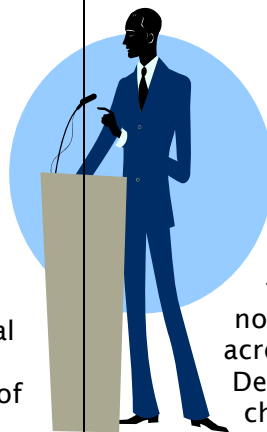
Lillas and Linda coached us on the benefits of appreciative inquiry, an approach that seeks to appreciate value through organizational change. It is optimistic, hopeful and rooted in the values that we hold most central. It is inquiry that seeks to add value to what we do and how we do it. By the end of two intense – and all too short – sessions, Lillas and Linda had guided us in putting together an inventory of the leadership principles that collectively we admire and try to exemplify.

We agreed that top leaders

- listen well
- consult widely
- create spaces where things can and do happen
- display positive attitudes and are willing to champion new initiatives
- build environments where respect inspires participation and a sense of ownership

- respect and encourage diversity of opinion
- seek well-argued and deeply considered compromise, rather than consensus
- take time for reflection every day
- speak only truths and always manifest integrity

Working at the speed of trust, true leaders act with humility and fierce resolve! With trust, humility and a fierce resolve, Canadian Fine Arts Deans were encouraged to renew their commitment to principled and effective leadership by Linda McCann and Lillas Hatala in a memorable and transformative few hours which became a real highlight of our 2009 CAFAD Conference.



## Sheridan Institute

**Brad Culver** (Interior Design), **Heidi Overhill** (Bachelor of Design) and **Kathryn Adams** (BAA Illustration) have been nominated in the 2010 Best Lecturer Competition. Twenty semi-finalists will be selected from the 332 nominees at colleges and universities across Ontario, and will be announced on December 7. Next, a panel of judges will choose 10 finalists, who will be invited to deliver complete lectures on *Big Ideas* beginning March 6, 2010

**Bruno Degazio** (BAA - Animation) was part of the ‘50 years of Creativity / Interfacing with Technology’ symposium at the University of Toronto on November 28. Degazio gave a demonstration of his music software ‘The Transformation Edge’ and was on the panel for discussion of ‘The Next 50 years of Electro Acoustic Music’.

On October 15, Music Theatre - Performance professor **Greg Andrews** led second year students in a live performance in the AM 740 lobby, showcasing songs of Motown. The performance was broadcast live and streamed over the internet.

Applied Photography professor **Rafael Goldchain** will be speaking at ‘The Society for Photographic Education Conference’ this coming March in Philadelphia. Goldchain will be part of a panel presentation on ‘Representing Diversity: Art, Immigration, and the Formation of Cultural Identity’, discussing what diversity means within the framework of photography.

## Fine Arts at York University

"While scientists tell us that we already have the technologies required to avert catastrophic climate change, policy makers and businesses continue to seek new technological 'solutions'. I believe that to change the lifestyles of entire populations, a cultural shift is required, and thus it is cultural agents which must take the lead. The past three years of work at Arcola Theatre provide examples and lessons." - Ben Todd

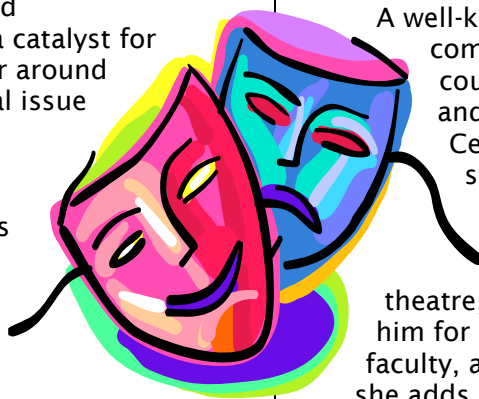
**Dr. Ben Todd**, executive director of Arcola Theatre, Britain's groundbreaking green performance venue, is the featured speaker for the *Wendy Michener Lecture* taking place January 14, 2010 at 3 pm in the Sandra Faire and Ivan Fecan Theatre.

In his address, titled "*Humanizing the Science of Climate Change: The Role of the Arts in Driving Sustainable Lifestyles*", Todd will discuss the leading edge of eco-arts production and performance, and its potential as a catalyst for changing awareness and behaviour around the most compelling environmental issue of our day.

Todd holds a PhD in engineering from Cambridge University and has worked in R&D, technical and strategy consulting on both commercial and government projects, including at Cambridge Consultants, Rolls-Royce Fuel Cell Systems and Synnogy. As well as managing Arcola Theatre, he works as a technology broker for the Low Carbon and Fuel Cell Knowledge Transfer Network run by the UK Technology Strategy Board.

Arcola Theatre is one of Britain's most innovative, exciting and respected arts venues. London's largest theatre studio, Arcola is critically acclaimed for the excellence and variety of its programming, encompassing new and experimental works, classic drama, music and comedy as well as community and youth programs.

With the mission to become the world's first carbon-neutral theatre, Arcola is a global leader in environmentally responsible arts production and performance practice. While winning accolades for its productions, the theatre is also reaping awards for its sustainability initiatives through Arcola Energy. It won the 2008 CBI Growing Business Green Award and was the Energy Globe UK winner in 2009.



The Wendy Michener Lecture was established in the Faculty of Fine Arts at York University in 1987 in memory of Canadian arts critic and journalist Wendy Roland Michener. This free, public lecture provides a forum for discussion of crucial issues and developments in the cultural scene, past and present.

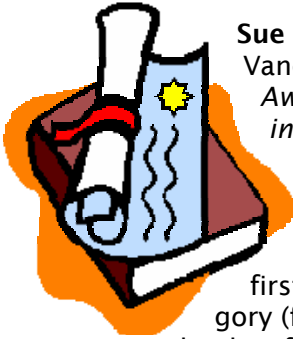
## From Grant MacEwan University Curtain Closes on Beloved Theatre Icon

**Timothy Ryan**, chair and founder of MacEwan's Theatre Arts program for over 30 years, has passed away.

A well-known member of Edmonton's theatre community, Ryan touched the lives of countless students, alumni, co-workers, and fans. **Denise Roy**, Dean of MacEwan's Centre for the Arts and Communications, says he poured his soul into the theatre program and will be sorely missed. "He was a gifted director with encyclopedic knowledge of musical theatre," she says. "Most of all I will remember him for his steadfast belief in his students and faculty, and his relentless enthusiasm for life," she adds.

Prior to coming to Edmonton in 1979, Ryan worked in theatre in Ohio, directing and performing in many operas, plays, and musicals. He founded MacEwan's Theatre Arts program in 1980 and over the next three decades went on to direct many productions such as *The Alchemist*, *The Oresteia*, *A Dream Play*, *March of the Falsettos*, *On Your Toes*. Ryan became known for giving audiences musicals they had never heard of, or would not have seen anywhere else, as well as classic and trendy shows. *Measure for Measure*, *Violet*, *Saturday Night*, and *Merrily We Roll Along* are some of the productions Ryan also directed for Leave It to Jane Theatre Company, of which he was the artistic director. A talented teacher and mentor, many of Ryan's graduates have gone on to successful careers on Broadway and with touring companies across North America.

## Visual Art and Drama at the University of Alberta



**Sue Colberg** recently returned from Vancouver and the Alcuin Society's *Awards for Excellence in Book Design in Canada*, where *Darkfire*, an artist's book created in collaboration with printmaker **Sean Caulfield** and poet Jonathan Hart was awarded the first prize in the Limited Edition category (fine, hand-printed, hand-bound books of significant content). As a top prize winner in the National competition, *Darkfire* will now be entered in the book design competitions held in Leipzig and Frankfurt, two of the most significant book design competitions in the world.

**Jingjing Zheng**, an MA candidate in the History of Art, Design and Visual Culture, was recently interviewed on CBC Radio Edmonton and by the Canadian Press. Jingjing discussed a research paper she has co-authored with Professor **Lianne McTavish** in the Department of Art and Design. "*Rats in Alberta: Pest Control and Provincial Identity during the 1950s*" analyzes the colourful posters produced by the Government of Alberta to promote its anti-rat campaign.

**Sandy Bromley**, BFA 1979, has received an Alumni Honour Award from the University of Alberta. Sandy is an award-winning artist and humanitarian whose work builds social awareness. Her *Gun Sculpture*, produced with Wallis Kendal, was created from deactivated firearms and was exhibited internationally at the World's Fair in Hanover, Germany; the United Nations in New York; and in Seoul, Korea. A Canadian Consortium for Human Security Fellowship on women and post-war conflict societies led to her participation in a series of conferences on the plight of children. Sandy's social activism reached closer to home when she co-established in 1998 the ihuman Youth Society, a non-profit crisis intervention centre dedicated to helping youth in despair.

The Department of Drama bids longtime Production Manager **Alan Welch** a fond farewell as he retires from his post after more than 35 years of outstanding service including his tremendous leadership throughout the process of opening the

University of Alberta's Timms Centre for the Arts in the 1990s.

The University welcomes **Gerry van Hezewyk** to the position of Production Manager, starting January 1, 2010. Gerry comes to Edmonton from the Grand Theatre in Kingston, Ontario with a wealth of production past experience as Technical Director of Cirque du Soleil's *Believe* in Las Vegas, as Production Director at Esplanad-Theatres on the Bay in the Republic of Singapore and previously as Technical Director at the National Arts Centre in Ottawa and at the Manitoba Theatre Centre.

Playwrights Canada Press has published *The Drowning Girls* by UofA alumni **Beth Graham** and **Daniela Vlaskalic** as well as *While We're Young*, a play written by **Don Hannah** during his stint as the UofA's inaugural Lee Playwright-In-Residence 2005-2007.

The New Year will be busy for the resident theatre company, UofA Studio Theatre, as it mounts the world premiere of *SPINE*, a new play by Governor General Award winning playwright and UofA Lee Playwright-In-Residence **Kevin Kerr**, written for the UofA BFA Acting class (2010) and co-produced with Vancouver theatre company Realwheels. After opening in Edmonton at the Timms Centre for the Arts, February 4-13, *SPINE* will be presented at the Vancouver 2010 Cultural Olympiad March 10 -20 during the Paralympics at the opening SFU's Woodward's - a brand new theatre complex in downtown Vancouver.

### CAFAD Executive Committee

**Chair:**

**Catherine Wild - Concordia University**

**Secretary/Treasurer:**

**Hans vanderLeest - Mount Allison University**

**Eastern Rep:**

**Isabelle McKee-Allain- Université de Moncton**

**Western Rep:**

**David MacWilliam- Emily Carr University of Art & Design**

**Director-at-Large**

**John Kissick- University of Guelph**

**Immediate Past Chair:**

**Sheila Petty- University of Regina**

## Regina Reports

**Elaine Pain**, BA-History (UofS); BFA-Visual Arts (UofR); MFA-Film Production (UBC); retires on December 31<sup>st</sup> from the University of Regina after 26 years of service.

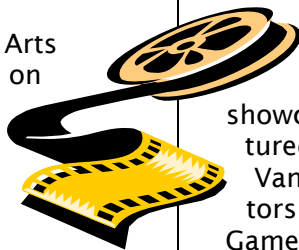
Through her animation and documentary films, Pain has documented conversations with seniors, the Town of Cupar and family roots and memories. She was executive producer of the award-winning feature-length experimental documentary, *Dark One*, directed by **Darryl Miller**.

**Brian Stockton**, BFA-Film and Video (UofR); MFA-Film and Video (York U), a successful filmmaker, joins the Department of Media Production & Studies. Brian recently had his short film *The Man Who Built My Childhood* about local architect Joseph Pettick open the Architecture Film Festival in Rotterdam, The Netherlands – a biennial event featuring films, lectures and debates about the role of the architect.

**David Garneau**, Associate Professor, Department of Visual Arts, is one of ten Métis artists invited to contribute to the Olympic experience. David was commissioned to produce two paintings for the Aboriginal Art Gala, sponsored by the Vancouver Olympic Committee. One of the paintings was auctioned off in a fund-raiser in October and the other will be exhibited at the Whistler venue during the games and auctioned later.

Digital versions of Garneau's work will also be shown during the Olympic and Paralympic Winter Games through Screen 2010, a VANCO and Canada Council sponsored series of virtual exhibitions (Vancouver2010.com).

The University of Regina's Chamber Singers have been selected to perform "*There's a Light*", the Vancouver Olympic Organizing Committee anthem, at the 2010 Winter Olympics Torch Relay Ceremony on January 9th as the Olympic torch passes through Saskatchewan's capital city. The award-winning Chamber Singers, who are also preparing to release a CD recording, were recently selected to perform at the national convention of the Association of Canadian Choral Communities, a biennial convention featuring some of the top choirs from across Canada.



**Brett Bell**, an MFA student in the Department of Media Production and Studies, is one of sixteen filmmakers across Canada commissioned to produce a short film for the Cultural Olympiad's digital edition. Bell's film, "*Climb*", one of a themed strand of short films showcasing human bodies in motion, will be featured on towering high-definition screens in Vancouver and Whistler, and on computer monitors around the world, during the 2010 Winter Games.

## Lethbridge News

New video website: Fine Arts has a new recruitment tool that gives potential students an idea about what we do, how we do it and how they can get involved. Visit: [lethbridgefinearts.ca](http://lethbridgefinearts.ca)

**Joan Stebbins** (BFA Art '79) was honoured by the Royal Canadian Academy of Arts with the RCA Medal for distinguished contributions to Canadian culture as a curator. She also received a 2009 Lieutenant Governor of Alberta Distinguished Artist Medal.

**Jeremy Park** (BFA Dramatic Arts '08) won the 2009 Alberta Playwriting Competition, Discovery Prize. His play, "*Keeping Your Distance*," which received a showcase reading at the Glenbow Museum as part of Playworks Ink.

**David Hoffos'** (BFA Art '94) exhibition *Scenes From The House Dream* is at the National Gallery in Ottawa until Feb. 14.

### Faculty Updates

**Blaine Hendsbee** (Music) sang the role of "Sellem" (the auctioneer) in Igor Stravinsky's *The Rake's Progress* presented by Pacific Opera Victoria in the Royal Theatre, Victoria in November.

**Dagmar Dahle's** (Art) exhibition *Weaving Van Gogh* appeared at Calgary's Stride Art Gallery. Colleague **Ann Dymond** (Art) wrote the text for the exhibition. The text is available online at <http://www.stride.ab.ca/main.htm#exhibitiontext>

**Rolf Boon's** (Music) composition *System 2.3/7* was performed by Edmonton's Ensemble Mujirushi on their 'Smash the Mainstream' European tour, Nov. 18-28. The computer-assisted composition is being presented with video and dance.

## Ontario College of Art & Design

OCAD's Drawing & Painting program and Daimler Financial Services are collaborating to create an ongoing, annual exhibition series titled *Experiencing Perspectives*. This exhibition of contemporary work by students, faculty and graduates will be displayed throughout the company's Canadian headquarters in Mississauga, Ontario, on Matheson Boulevard East. The exhibition will rotate new work into the building every 12 months. *Experiencing Perspectives* celebrates the launch of the partnership with OCAD. It is the first and only initiative of its kind in Canada, one that joins established and up-and-coming artists in a non-traditional exhibition approach. A reception celebrating the launch will take place on Wednesday, December 2 at 6 p.m. at the company's headquarters in Mississauga.



OCAD launched its 8th annual Whodunit Mystery Art Sale with a fabulous Gala Preview party on November 18. Festivities drew 500 guests and included a silent auction of mystery art and an Emerging Artists Live Auction.

Proceeds from the evening's auctions totaled more than \$68,000. Whodunit previews continued throughout the week,

culminating in the ever-popular public sale on Saturday, November 21. Proceeds from the public Mystery Art Sale were more than \$44,000.

Four members of OCAD's faculty and one alumnus have been nominated in TVO Big Ideas 2010 Best Lecturer competition, sponsored by TD Insurance Meloche Monnex. OCAD's nominees are **Francis Broun** (Assistant Professor, Faculty of Liberal Studies), **Frederick Burbach** (Assistant Professor, Faculty of Design), **Tony Kerr** (Chair, Advertising, Faculty of Design) and **Keith Rushton** (Chair, Graphic Design, Faculty of Design). Alumnus **David McClyment** has also been nominated on behalf of the Fine Arts Studio, School of Communications, Media and Design at Centennial College.

Ultimately, ten finalists, will be invited to deliver complete lectures on TVO's *Big Ideas* beginning March 6, 2010. Viewers will be able to vote from March 6 to April 11, 2010. The winner will be announced on Saturday, April 17, 2010.

## L'Université de Moncton

L'écrivain, artiste visuel, cinéaste et ancien lieutenant-gouverneur du Nouveau-Brunswick, **Herménégilde Chiasson** a été nommé artiste en résidence par l'Université de Moncton et Mount Allison University. Cette résidence conjointe constitue le dernier d'une série de liens établis entre les deux institutions et sera mise à profit autant auprès des étudiants et étudiantes que de la communauté universitaire dans son ensemble. Il agira comme spécialiste dans le secteur des arts, de la littérature, de la culture et du cinéma pendant l'année universitaire 2009-2010.

Les 29, 30 et 31 janvier 2010, pour la première fois de son histoire, l'Atelier d'opéra du Département de musique présentera une création originale, composée par l'étudiant de 22 ans, **James Fogarty**. L'opéra *Baba Yaga* sera interprété par les étudiantes et étudiants de la classe de chant accompagnés de l'orchestre de l'Atelier d'opéra avec costumes et décors au Théâtre Capitol de Moncton sous la direction artistique de la professeure **Lisa Roy**.

Pour une troisième année consécutive, les départements de musique de l'Université de Moncton et Mount Allison University unissent les talents de leurs étudiantes et étudiants lors de la présentation d'un concert conjoint. Le concert « *Entre amis* » sera présenté aux deux institutions en février 2010.

Les étudiants de la classe de percussion du professeur **Michel Deschênes** ainsi que plusieurs des anciens de cette classe seront réunis pour la création de l'œuvre *Symphonie # 2* du professeur **Richard Gibson** le 20 mars 2010. Cette œuvre en trois mouvements pour 24 percussionnistes mettra en valeur la richesse des couleurs de la famille des instruments de percussion.

Lauréat du prestigieux concours de sculptures provincial organisé par la Galerie d'art Lord Beaverbrook à l'occasion de son 50e anniversaire, l'artiste sculpteur et directeur du Département d'arts visuels, **André Lapointe**, a réalisé une œuvre monumentale s'intitulant *La naissance de Vénus*. L'œuvre est installée dans le nouveau jardin de sculptures créé par la Galerie d'art Lord Beaverbrook à Fredericton en cette année de célébration de l'institution.

## Emily Carr Contributes

On November 29, 2009, Emily Carr University of Art + Design and The Kerner Group announced the creation of a new studio - The Centre for S3D Development. It will help define Emily Carr University as a leading international centre for 3D cinematographic research. Kerner, previously part of George Lucas' Industrial Light and Magic, is an innovative provider of visual effects and 3D technologies.

The Centre for S3D Development will be housed in Emily Carr's Intersections Digital Studios (IDS), and will include Kerner's advanced stereoscopic 3D enabling technologies. Research will focus on exploring the capabilities for live-action cinematographic story-telling using 3D digital video. The Centre will also facilitate training, and act as a support centre for local filmmakers and media companies.

### Exhibitions

- **Ben Reeves** currently has a solo exhibition at the Jessica Bradley Art + Projects in Toronto entitled *Oil and Water*.
- Also in Toronto is **Renée Van Halm's** solo exhibition, *Reverse Engineering* at Birch Libralato. Both exhibitions run until December 19, 2009.
- Ceramics faculty, **Julie York**, is exhibiting in Philadelphia at the Art Alliance in State of the Union: Contemporary Craft in Dialogue, running until January 2010.
- **Deborah Koenker** curated a solo exhibition by artist Wanda Koop entitled *Face to Face* at the Richmond Art Gallery which will run until January 2010.
- Working in collaboration with Sidney Fels, **Fiona Bowie's** public art piece, *Flow*, is Vancouver's first photo/media-based permanent public art work. Commissioned by the City of Vancouver, *Flow* is situated at a new civic centre.

Emily Carr University of Art + Design is proud to be hosting *Code Live* during the 2010 Olympic Period. *Code Live* is an 18-day, landmark event with visual art exhibitions, music and performances fueled by digital technology and audience involvement.

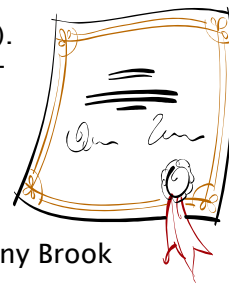
Also during the Olympics, the Charles H. Scott Gallery presents *High Performance: Evolution and Innovation in Canadian Design* which features internationally recognized work in the field of sports and recreation from across Canada.

Curated by Director/Curator **Greg Bellerby**, the exhibition will include conceptual drawings and prototypes of the objects.

## Music at Dalhousie

**Jennifer Bain** has published two articles on the music and reception of Hildegard of Bingen, in the *Journal of Music Theory* and in a collection of essays on early music, dedicated to Timothy J. McGee (Ashgate, 2009).

A special issue that she guest edited for the *Journal of Music Theory* also appeared this fall; with a focus on early music, the issue (52:1) functions as well as a festschrift, celebrating the work of Prof. Sarah Fuller, Stony Brook University.



**Philippe Djokic**, violin, performed this past September in the Park City International Music Festival. Concerts were featured in Park City and Salt Lake City, Utah.

**Lynn Stodola**, piano, was a recipient of the first *CFMTA Hugheen Ferguson Distinguished Teacher Award* presented July 8, 2009 at the Canadian Federation of Music Teachers Convention in Sackville, NB. The award honours Registered Music Teachers who have made significant contributions to the art of music and the profession of music teaching.

University Research Professor, **Dr. David Schroeder**, retires at the end of this semester after almost 30 years in the department of music. On October 23 he gave the inaugural lecture of a new lecture series in the department, which has since been named the David Schroeder Music and Culture Series. The new series coincides with the beginning of Dalhousie's MA in musicology program, which could not have been launched without his tremendous input. The department also honoured David Schroeder in its Chamber Music Series by putting together an all-Schubert program, introduced by Prof. Schroeder, whose most recent book is entitled *Our Schubert: His Enduring Legacy* (Scarecrow Press 2009)

## L'Université du Québec à Montréal (UQAM)

Les distinctions remportées par les membres de la Faculté des arts contribuent à son rayonnement tant au Canada qu'ailleurs dans le monde.



Le Festival international de théâtre expérimental du Caire a honoré **Martine Beaulne**, professeure à l'École supérieure de théâtre, lors de sa 21<sup>e</sup> édition.

Chercheuse au Centre de recherche interdisciplinaire sur la biologie, la santé, la société et l'environnement (CINBIOSE) et professeure au Département de danse, **Sylvie Fortin** a reçu le *University of Auckland Distinguished Visitor Award*.

**Simon Harel**, professeur au Département d'études littéraires et chercheur au Centre d'études sur les lettres, les arts et les traditions (CELAT), a été élu membre de la Société royale du Canada, Académie des arts, des lettres et des sciences humaines, alors que l'auteur **André Girard** (M.A. études littéraires 1995), a reçu l'un des prix Victor Martyn Lynch Staunton du Conseil des Arts du Canada.

La Société des musées québécois a honoré **Raymond Montpetit**, professeur associé au Département d'histoire de l'art, en lui remettant le Prix Carrière. Par ailleurs, *Muséologies, les cahiers d'études supérieures*, dont l'éditrice est **Alessandra Mariani**, doctorante en histoire de l'art, a remporté le Prix de la catégorie Arts, lettres et culture, au Gala Forces Avenir.

Les créations de **Ying Gao**, professeure à l'École de design, figurent parmi le top 40 canadien du magazine *Wallpaper*, alors que **Martin Aubé**, chargé de cours en design d'équipements de transport ainsi que son associé **Danny Higgins**, ont reçu le *Red Dot Award, Design Concept 2009 (mobility)* pour le design de la motomobile *Energya*.

**David Altmejd** (B.A. arts visuels 1998), représentant du Canada à la Biennale de Venise en 2007, est le lauréat 2009 du prix artistique Sobey.

**Janice Nadeau** (B.A. design graphique 2002) remporte pour la troisième fois le Prix du Gouverneur général dans la catégorie Littérature jeunesse, Illustrations pour *Harvey*, qui lui vaut également un Grand Prix au concours Lux.

## Concordia University

In October/November 2009, The Faculty of Fine Arts Gallery presented *Preoccupations: Photographic Explorations of the Mother House of the Grey Nuns*, an extraordinary exhibition exploring the transition of the Mother House of the Grey Nuns to the future home of the Faculty of Fine Arts.

Curator **Martha Langford** (Concordia University Research Chair in Art History) commissioned works by 12 photography alumni and retired faculty: Jessica Auer, Claude-Philippe Benoit, Olga Chagaoutdinova, Denis Farley, Clara Gutsche, Thomas Kneubühler, Suzy Lake, Anne Ramsden, Sylvie Readman, Arthur Renwick, Gabor Szilasi, Chih-Chien Wang.

Baroque specialist **Christopher Jackson** (Music) has been elected to the prestigious Royal Society of Canada.

**Gabor Szilasi**, retired photography professor, was awarded the Prix Paul-Émile-Borduas, one of the highest honours conferred by the Province of Quebec.

Part-time professor **Françoise Sullivan** (Studio Arts), a leading figure in contemporary art in Canada for over 60 years, has been promoted to Officer of the Order of Canada.

**Raymond Marius Boucher** (Theatre) co-designed the display of the J. W. Waterhouse Exhibition, *Garden of Enchantment*, at the Montreal Museum of Fine Arts, on view until February 7, 2010.

New faculty member **Shira Avni's** (Cinema) film, *Tying Your Own Shoes*, was awarded the Golden Dove for Short Documentary at the 52nd International Leipzig Festival for Documentary and Animated Film.



*Last Train Home*, a new film produced by **Daniel Cross's** (Cinema) production company, EyeSteelFilm, has won the VPRO IDFA Award for Best Feature-Length Documentary at the 23rd International Documentary Film Festival in Amsterdam and is heading to the Sundance Film Festival in January 2010.

**Yehudit Silverman** (Creative Arts Therapies) won the 2009 National Association for Drama Therapy (NADT) Research Award at its annual conference in November.

*Depicting Canada's Children* (Wilfred Laurier University Press, 2009) is a new collection of essays edited by Art History chair **Loren Lerner**. Authors from the department are **François-Marc Gagnon, Martha Langford, Loren Lerner, Sandra Paikowsky, Sherry Farrell Racette, Johanne Sloan**, and graduate students **Alena Buis, Sharon Murray** and **Susan Hart**.

*Assessment in the Creative Arts Therapies: Designing and Adapting Assessment Tools for Adults with Developmental Disabilities* is a new book edited by **Stephen Snow** with chapters by **Suzanne Lister** and **Denise Tanguay** (Creative Arts Therapies).

## Carleton University's School for Studies in Art and Culture

This autumn Film Studies assistant professor **Aboubakar Sanogo** took the lead in launching the World Cinema Forum, to showcase masters of international cinema. The Forum builds on SSAC's established expertise in this area and is expected to make the School a focal point for the study of global cinema. Its inaugural event featured Japanese film director Satoko Yokohama. The World Cinema Forum and Carleton's Institute of African Studies also organized a five-day series of events featuring African director Gaston Kabore

From 14 September to 8 November 2009 the Carleton University Art Gallery featured three major exhibitions, all curated in-house. *Conflicted Heroes: The Reformation and the Hebrew Bible* (**Dr. Randi Klebanoff**, Assistant Professor, Art History) considered Old Testament imagery created by artists during the sixteenth and seventeenth centuries; *Sanattiaqsimajut: Inuit Art from the Carleton University Art Gallery* (**Ingo Hessel**, contract instructor, Art History) showcased a wide range of prints and sculptures from the Gallery's 1600-item collection of Inuit art; and *The Collector: Glen Bloom* (**Diana Nemiroff**, CUAG Director) was the most recent in a series of exhibitions using local collections to address questions about collecting art.

On November 21<sup>st</sup> the Carleton University Choir presented a superb concert, *Cantatas for Advent – J.S. Bach*, under the direction of conductor **Jean-Sebastien Allaire** and with guest soloists Wanda Procyshyn, Michiel Schrey, Gary Dahl and Charlotte Cumberbirch, at Ottawa's St. Andrew's Church. This was the most recent in the Choir's long history of well-attended concerts held in community settings.



**Elaine Keillor**, Distinguished Research Professor Emerita, has been named by the Canadian Music Centre as one of the 50 Ambassadors: outstanding Canadian performers who have played exceptional roles in shaping the Canadian music scene and raised the profile of this country's music. She has recorded 18 CDs, most of them exclusively of Canadian music, and is the author of *Music in Canada: Capturing Landscape and Diversity* (2006).

Upcoming conferences: *Old St Peter's, Rome* (The British School at Rome, March 2010) is being organized by an international team of scholars, including **Dr John Osborne** (Professor, Art History; Dean, Faculty of Arts and Social Sciences) to examine one of the most important and influential buildings in Europe (<http://www.open.ac.uk/Arts/oldstpeters/>). Shortly before then, on 11-13 February 2010, SSAC will host the 12th Annual Graduate Colloquium of the Film Studies Association of Canada.

Lastly, **Bryan Gillingham** retired at the end of June as Professor of Music and Director of the School for Studies in Art and Culture. (Bryan Gillingham represented Carleton at several CAFAD conferences.- Edit.) He was replaced by **Brian Foss**, who came to SSAC from the Faculty of Fine Arts, Concordia University.

### Only in Canada

Only in Canada.....do banks leave both doors open and then chain the pens to the counters.

Only in Canada.....do we leave cars worth thousands of dollars in the driveway and put our useless junk in the garage.

Only in Canada.....do we buy hot dogs in packages of twelve and buns in packages of eight.

## Fine Arts at U of Waterloo

### Faculty and Student Achievements

Assistant Professor **Lois Andeson** had a solo exhibition at the Olga Korper Gallery in Toronto in October 2009.

Assistant Professor **David Blatherwick** had a solo exhibition at Galerie Art Mur in Montreal in November 2009

Associate Professor **Joan Coutu** presented a paper entitled "*Whig Ideology and the Forming of National Taste*" at the conference 'The British School of Sculpture: Rethinking Sculptural Practice c. 1650 - c. 1830' at the University of York in collaboration with the Henry Moore Institute, Leeds.

Recent graduate student **Scott Everingham** was a runner up in the Royal Bank Painting competition.

## Visual Arts at The Banff Centre

In January **Ken Lum** (Vancouver) will lead the second installment of the Master Class thematic residency titled *The Object of Art and the Art as Object* (Jan 6- Feb 23). Taking the form of a bi-weekly seminar this Master Class will study the operational functioning of the work of art within the constitution of the art world and in relation to different institutional frames.

Visual Arts will also welcome the return of **Greg Staats** (Toronto) to lead the thematic residency *Towards Language* (Jan 6- Feb 23), which will examine the idea of an artist as an intermediary between First Nations, Métis, and Inuit languages and contemporary critical practices. Visiting faculty will include **Robert Houle** (Toronto) among others.

We are currently accepting applications for the spring thematic residency Master Class: *AA Bronson's School for Young Shamans* (May 10- Jun 18). Led by **AA Bronson** (New York), this Master Class will revisit the sixties notion of the "free school" to construct an experiment in education and collaboration.

Running concurrently to the *Towards Language* residency in February The Banff International Cura-

torial Institute will present the *Aboriginal Think Tank* (Feb 8- Feb 12). Organised in collaboration with **Mark Nash** (London) head of the Curating Contemporary Art Department at Royal College of Art, the *Think Tank* is a week-long invitation only retreat where participants will discuss key issues surrounding the curating of Aboriginal art. Guests will include artists and curators such as **Candice Hopkins** (Ottawa), **Gerald McMaster** (Toronto), and **Paul Chaat Smith** (Washington DC), among others.

From January 30th to April 18th the Walter Philips Gallery will present the exhibition *Ragnar Kjartansson: The End*. Shot in the Rocky Mountains, *The End* is a highly compelling video installation that depicts **Ragnar Kjartansson** (Reykjavik) and his collaborator **David Thór Jónsson** (Reykjavik) playing an experimental folk/country music song. Performing extreme northern characters, the work reveals the countless fictions projected upon the Rocky Mountain landscape.

In conjunction with the exhibition on January 28th The Walter Philip's Gallery will host an Artist's Talk by Kjartansson, whose practice is characterized by experiments in visual art, music and theatre and that play on contradictory feelings. Also as part of the gallery's ongoing Curator's Lecture Series on February 1st **Chris Eamon** (San Francisco), Director of The New Trust will present a lecture on his curatorial practice.

Artist **Selma Makela** (Glaway) has been awarded a Visual Art's Fleck Fellowship for 2010. As part of her Fellowship Makela will stay at The Banff Centre for the month of March and develop her painting work.



Wilfrid Laurier  
University

The Faculty of Music's housing of The Maureen Forrester Archive and Legacy Collection was officially celebrated on November 12 with a reception and concert held, fittingly, at the Maureen Forrester Recital Hall on campus (so named in 1988 to honour the Canadian Opera talent). Donors and members of Maureen Forrester's family attended the event as did **Charles Morrison**, Dean of the Faculty of Music, who noted that the evening had been five years

in the making, from acquiring archival materials and various fundraising activities to curatorial decisions and renovating the Aird building in which the Archive and Legacy Collection will be housed.

**Kimberly Barber**, Voice Professor, was MC for the evening. A friend of Forrester's children, she mentioned that the singer was in the forefront of Canadian Music Royalty, which included Glenn Gould, Oscar Peterson, Teresa Stratas and Jon Vickers. Barber also mentioned that Forrester was a champion of Canadian composers who wrote especially for her: R. Murray Schafer, Harry Somers, Robert Fleming and Saul Irving Glick.

In the concert that followed the reception, the Laurier Women's Choir performed, introduced by their new title, The Maureen Forrester Singers.

Five days earlier, British composer and educator Dr. **Peter Wiegold** visited Laurier to conduct a public workshop and attend the Laurier choral concert, *Images of Light*, where his work "Perfume in the Desert" received its North American premiere performance.

Known as one of Britain's leading trainers in workshop technique, creative leadership and improvisation, Wiegold led the first-ever training programs for the City of London Sinfonia and the London Symphony Orchestra. Since 1985, he has made over 40 trips to Canada for creative projects and training programs.



The National Arts Centre (NAC) announced that **John Estacio**, a graduate of Laurier's composition program, is one of three composers to receive a

\$75,000 residency award with the NAC; each will be commissioned to create three new music works for the NAC Orchestra over the next five years, and each will teach students during the NAC's annual Summer Music Institute.

## Windsor Writes

### School of Dramatic Art

Prof. **Tedfred Myers** won 2009 Education Achievement Award from the Canadian Institute for Theatre Technology.

1997 Music Theatre Alumna **Julie Martell** won an Odyssey Award from the UWindsor Alumni Association. A regular at the Shaw Festival, Martell played the part of Sophie in the Canadian production of *Mamma Mia* and has appeared on Broadway with Bernadette Peters.

The Fools for Health clown doctor program, founded by Prof. **Bernie Warren**, received a Great Grant Award from the Ontario Trillium Foundation. It was celebrated as a remarkable organization with a profound impact on its community.

### School of Music

**Philip Adamson** presented a paper, "*Listening*" Re-considered at the World Piano Pedagogy Conference held in Phoenix, Arizona, October 22-26.

**Ann Clements-Cortes** will be presenting on the use of music therapy in relationship completion at the international symposium on music therapy in supportive cancer care. Her doctoral research study on the topic is now available. Please visit [www.notesbyamy.com](http://www.notesbyamy.com) for more information.

**Dr. Lucanne Magill** was awarded a grant from Seeds4Hope to undertake a two year research study on therapeutic songwriting with patients and families at The Hospice of Windsor & Essex County. She also received a CIHR grant to hold an International Conference on Music Therapy and Supportive Cancer Care to be held in Windsor, March 26-28, 2010.

**Dr. Nicholas Papador** presented a lecture-recital entitled *Points of Departure: Spectral Intersections and Global Exchange* at the 2009 College Music Society Conference in Portland, Oregon. He will present a Canada Council program of Canadian percussion repertoire in January 2010 as part of the Windsor Canadian Music Festival.

### School of Visual Arts

Students at the School of Visual Arts have benefited from a series of public lectures this Fall with the *Constructed Environments/Constructed Identities*

*Visiting Artist Series* in conjunction with the Art Gallery of Windsor. Recent visitors include senior associate with B+H Architects (Toronto) Kevin Seltzer, who addressed the new in-programme VABE (Visual Arts Built Environment) students about sustainable architecture and Adam Zaretsky, who discussed the wide range of strategies and technologies available to artists to engage the media.

Alums have been showing across North America. **Edward 'Ted' Evans** opened his solo show *Dwelling* for the month of December at the Rankin Art Gallery/Ferris State University ( Big Rapids, MI). **Kelly Markovich** has work included in the *Masters of Fine Art Group Exhibition* at the Anna Leonowens Gallery (Halifax NS) and **Dan Bernyk** exhibited with his MFA classmates in *RAW AT THE Deluge Contemporary Art Gallery* (Victoria BC).

The Contemporary Art Institute of Detroit's 2009 Biennial included Professor **Cyndra McDowall's** work along with alumni **Wayne Tousignant** and **Alan Bartlol**. Professor **Sigi Torinus** exhibited *Browsing Beauty* with Andrea Sunder-Plassmann (Germany) at the Thames Art Gallery in Chatham, Ontario.

In-Programme MFA students are also showing: **Victor Romão** exhibited his solo show *Your Are Not From Here* at the Art Gallery of Windsor this fall and **Immony MEN** opened *Effections We Need to Talkl* at the Occurrence Gallery/espace d'art et d'essai contemporain (Montréal).

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## Member Service:

### "Positions Available"

The posting of available positions is a free benefit of membership in CAFAD.

To post a position to the website, send it as a Word document or email message to CAFAD Manager, Mary Hughes - [maryhughes@saltspring.com](mailto:maryhughes@saltspring.com).

The information will also be circulated immediately to members of the association.

To see what positions are currently available in the fine and performing arts at CAFAD institutions, visit [www.cafad.com/information/fine arts opportunities](http://www.cafad.com/information/fine_arts_opportunities).

## CAFAD Newsletter

**Newsletter Editor/Redactrice:**  
Mary E. Hughes

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