

news@acad

TIM OKAMURA

ACAD ALUMNUS, PAINTING 1991

PHOTO: SCOTT RAMSEY

Tim proves that those who work on canvas can also light up the silver screen. For more on Tim's brushes with fame please see page 10.

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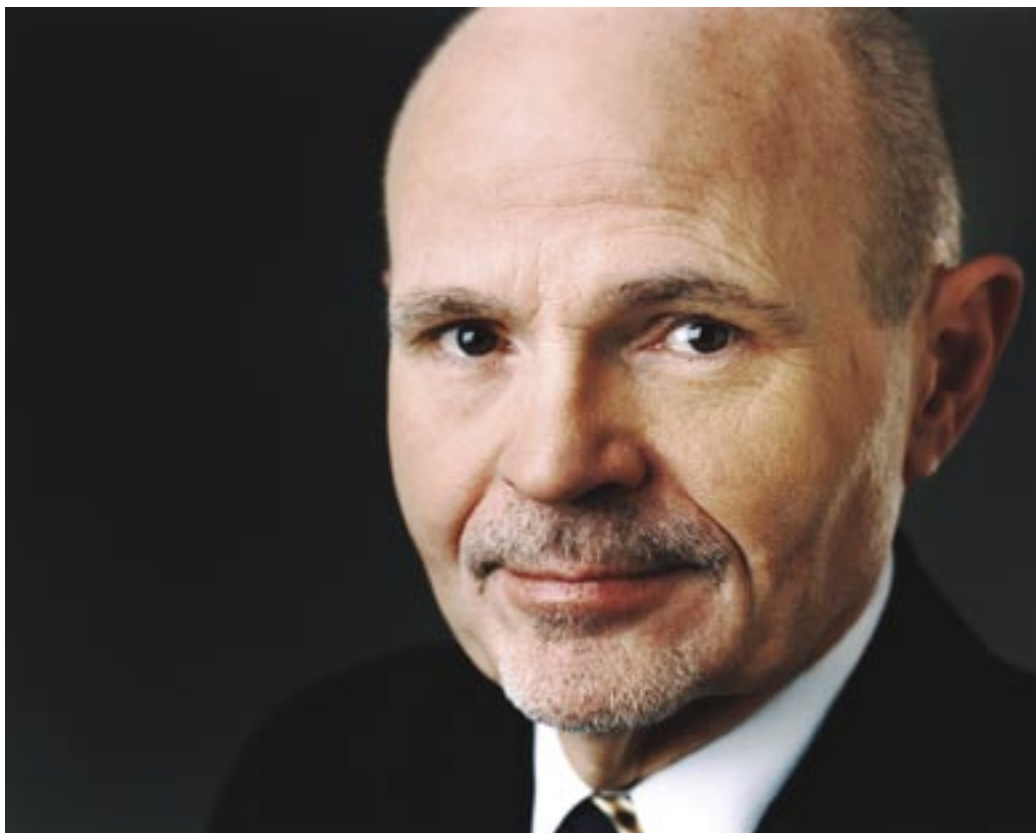
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ALBERTA COLLEGE OF ART & DESIGN
1407-14 AVE NW, CALGARY AB
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www.acad.ca

Laboratory environment for ACAD



In reflecting on my first eighteen months at ACAD, it seems the pace of activity has been unbelievable. When I arrived in August of 2004, I felt that ACAD was bursting with promise that would outstrip even the illustrious history of the institution, but I had little notion of the true potential for the College. I am pleased to report that since my last communication there have been a number of pivotal developments, the sum of which will propel us collectively forward.

The Board of Governors recently held its annual planning retreat, and I am pleased to inform you that the Board unanimously adopted a new mission statement for ACAD. The new ACAD mission statement is "ACAD is a leading centre for education and research, and a catalyst for creative inquiry and cultural development. We engage the world and create possibilities." This overarching mission will be coupled with our adopted vision, mandate, and values documents to form the basis for our directions in the future. I am heartened by the consensus that our internal community has reached with regard to this direction, as well as the fact that our Board has supported the work of the ACAD internal community.

There have been a number of heartening developments with regard to the support that we are realizing from our external community. I recently announced that RBC Bank through the RBC Foundation pledged \$100,000 for the Institute for the Creative Process, a visionary and impressive expres-

sion of support for our direction. In addition to the generous support from John Armstrong and Karen Leidal (see additional coverage in this newsletter), we have also established a new scholarship thanks to a \$10,000- donation from Cathy and Jesse Marion of Houston and Calgary.

I am especially enthusiastic about a new program we will soon implement. Many have expressed a desire for me to identify the resources necessary to bring additional visiting artists and scholars to the campus. I am pleased to announce that Jesse and Cathy Marion have made a donation of \$25,000 — to the Institute for the Creative Process for the establishment of the Cathy and Jesse Marion President's Scholar-in-Residence Program. As part of my commitment to this need, my office, via the Institute, will match the donation, resulting in a fund of \$50,000. This program will bring internationally recognized artists and scholars to ACAD for several days to work with an interdisciplinary group of students. Resident scholars and artists will also deliver a public lecture as well as participate in campus life for the duration of their visit. It is my hope that this program signals the beginning of renewed resources for the student and faculty experience at ACAD.

With regard to the ACAD organization, I recently had the pleasure of announcing the appointment of a number of new staff to the College. In December, Kariann Burmaster will assume the position of Vice-

President, Finance and Corporate Services. Kariann joins ACAD from the University of Calgary and was an auditor with the Auditor General of Alberta and Pricewaterhouse Coopers. She holds a Bachelor of Engineering degree and the designation of Chartered Accountant. Kariann will supervise all business operations of the College, facilities, information technology, and human resources.

I would also like to welcome Wayne Baerwaldt as Director and Curator of Exhibitions. Wayne was most recently the Director of the Power Plant, a contemporary exhibition venue in Toronto. He has curated or co-curated exhibitions such as *Under the Influence of Fluxus* (1991), *Caroline Dukes* (1994), *Pierre Molinier* (1994), *Fragile Electrons: A Video Survey* for the National Gallery of Canada, *The Royal Art Lodge* (2003), and many other major exhibitions. He recently co-curated a major exhibition of work by Glenn Ligon for the Power Plant in Toronto, which is traveling to the Wexner Art Centre, the Contemporary Art Museum in Houston, and the Andy Warhol Museum in Pittsburgh, among other sites. Wayne has developed and presented projects at the Sao Paulo Biennial in 1994, the Istanbul Biennial in 1999 and the 49th Venice Biennale in 2001. I look forward to Wayne's presence as part of our community as we craft the future of our exhibitions program.

I am very happy to report that our inaugural membership drive for the President's Circle initiative has resulted in 41 members for the current year. Funds generated will be directed to our new Institute for the Creative Process (ICP@ACAD). Of the membership, almost half are new to the college in terms of a formal relationship; the significance and success of this program is striking for ACAD as we move to redefine our relationship to our community, and bodes well for the directions that we have identified as important for our College.

We hope to see many other positive developments in the near future. Please visit our website regularly for updates and news about our initiatives.

Best wishes for a jubilant holiday season.

Lance Carlson, President & CEO

ACAD MISSION: ACAD is a leading centre for education and research, and a catalyst for creative inquiry and cultural development. We engage the world and create possibilities.

ACAD BOARD OF GOVERNORS

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- P. Michael Maher
- Jean Merriman
- Bev Rodgers (Non-Academic Staff Member)
- Kelly Streit
- Yves Trépanier



David Aldrich, VP, Research and Academic Affairs

ACAD is an institution entering an exciting period of strategic growth and renewal. The college is positioned to contribute to increasing access for Albertans to the rapidly expanding fields of creative inquiry and design thinking in response to the growing interest and expectations within the broader communities of non-traditional learners in Alberta.

There has been a renewal of the Continuing Education Department into the Extended Studies Department. This change in name reflects the new and extended focus of the department to reach out and involve the community with increased opportunities to explore the creative process and its applications. Currently, we are concluding a search for a new director to maintain the

department's areas of excellence and take Extended Studies into the future with a creative and innovative approach to involving an even wider range of learners.

The life-blood of any educational institution is its human capital, and the vibrancy of the academic community is based on the minds of which it is composed. Probably the single most crucial act, with the most exciting prospects, is bringing new faculty members into that community. ACAD will be adding substantially to its academic community this year with five new permanent faculty positions. By envisioning the future through the lens of the college's mandate, vision, and mission, we are defining the knowledge bases and areas of expertise the college will need, and looking to innovative ways of rethinking how we can provide for excellence in teaching and sustaining the highest creative dialogues, both within the classroom and within the college community in its broadest sense.

With a view to our future directions and our new mandate to offer graduate programming, the college is launching a dialogue on "research" with a presentation by Dr. Ashok Mathur, a Canada Research Chair from Two Rivers University in British Columbia. "Research" is a term with a strong attachment to academic institutions, and one that has evolved as a descriptor with many meanings in many situations. The purpose of this dialogue will be to look at the myriad of contexts that "research" refers to in an art and design school and find an effective set of descriptors to allow us to semantically communicate with the broader academic and funding communities both in Canada and abroad.

This coming year will be an exciting one where we continue to reflect on where we have been and discuss how we will continue to grow into a future that is extraordinarily promising, not only for ACAD but for Alberta as a whole.

Extended Studies

Offers opportunities for creative growth for artists of all levels through **visual art and design courses and workshops**. In addition to our adult programs, we offer Children and Teen courses on Saturdays. All courses are taught by professional artists and designers and are focused on helping students expand their knowledge, skills and imagination. Whether you're a professional wanting to expand your reach, or someone who's just beginning to explore their creative side, you'll find courses and workshops where you will continue to grow in an inspiring and supportive environment.

COURSES START IN JANUARY. FOR FURTHER INFORMATION PLEASE REFER TO OUR WEBSITE AT WWW.ACAD.CA

To Register please call 284-7640 or email us at extendedstudies@acad.ca

Faculty Notes

Gary Olson's (Head, Print Media) self portrait drawings have recently been purchased by The National Portrait Gallery of Canada in Ottawa for their permanent collection.



SOLO EXHIBITIONS:

Dennis Budgen's (Visual Communications Design) retrospective show of his illustration work, titled "A Fine Line", opens at the Triangle Gallery on the 17th of November, 2005. Dennis' work is a testament to the art of illustration. His award-winning illustrations are renowned for their remarkable attention to detail and sensitivity to the spirit of their subjects. This show is comprised of over 100 pieces and includes sketches, working drawings, paintings, sketchbooks and prints. Both Dennis and the curator of the show, **Alison Miyauchi** (Visual Communications Design), will be in attendance at the opening reception on November 17 at 7:30 at the Triangle Gallery.

Dave Casey (First Year Studies) is exhibiting his paintings in a show titled "Learning to Tell Stories" at The Prairie Art Gallery in Grand Prairie from December 2, 2005 through January 8, 2005. The opening is on December 3rd at 7:30.

Greg Payce (Ceramics) recently attended the opening of a solo exhibition of his ceramics at Prime Gallery in Toronto. The exhibition, titled *More Buildings about Song and Food*, was comprised of 50 of the more than 100 multiple ceramic forms that Greg has been using to create a number of new high definition video works. He has been collaborating with local contemporary composer John Abram, who produced the scores for the video.

While in Toronto for the opening Greg gave a lecture on his practice to the students at Sheridan College. He also met with the curators of the Burlington Arts Centre and the city's cultural sector administrator to discuss a large scale exterior commission work. That piece will be designed to integrate the Arts Centre with the new waterfront cultural centre development in the city of Burlington. The project is expected to be completed within the next three years.

Ken Webb (Print Media) is showing a body of work titled "White Noise" at the Heringer Kiss Gallery between November 19 - December 10, 2005. The Opening Reception & Sale is on Saturday, November

19, 2005 between 2 - 5 pm and Ken will be in attendance. Ken's paintings are studies in contrast. The work is graphic black and white with dramatic brush strokes of colour that weave architectural references together with a personal history. Through the use of pixelated photographic images Ken's work creates visual interpretations of memory and experience.

GROUP EXHIBITIONS:

Tivadar Boté, **Ben Kunz**, **Elaine Prodor** (Visual Communications Design) and **Janine Vangool** (Alumna- Visual Communications Design) are showing work in an exhibition titled *Lest We Forget: Canadian Designers on War*.

Designers have used their talents to rally both for and against war to create powerful graphic statements. This year marks the 60th anniversary of the bombing of Hiroshima and Nagasaki and a world which is still witness to armed conflict. *Lest We Forget: Canadian Designers on War* features the responses of 24 prominent Canadian graphic designers to the subjects of war, anti-war and peace. This show challenges viewers to think differently and perhaps act differently. *Lest We Forget: Canadian Designers on War* is curated by **Alison Miyauchi** (Visual Communications Design) and will be showing at the Triangle Gallery in January 2006.

Katrina Chaytor (Ceramics) is included in the current exhibition *In the Margins: Canadian Women in Clay* at the Mary E. Black Gallery, Halifax. Sept 15 - Oct 30, 2005. The exhibition, curated by Alexandra McCurdy (Halifax), is garnering national coverage through the Canadian Press and a full colour catalogue accompanies the show.

Laurel Johannesson's (Head, Drawing) work was featured in the group exhibition *Capturing Utopia* at the Fournos Centre for Digital Culture in Athens, Greece in September 2005. *Capturing Utopia* presented works [digital photographs and images] that have utopia as their theme. Fournos aimed with this event to form in its venue a utopian environment

as captured and expressed by digital images, images that might be realistic or fake, snapshots from real and virtual worlds and utopian reflections inspired from the social, political and aesthetical environment or personal everyday moments. For further information on the exhibition "Capturing Utopia" and about the *FOURNOS Centre for Digital Culture*, go to www.fournos-culture.gr

Walter May (Sculpture), **Laura Vickerson** (Fibre) and **Peter vonTiesenhause**n's installation *There and Gone* opened on June 22 at Galeria Klimy in Warsaw. The catalogue that accompanied *There and Gone* was written in English and Polish by **Bozenna Wisniewska** (Liberal Studies) who curated the installation.

The opening was attended by 400 people: artists, art critics, designers, architects, art students and the general public. The Canadian Ambassador to Poland was also in attendance. There were a number of reviews in the Polish media reflecting the fact that the exhibition was received with much enthusiasm and interest.

Bozenna, Laura, Peter and Walter also travelled to two important cultural centres, Gdansk and Lublin, for two presentations. The presentations were well attended by an audience that encouraged them to speak for over two hours.

The opening of *There and Gone* in Calgary took place at The Nickle Arts Museum in September, 2005.



CONFERENCES, SPEAKING ENGAGEMENTS, SYMPOSIUMS & WORKSHOPS

The Alberta College of Art and Design Ceramics Program recently hosted the annual *1000 Miles Apart Conference* from September 29 to October 1, 2005. Students and faculty from post-secondary institutions in western Canada that offer Ceramics programs travelled to ACAD to participate, including Emily Carr Institute, Red Deer College, the Universities of Saskatchewan and Manitoba, as well as a number of two and three year colleges from across the west.

This year three invited artists **Kathryn Finnerty**, **Walter McConnell** and **Michael Connelly** were featured

1000 Miles Apart Conference
M. Connelly

in the studios for one day, doing demonstrations and presentations of their work. Conference activities also included the student presentations of their respective schools and programs, the Miniature exhibition/auction at the Marion Nicoll Gallery (ACAD), Conference Participants Exhibition in Gallery 371 (ACAD), receptions at Dashwood Galleries and Croft Gallery and the annual chili bowl trade and lunch.

Derek Besant (Drawing) was invited to present his paper, *Sleepless Night : Amnesia*, for the 2005 International Conference on Creativity & Cognition, in their new digital facilities, University of London, Goldsmiths, UK.

Dee Fontans (Jewellery & Metals) has been selected to be the Master Artist for the North West Jewelry/ Metals Symposium which will be hosted at Washington University, the Pratt Fine Art Center and the Seattle Art Museum. As the leading speaker at the Seattle Art Museum in November, 2005, Dee will set the tone for the conference with the "Outing The Body Project" lecture. As part of the symposium, her work will be exhibited at the Facère Jewelry Art Gallery and she will be teaching a workshop and giving lectures on "Wearable Art: Object and Body" from November 7-10th at the Pratt Fine Art Center.

Yuichiro Komatsu, visiting artist/instructor in the Ceramics Program, will be presenting at the Royal College of Art in London, UK in late November and at Emily Carr Institute of Art & Design in Vancouver in early January. The presentations will include a slide lecture of his work with discussions on the field of contemporary ceramics.

ADDITIONAL AWARDS & ACCOMPLISHMENTS:

Dick Averns (Sculpture) was one of four performative artists commissioned by the Association of Alberta Artist Run Centres to present work in the nation's capital as part of *Alberta Scene*. As part of Alberta's centennial arts celebrations, the performances were organised by the National Arts Centre in Ottawa and held in April and May 2005. As a complement to other art forms such as opera, country music, comedy and gallery exhibits, these performances invariably engaged with audiences and the public in more diverse settings. *Ambivalence Blvd*, as an artwork, was conceived by Dick in 1999 and first exhibited in 2000 as a static object to rename a street. The work has since been circulated in exhibitions and performances on multiple occasions in Canada and the US. For *Alberta Scene* Dick promenaded the sign for two days to venues such as the 24 Sussex Drive, the National Gallery, US Embassy, Houses of Parliament and Canadian War Museum.

The Mountain Standard Time Performative Art Festival (M:st 3) ACAD Faculty members **Dick Avern**s (Sculpture), **Mark Dicey** (First Year Studies), and **Don Simmons** (Media Arts & Digital Technologies) were involved in M:ST 3 as organizers and performers.

ACAD sponsored events included the *Virtual Bodies* Workshop facilitated by Anita Ponton (UK), *Mono Logical*, a performance lecture by Andrew James Paterson (Toronto, ON), and a panel discussion titled *Technologies and Bodies: Performative Spaces* moderated by Anita Ponton with panellists Minerva Cuevas (Mexico City, MX) and Andrew Paterson.

Derek Besant (Drawing) was invited to be part of the design team collaboration between SturgessArchitecture and Doug Carlyle Landscape Architecture for the City of Calgary design planning for LRT Train Station on 7th Avenue, in the downtown core near ArtCity. Last year, Derek designed two text installations to be integrated as poems that will appear on two sections of the LRT station's glass ceiling. In total, 84 tempered glass ceiling panels will be used, each containing a single word, that once combined will create a stream of thought for waiting travellers.

This project and similar initiatives are part of the City of Calgary's redevelopment plan for the LRT line along 7th Avenue. Derek believes that the "architectural statement of this station will set a new aesthetic in motion for public integration of art and architecture in [our] city." The new station was unveiled in October, 2005.

Dee Fontans (Jewellery & Metals) students in the Alberta College of Art & Design's Wearable Art Object and Body Class presented *Full Frontal Fashion*, a showcase of their new work at Art Central's First Birthday Bash on November 3, 2005. This performance exhibition featured everyday objects interpreted and remade into unique, dynamic one of a kind wearable art pieces.

Laurel Johannesson (Drawing) received the "Community Spirit Collaboration Award" by the Developmental Disabilities Resource Centre of Calgary at the 2005 Awards of Distinction.

Charles Lewton-Brain (Jewellery & Metals) has been awarded the Alberta Craft Council's Alberta Fine Craft Award of Honour 2005, which is presented to a volunteer/supporter/teacher/craftsperson (individual or group) who has made a significant contribution to Alberta's Fine Craft Culture.

Charles Lewton-Brain, Dee Fontans, Joan Irvin, and Shona Rae (Jewellery & Metals) planned and created Jewellery Week in Calgary during the first week of September, 2005. Jewellery Week included exhibitions at INFLUX Jewellery Gallery, Jewels by Design Gallery and the Illingworth Kerr Gallery. It featured a workshop and public lecture with renowned author and goldsmith Alan Revere and included workshops and lectures by visiting artists **Kye Yeon Son, Janet Dywer and Karen Cantine** (Jewellery & Metals).

Sondra Meszaros (First Year Studies) has been nominated by the Art Gallery of Ontario's 'Catherine Society' as a woman likely to make a significant contribution to Toronto in the future. This gesture is in honour of the many accomplishments in the arts and education in conjunction with the "Catherine The Great" exhibition which opened October 1st at the AGO. The twenty accomplished Canadian women in the arts, business or philanthropy who were chosen for this honour are now members of the Catherine Society, which is a group of women who are given donor status to the AGO through a nomination by a donor or patron of the gallery.

Valerie Leblanc and Daniel Dugas (Media Arts and Digital Technologies) recently collaborated to present the Mediapackboard at the FICFA - Festival International du Cinéma Francophone en Acadie held September 17, 2005. The Mediapackboard consists of a customized 'backpack style' rack on which a battery operated monitor screen plays back from a camcorder. Valerie has been touring with the Mediapackboard during the past months where the mediapackboard was used to screen video works and talk to random audiences.



Laurel Johannesson
"Metamorphosis"
Digital Projection
2005

Cultural Leadership



The John Armstrong and Karyn Leidal Professional Development Library at ACAD

Through their generous gift to the Alberta College of Art & Design, Calgary lawyer John Armstrong and educator Karyn Leidal established the John Armstrong and Karyn Leidal Professional Development Library.

“We are in the process of discussing a very complete career preparation centre for the future at ACAD that would commence early in the life of the ACAD student and progressively assist students in being able to gain access to information and experiences that would facilitate their researching graduate education, applying for grants and fellowships, and identifying avenues of employment that would complement their artistic or design practice,” says ACAD President & CEO, Lance Carlson. “This service would greatly augment those discussions that already occur throughout our studio program.”

Known as keen art collectors the Armstrongs made the gift to ACAD with a deep understanding that creativity must be complemented by an action plan that extends well beyond the classroom and studio. The Armstrongs believe that if art students and alumni of the college are to succeed in the competitive world they must also have relevant information about further education programs and careers in the creative industries.

“We had met Lance Carlson months and months ago,” says John Armstrong, a lawyer at the Calgary firm of Bennett Jones. “He told us there was no career library at ACAD. We thought if we were going to make a statement this would be it.”

With the Armstrongs’ gift a fund will be established to build the first professional development library at ACAD. Resources that will be made available to students and alumni will include current information about professional development opportunities, graduate education and funding sources, books, journals, guides and graduate degree catalogues.

These resources, Karyn Leidal knows is vital to students on a day-to-day basis. As a counsellor who works in career development with local students through the Calgary Board of Education she is strong proponent of career planning in both high school and post-secondary education settings.

“Many are not sure what they want to do with their art degree,” she says. “There are national and international resources out there. This will pull it together in one space.”

Up-to-date computer equipment with Internet access will also be made available in the library allowing ACAD students and

alumni to conduct research, create résumés, write cover letters and apply for work.

“You do see the marrying of talent with the future and focus,” says John Armstrong. “It’s the ability to practically apply it that interests us.”

The Cathy and Jesse Marion President’s Scholar-in-Residence Program and new scholarship initiative

Cathy and Jesse Marion believe that Alberta College of Art & Design is one of the institutions that will help Calgary gain an international stature.

That’s why the Marions have recently decided to support two new initiatives at ACAD: an innovative scholarship and a Scholar-in Residence program, that will attract the best, brightest, and most creative minds to this city.

“Our first event was Artrageous, a few years ago,” says Jesse about the couple’s introduction to ACAD. “We like the college and the direction they’re taking.”

In an effort to support individuals that might not otherwise have the opportunity to study art at ACAD. Cathy and Jesse established a community outreach award, the Cathy and Jesse Marion Scholarship.

Jesse says the decision make a donation to create the scholarship was in part inspired by a recent tour of the Mustard Seed Street Ministry, located in downtown Calgary.

“We saw the murals on the walls that were created by the people there,” he says. “We want to help. Some of them have a lot of talent.”

The second gift from the Marions establishes the Cathy and Jesse Marion President’s Scholar-in-Residence Program. This program will sponsor select visiting artists to attend ACAD during the course

of the academic year and spend several days working in residence with students and faculty and delivering a public lecture.

“I think it’s a chance to bring in some world-class talent to Calgary and the college,” says Marion. “We hope the city can take advantage of that kind of opportunity.”

The Marions believe through such a program, the arts and business communities can become more closely linked creating a new template for future civic activity.

“If you look at the great cities; art, architecture and entrepreneurship go hand in hand,” says Jesse. “I think it’s going to create an atmosphere to take more risks.”

By founding the Cathy and Jesse Marion Scholarship and the President’s Scholar in Residence Program this dynamic couple anticipate ACAD and Calgary will continue to grow in creative terms that have until now been left unexplored.

“Calgary can be a truly international city,” says Jesse. “It could become a great city.”



IMAGES

LEFT
John Armstrong and Karyn Leidal in their Calgary home

ABOVE
Cathy and Jesse Marion in their home in Houston

RIGHT
Tracy Hackett, RBC regional vice president, Calgary and area and Lance Carlson, President & CEO ACAD in the Marion Nicoll Gallery at ACAD (in front of artwork by ACAD student, Michelle Rak)



RBC helping set new precedents in art and design education

RBC Financial Group, through its RBC Foundation, recently announced it pledged \$100,000 to the Institute for the Creative Process at Alberta College of Art & Design.

“This visionary gift is a major step in securing the college’s position as a place of cultural research and enhancing our cultural leadership role as we continue to set new precedents in art and design education,” said CEO and President of ACAD, Lance Carlson.

Launched in the spring of 2005 ICP@ACAD is a first-of-its-kind entity at a Canadian post-secondary institution. It exists to focus and organize the various activities, enterprises, and initiatives of ACAD with regard to the cultivation of dialogue, research, and special undertakings that directly address the nature of the creative process and design thinking.

Tracy Hackett, regional vice president, Calgary and area, RBC Royal Bank says she sees enormous possibilities for the arts community and corporate Canada to connect and share ideas through the

creation of ICP@ACAD.

“At RBC, we believe building corporate capability through artistic and creative initiatives is key, as the creative process can add great depth and diversity to our business and our city as a whole,” she said. “Our corporate eyes are open to the important link between art, culture and business. RBC is thrilled to support organizations that harness and promote innovation and leading edge ideas, such as the Institute for the Creative Process at ACAD.”

Hackett added that ICP@ACAD will not only provide an opportunity for corporations, such as RBC, to become immersed in the creative process but conversely it will help create a milieu where artists can discover more about the values and needs of corporate Canada.

“The desire for innovation is alive and well in corporate Canada,” said Hackett. “We’re going to raise the bar to each other.”

The RBC gift will enable the ICP@ACAD to explore and create new collaborations in a laboratory environment that is committed to inquiry with regard to innovation and the creative process. The inaugural project of the Institute is *Stirring Culture: A Centennial Discussion on Imagination, Arts, Community*.

Hackett believes the Institute will become a focal point for a dynamic range of activities between the world of art and business.

“We’re looking to set new standards for innovation,” she said. “I’m hoping the Institute will bring artistic endeavour to the forefront. RBC is very excited about this partnership. I think we’ll both be stronger for it.”

RBC is one of Canada’s largest corporate donors, contributing to communities across North America. For more information, visit rbc.com/community/donations.

Bold, Engaged, Innovative

PRESIDENT'S CIRCLE MEMBERS ARE LEADERS IN SUPPORTING THE CREATIVE PROCESS

The President's Circle is a new initiative of the Alberta College of Art & Design that supports the college in becoming a preeminent cultural institution, locally, nationally and internationally. Key individuals who are leaders within the community were invited to become Founding Members of the President's Circle and have demonstrated their support to strengthen ACAD's role now and for the future.

President's Circle activities are designed to enhance the general awareness of the College and support ACAD's leadership role in advancing knowledge and understanding of the importance of visual culture and design to the economic, cultural and social life of the communities and society that ACAD serves.

ACAD is pleased to announce the Founding Members of the President's Circle.

John Armstrong and Karyn Leidal	Mr. John B. McWilliams, QC
Mr. Peter D. Boyd	Ms. Cynthia P. Moore
Peter Burgener	Patricia and Sherrold Moore
Denise Carpenter	David Neill
Elizabeth and Lorne Carson	Marilyn Palmer
Bill Chomik	Rob and Ruth Peters & Family
Arlene Dickinson	Jill Rawlinson
Al and Karen Dautre	Mary Rozsa De Coquet
David Edmunds	Mr. Larry Ryder and Ms. Carol Ryder
Jane and Michael Evans	Mindy Selby and Paul Ziff
Charles Fischer and Joanne Cuthbertson	Mr. Kelly Streit
Mr. Daryl Fridhandler and Mrs. Ellen Fridhandler	Jeremy Sturgess FRAIC RCA
George and Karen Gosbee	Yves Trepanier
Jim Hill	W. Brett Wilson
Allan and Annette Kolinsky	Dan Wright and Douglas Cridland
Mr. D'Arcy Levesque	Bettina and Leib Zeisler
Jeanne Loughheed	Helen Zenith and Tamar Zenith
Ian MacGregor	Brad and Tanya Zumwalt
Jesse and Cathy Marion	Anonymous
Sharon Martens	
Anne McKenzie	
Mr. Jim McLeod and Mrs. Dorothy McLeod	



SAVE THE DATE

ACAD Contemporary Art & Culture Tour: Los Angeles

March 9 - 14, 2006

Participate in an unforgettable and unique behind the scenes cultural art experience with ACAD President & CEO Lance Carlson. Drawing on his personal and professional knowledge of the local contemporary art and culture scenes in Los Angeles, California, participants will experience a diverse blend of cultures, styles and ideas that reflect the cultural energy of LA.

For more information contact:

Colleen Evans

Vice President Advancement

403-284-7638 colleen.evans@acad.ca



Assured Development in partnership with ACAD recently announced the winning entry of a new public art competition for ACAD students and alumni.

Calgary based home builder Assured Developments and ACAD announced the winning entry of the public art competition at a special unveiling held at The Galleries Altadore, a new urban town home development in Calgary's southwest. The winners, Christopher Boha and Kari Woo, are both alumni of ACAD, graduating in 2003. Christopher with a Bachelor of Fine Arts (BFA) and a major in Glass and Kari with her BFA (with distinction) majoring in jewelry and metals.

The sculptural piece will be installed in front of The Galleries Altadore and become a permanent public outdoor artwork.

PHOTO" From left to right: Christopher Boha (Artist), Joe Fras (President & COO Assured Developments), David Aldrich (VP Academic, ACAD), Kari Woo (Artist), Colleen Evans (VP Advancement, ACAD)

A Great Way to Give Back

In a 24-hour design marathon that began on Thursday, October 6 through till Friday morning, October 7, marketing agencies and professional graphic designers came together to develop visual communication solutions for charitable, not for profit organizations. This 24-hour creative design marathon links creative professionals with local not for profit groups, to provide no-cost marketing services in furthering these charities' capacity to market their programs effectively and support fundraising initiatives. Projects are accepted from not for profits that cannot afford to subscribe to professional design services.

The event GDC CreateATHon 2005 was produced by the Society of Graphic Designers of Canada (GDC), hosted by the Alberta College of Art & Design (ACAD) and held on the college campus. In total, 45 people made up 6 design teams consisting of some of Calgary's top Senior Creative Directors. The teams were comprised of Designers (print & web) as well as ACAD Student Designers (ACAD's 4th year students), illustrators, writers, production artists, animators and photographers. The value of services to be donated to charities in Calgary will exceed \$70,000.

Local charities that were beneficiaries of this years CreateATHon event included:

Habitat for Humanity (Calgary Chapter), Works in partnership with low-income families and the community to build hope through the construction of simple, decent and affordable homes for Calgary's families in need

Calgary Seniors' Resource Society — delivers social services, such as anti-fraud education, friendly phone calls and driver assistance to Calgary seniors

Brain Injury Group — a Calgary based coalition of four registered charities committed to providing the support and rehabilitation services survivors of acquired brain injury need to adapt to or relearn lost skills

Kids Up Front — offers kids a sense of discovery, dreams and possibilities — one

ticket at a time, collecting unused tickets for sports and entertainment events and distributing them to kids.

Rainbow Society of Alberta grant wishes for Alberta Children diagnosed with chronic or life threatening illness.

Highbanks — provides subsidized housing, parenting and peer support, as well as access to continuing education and community resources for high-risk teenage single mothers and their children

Community Impact

"We are a charity, but work on a business model, and businesses now communicate with the public through their websites, and they expect their charitable partners to have the capacity to do the same. Unfortunately, without this events support, we could not afford to design a web of the quality that would attract major donors."

Diane Reid, M.A., CFRE
Manager of Public Affairs
Habitat for Humanity — Calgary
CreateAthon 2004

"We were overwhelmed first by the enthusiasm of the group as they took on all three of the projects we proposed; then by the quality and quantity of work that they were able to produce in 24 hours! It was an awesome way to fast track a process that can sometimes take a long time plus it was an injection of new creative energy into our organization. These designs formed the marketing materials for one of our high profile special events. Since we are trying to make the most out of limited resources, their gift of time and talent has really added to the success of our event. WE are very grateful to everyone involved and all the people who were involved in Createathon who sacrificed a night of sleep."

Trish Matheson
Kids Cancer Care, CreateAthon 2004



ACAD Alumni Profile: Timothy Okamura



"History Wall", 2005
110 x 72"
Oil, mixed media on canvas

Alberta College of Art & Design graduate, Tim Okamura proves that those who work on canvas can also light up the silver screen.

The Edmonton-born, New York-based artist has acted in two short films and his paintings have been featured in several movies. More recently Okamura was the template for a character in the 2005 feature film, *Prime*. It all happened after the writer-director of the movie, Ben Younger, purchased one of Okamura's paintings.

"Ben bought a painting, and mentioned he was working on a romantic comedy about a young writer who lives in Williamsburg Brooklyn (where I live) and who works at an art moving company," says Okamura. "I sort of half-jokingly suggested he make the character a painter, who works for this art-shipping company (dealing with

master works) just to capture that real New York irony. Ben said he'd think about it and maybe call me next week, and ended up calling the next day saying he wanted to make the character a painter, and could he use me as the "model" as well as my work."

Just released, *Prime* stars Uma Thurman, Meryl Streep and Bryan Greenberg in the role of an artist whose inspiration and paintings are directly from Tim Okamura. All of the paintings seen in the movie are Okamura's work and Tim has a cameo appearance in the movie as well.

Bright lights and brushes with fame aside, Okamura is a serious painter who exhibits his work in New York City on a biennial basis. He credits his experiences in the Visual Communications program at ACAD for contributing to his current success.

"I really did have an incredible college experience," he says. "Not only in terms of my education but also coming into my own socially. I worked extremely hard on the art, putting in my fair share of intense all-nighters in the Visual Communications classrooms, but somehow managed to find time to be on student council, organize events and throw house parties on a regular basis."

Currently the artist is completing The Urban Portrait Series – work that he explains stems from "a life long fascination with the emotionally expressive power of the human face combined with an intense interest in the juxtaposition of man and his environment."

He adds, "The last few years I have focused on what is basically portraiture with some element of symbolism and background motifs being given as much importance as the figure itself."



"Jerome in blue T-Shirt", 2002
48 X 68"
Oil, spray paint on canvas

In a statement about the series Okamura writes, "I am concerned with accurately recording the physiognomy of individuals, yet I am also aware of discovering through my models metaphors for greater aspects of the human condition. Additionally, inherent in the double portraits is a possible implied narrative - open to individual interpretation - including questions as to the relationship of the figures to each other and the profound effect of proximity to another person, regardless of interaction."

In addition to his career as a painter, Okamura teaches at Parsons School of Design in Manhattan and City University of New York in Harlem where he inspires his students to master the foundational skills; just as he was taught at ACAD.

"My education has helped in many ways, some quite unexpected, but mostly learning

the fundamentals was crucial," he says. "We didn't have computers at the time, shockingly dating myself I guess, but it's always the fundamental of drawing and design that you apply and build on, no matter what tools or medium you use. Especially working as I have on the commercial side of things, just knowing solid drawing and painting technique will get you work."

Never content to simply sit back and soak up the accolades coming his way this multi-talented artist is already planning his next major painting project.

"My next series should really occupy me for the next decade or so I would imagine," he says. "It will be a series based on Native American mythology, retold in the present day in a gritty urban setting. Like on basketball courts and on Brooklyn street corners. I'm casting the same group



Actress Uma Thurman
with Tim Okamura
Photo credit: Michael Taylor

of people to play recurring "characters", figures that seem to be consistently present in these myths."

Tim will present his fifth solo exhibition at the Delgado-Tomei Gallery in New York in November and his work will be shown in Calgary in early 2006. Painter, art instructor, actor — Tim Okamura is well on the way to creating his own legend.

Stirring Culture



Tim Rollins during his tour of ACAD

Tim Rollins

Artist and educator Tim Rollins took over the stage of Calgary's Jack Singer Concert Hall in September urging everyone who was in attendance to transform their lives through creativity.

"Art is love," said Rollins, who was dressed in his trademark black garb and donning a black hat.

The inaugural speaker in the Stirring Culture Series – an initiative of Alberta College of Art & Design's Institute for the Creative Process, Rollins was poetic, provocative and pithy.

A teacher turned arts advocate he held the rapt attention of the crowd of more than 800 who had gathered to hear his passionate views on the importance of the creative process on human existence.

Rollins recounted his experience when in 1982 he was hired to teach a special education class in a junior high school in the South Bronx of New York City. The official title of the program was Learning to Read Through the Arts but it quickly became known as K.O.S. or Kids of Survival.

Rollins soon discovered the kids were indeed creative but could barely read or write. Using art as a portal he introduced those children to literature, science and philosophy by having them create works of

art based on the topics they were studying. "Something was happening in those works," he told the audience.

And that "something" was children not only discovering concepts of art but a world full of ideas and possibilities that had not existed for them until passing through the doors of K.O.S.

To emphasize that point Rollins spoke about former K.O.S. members who have gone on to university studying topics that range from philosophy to English literature.

Although K.O.S. has endured setbacks—including a murder of one its members—it has carried on to have its works collected by museums and galleries across the world.

Rollins stopped working as an educator more than 15 years ago but continues to be actively involved in K.O.S. and its message of action through art.

"We make this work to survive, to affirm our presence as individuals, as communities, as neighbourhoods, as cities, as provinces, as nations, as participants in the Earth," he said. "To affirm that voice in the often deaf, dumb, blind and hostile cosmos. That's the value of this work."

RAP PORT

A Community Discussion

"It's getting out there and doing it, being quite militant about it."

—Tim Rollins on creating.

Imagine a world where creativity is one of the main considerations. It's the kind of place envisioned by many of the people who recently gathered at the Stanford Perrott Theatre at Alberta College of Art & Design.

The event was called RAP PORT – A Stirring Culture follow-up discussion on New York artist and Educator Tim Rollins. Founder of an arts program in the South Bronx called Kids of Survival; Rollins was in Calgary earlier this year as the inaugural speaker of an ongoing ACAD lecture series titled Stirring Culture.

The follow-up to Rollins' lecture was hosted by artists/ACAD instructors, Mark Dicey and Dick Averbs. This wrap-up discussion once again proved that passionate views are held about creativity and its meaning in our everyday lives.

In the audience were artists, students, administrators, community activists and bureaucrats all eager to talk not only about the speech by Rollins but the creative efforts of Calgarians.

"We were trying to create a presence in the community," said artist Grant Poier referring to YOMAMCO – Youth Making Art Making Community – a pilot project to help disadvantaged youth that he had been involved with in the Calgary neighbourhood of Forest Lawn.

"To give some credit to the voice they didn't know they have," he added.

It was a sentiment that came up again and again as the audience voiced opinions about how to thrust creativity into the community spotlight.

Studio C, an integrated community arts and resource centre operated by Calgary Vocational Services and funded by Persons with Developmental Disabilities is another place where the power of creativity is being witnessed on a regular basis. Studio C is located on the lower level of Art Central – a mix of commercial galleries and art enterprises operating from a historic building in downtown Calgary.

Last year a group of third-year ACAD drawing students assisted Studio C participants to discover their creative potential. Laurel Johannesson, Head of Drawing at the college said the program not only benefited the clients of CVS but made a major impact on everyone who was involved.

"The students said it made them remember why they wanted to make art," she said. "This year 15 students from ACAD will work with Studio C."

The discussion at RAP PORT also underscored other ways creative expression is now beginning to be actualized in Calgary.

Questioned about the role of public art in the city, Heather Saunders, manager of The City of Calgary's Public Art Program said, "From 2004 to 2008 we will ultimately spend \$8 million."

Approved by Calgary's city council in 2003 the program directs one per cent of all capital projects of more than \$1 million for the commission, purchase and installation of public art.

"We want to create strong linkages with the college," she said.

Near the end of the two-hour long RAP PORT session a phone call was placed to the instigator of all the conversation, Tim Rollins, who was on a train heading to North Dakota.

"I'm very excited that Calgary is taking on this initiative in the first place," he said about Stirring Culture. "I'm fascinated and excited about what you're doing."

Asked if he had any other statement to make about the role of creativity in all of our lives, Rollins said, "All above this is love in action. I think you are making history with this project."

Join in the Discussion www.acad.ca

Join in the community discussion and conversation that Tim Rollins started in September by participating in the Stirring Culture speakers' series and the accompanying blog at www.acad.ab.ca.

If you missed seeing the first speaker, Tim Rollins, you can still watch his presentation on the web cast located on the ACAD web site at www.acad.ca – just follow the links from stirring culture

Stirring Culture community discussions are being held throughout the year at various locations in both Calgary and Edmonton. For more information about how you can participate in a community discussion – please send an email to stirringculture@acad.ca

The next speaker in the Stirring Culture series is noted British architect, Will Alsop. He will speak on the disciplines of art and architecture and how each cross-pollinates the other allowing for new and innovative creations in both fields of endeavour.

Will Alsop is scheduled to appear at Jack Singer Concert Hall – EPCOR Centre for the Performing Arts on February 27, 2006. All Stirring Culture speaking events are free and open to the public

2005
SPEAKER SERIES
2006

STIRRING
CULTURE



Will Alsop

Feb 27, 2006

5:00 pm, Jack Singer Concert Hall, EPCOR CENTRE for the Performing Arts

Will Alsop is one of the most prominent architects of the United Kingdom. His practice is international in scope, guided by the principle that architecture is both vehicle and symbol of social change and renewal.



Charles Landry

**Calgary:
Mar 27, 2006**

5:00 pm, Jack Singer Concert Hall, EPCOR CENTRE for the Performing Arts

**Edmonton:
Mar 28, 2006**

5:00 pm, Edmonton Art Gallery

Charles Landry, author of *Creative City: A toolkit for urban innovators* is regarded as an international authority on city futures and the use of culture in city revitalization.



Bruce Mau

**April 26, 2006
Calgary**

5:00 pm, Jack Singer Concert Hall, EPCOR CENTRE for the Performing Arts

Bruce Mau is the founder of Bruce Mau Design Inc. that collaborates with some of the world's leading architects, artists, writers, curators, academics, entrepreneurs, businesses and institutions and has gained international recognition for innovations across a wide range of business and cultural disciplines.

This event is free and open to the public. For free tickets, more information on speakers and how to participate in the Stirring Culture blog, visit www.acad.ca. Free tickets also available at the EPCOR CENTRE TicketMaster box office.

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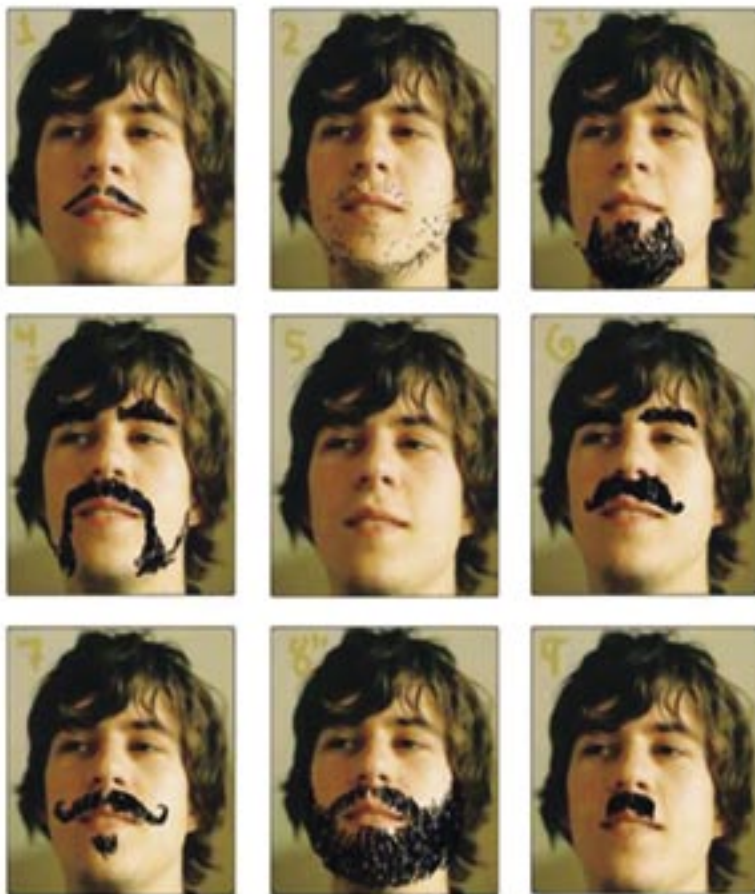
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ACAD Checks in with Students



Josh Holinaty — 3rd Year Drawing Student Chalkwalk 1st Place Winner

**Interviewer: Neil Brandhorst, Alumnus, Sculpture 2005
& current ACAD Admissions Assistant**

Chalkwalk is an annual juried competition for students presented by the Uptown 17th BRZ and the Alberta College of Art & Design. It gives students the opportunity to create temporary public art in the heart of Calgary's inner city.

What do you like best about the Chalkwalk event?

The competitive nature of it all...even though that is not really why I go. I go because I think it is fun and it is always neat to draw and have people walk by and go "Hey, that's cool". A lot of art students can be pretty shy and this forces them to get out in the public more. It makes people walking down the street aware of what art students are doing and makes them think twice about what they are walking on. Everyone has a reaction.... You always see stuff that you don't expect. I heard that one year someone won by making a sculpture out of the chalk itself.

The thing I liked about your chalkwalk drawing and I think this is what the judges saw was that you had a different technique. You left the pavement revealing through the chalk.

I really didn't think I'd win this year because I'd won last year. But the more you go you have an advantage because you know what people do. Like everyone will blend. So I thought, "Okay, no blending". I used line work only and cross hatching. Everyone fills up the whole space, so I thought, 'okay, none of that'. I'm going to go next year, but I don't know what I'm going to do.

Yea, you will have to kick it up a notch. I'm curious, you've started a new piece of work whereby you are making 200 drawings?

As many as I can. Right now I'm at 70 or 80 portraits. I'm making sure I get the studio artists in the school so they can stay in the school because everyone can pin the drawing up. I'll do anyone who has a space in the school. It is just for the sake of giving them out, without a signature. They are all one-of-a-kind and not documented. How I got to it...I thought about the fact that when making a big painting or any piece of art, each piece has a conversation with other pieces you have done. Art is always breaking down these rules and it is all in your head. It can be a very selfish process. It can be all for you. So I thought to

balance it out and do the complete opposite, I'd make art that doesn't have my name on it. They are all one-of-a-kind and they are all free, which is bad in the art world right? A lot of people think it is for trade and they should give me something in return, but it is not about that. I have maps of where they all are and you can walk around the school using the map to see them all. It is like this organism that keeps growing around the school.

What do you do in your spare time?

I'm usually drawing. I'm a notorious sketcher. I go around anywhere and draw people and they don't know it. I just go around the city drawing and writing. I'm always drawing.

So, why do you draw?

I guess that it is a family thing. My dad, he is an amazing artist. I wouldn't play with toys. My dad would sit down and we would draw together, which was awesome. And because my dad had us kids he had to work in the oil fields, but he is quite the character. He is this oil field guy that supports the arts. It's really nice to have the support of Dad. And because I grew up seeing his drawings, it made me love the fact that humans can put down marks by just looking at something and make an image and how drawing can speak.

I forget who said it but it was something like 'Art is not really a translation of what an artist sees, but it is an instruction manual for how to look at things'. It provides people with your perspective on things.

Yes, I love going through peoples sketchbook because that is usually their most raw art and that is where you see the birth of ideas.

Caitlind Brown — Recipient of the 2005 Petro-Canada Fine Art Scholarship

**Interviewer: Colleen Evans, Vice-President,
Advancement**

Why did you decide to pursue a post secondary education in art and design? What led up to that decision?

In high school I spent more time doodling than writing notes, and I almost failed many a Physics quiz because I got bored of answering velocity questions and started drawing and writing poetry on the edges of my test papers. My bedroom at home is simply plastered in photographs (if we ever decide to move, I'll have to knock out the wall and bring it with us). I possess some of the key traits of an artist: I pause on the street to look at chalk drawings, I pay attention to what tourists take pictures of, and (perhaps the most telling sign) I actually attend museums voluntarily. Art School was simply the next logical step in a life defined by different varieties of Art.

How did receiving this scholarship impact your life?

I think I was exceptionally baffled upon receiving the scholarship because no one informed me I had won anything until the day the Show Off Exhibition opened. I had only just received word that I had been accepted to ACAD the previous week. Mr. Mack (Show Off Organizer) phoned the night before to make sure I was attending but I failed to connect the dots even after he told me that I simply must attend, and I could wear anything I wanted, which I considered with glee. I decided that one is better to be over-dressed than under-dressed, and with such reasoning, I donned a ball gown and toilet-shaped earrings strapped to my rainbow shoelaces, showing up at the opening forty-five minutes late (a dependable lateness for my family) only to be greeted with the strangest sort of relief that I had finally showed up at all.

"We weren't sure whether or not you were going to show up," said the woman at the front, grinning and handing me a name-tag, "This is yours." She said. I looked down at the nametag, only to realize that beneath my name, were the words scholarship recipient. I nearly choked and began to realize the full gravity of what I was being presented with, and not knowing what else to do, but realizing that I must do something, I took the opportunity right there and then, in the mouth of the Illingworth-Kerr Gallery, to participate in the happiest fit of hyperventilation I've ever experienced.

As for the long term effects of the scholarship on my life in general, those are yet to be fully experienced. I can say, however, that it made up my mind about where to go for post-secondary in a hurry. I was considering at one point attending the University of Victoria to become a writer (my other and equally prominent passion) but I have spent so much of my life trying for an artistic masterpiece, that the scholarship was just the little push I needed to pledge the rest of my youth to pursuing the matter. My parents

New Ideas and Practices

ALUMNI

gained some bragging rights, and I gained the knowledge that it may not be so fruitless to spend one-quarter of my overall existence covered in pencil shavings and acrylic paint after all.

How have your first few months at ACAD been. Any surprises about what you thought it would be like?

ACAD houses the most delicious assortment of human life I have ever experienced. I could not wish upon a star for a more creative, excited, expressive, intense and jock-free environment to learn in. Already this giddy hodgepodge of articulate art nerds has burrowed its way into the deepest affections of my heart. The professors also I have found not only well-informed, but delightfully attentive and surprisingly receptive.... They really are quite jolly people, and should be appreciated greatly, if only for existing.

I was not, I must admit, surprised to enjoy Art College, but I was surprised at how many people I met with a striking amount of similarities to myself. Still, if anything at all surprised me about ACAD, it would have to be that such a typically shaped building could hold such a vast array of stair-cases, all of different sizes, shapes, and destinations. The very physics of the affair is really rather astonishing.

What are your dreams and hopes for life after ACAD?

Life beyond Art College, as of now, is still a mystery. I am certain that I will use art in whatever I end up doing, (Photography and Drawing being my two primary interests presently), but I haven't the inclination or ability to set my mind on any given Major at the moment. In fact, I plan to become a circus clown, travel the country, and illustrate my many fantastical exploits using coloured dishwasher liquid and shaving cream.



Caitlind's Bulimic Fish Bowl - aka the aftermath of my Ballerina Cousin's Fish-Eating Frenzy



PHOTO: From L-R: Phillip Bandura, Ryan Fairweather, Emily Shanks, Michelle Gee, Michael Lipsett, Tim Belliveau. Photo courtesy of Mecha Studios.

ACAD alumni made an artful impression at the recent Calgary Home and Interior Design Show underscoring once again that our living spaces are comprised of much more than brick and mortar. ACAD graduates that participated in the show were from Mecha Studios, INFLUX Jewellery Gallery and independent artist, Chris Boa.

"From fine art to furnaces became my slogan for the show," says Boa. "The people who were looking at fine art were not really surprised by the furnaces but many of the people looking at furnaces were quite surprised by the fine art."

Pieces of glass artwork that can cost thousands of dollars can seem at first out of place at a home show but Boa says the exposure created a kind of cross pollination for both the viewers and the artists who crossed paths there.

"The show gave the opportunity for many people that would not normally visit a gallery to view work normally seen only in a gallery," says the 2003 ACAD graduate. "It also gave me the opportunity to talk to a wide variety of people about my work."

Kari Woo of INFLUX Jewellery Gallery (which also includes ACAD alumni Shona Rae and Devon Clark) agrees the Home Show was an innovative location in which to show off their jewellery designs to the broader public.

"We wanted to highlight the creative talent that is nurtured right here in this city and resides within the immediate region," says Woo. "At the show we were able to educate people about ACAD and the programs it offers and what an amazing community and resource the school is and how it is contributing to the development of Calgary's creative culture."

She adds, "Even though we were somewhat out of our element at the show because it was focused on home interiors we had a great experience with the public. People were really excited to discover INFLUX and what we have to offer and were really impressed to learn that all the work they were seeing was by locally trained and practicing artists. We were also able to let people know about Art Central where we are located in downtown Calgary and what that space has to offer."

For Mecha Studios—represented by six artists: glassblowers Phil Bandura, Ryan Fairweather Tim Belliveau, metal and textile artist Michelle Gee, painter Emily Shanks and photographer Michael Lipsett— the Home Show also offered a unique arena to market their collective creations.

"The Calgary Home and Interior Design Show was the most unusual arts venue I have seen so far," says Belliveau. "Some people were hesitant to look at the work, some people tore it off our plinths, some people had personal responses and really potent questions with the artworks. We're really grateful to have had our makeshift art gallery next to hot tubs, blenders and massage chairs; it worked out well."

Alumni Highlights

Hugo Dubon, Sketch



Hugo Dubon (Visual Communications Design 1997)

El Museo de Arte Erotico Americano (MAREA) in Bogotá, Colombia, invited Hugo to participate in its 5th annual exhibition held September, 2005. The exhibition explored visual and performance arts which deal with sexuality and all aspects of the erotic.

Brent Mykytyshyn (Photography 2002)

Avenue, Calgary's city lifestyle magazine, celebrated a number of industry awards presented to the publication in June 2005 at both the National Magazine Awards in Toronto and the Western Magazine Awards in Vancouver. Among those honored in Vancouver; Brent was presented with the Best Photographic Series Award for his work on *New Minds, New Designs*, a feature recognizing student designers, which appeared in *Avenue* magazine's May 2004 issue.

Michael Markowsky (Drawing 1999)

Although currently based in LA, Michael chose to shoot scenes for his upcoming movie just outside of his hometown of Calgary, on the Bow River. Michael's film entitled *Out Of Cloud* is set for completion this month. The film has been his primary focus as of late but this summer, Michael still found time to participate in the first ever Bayannale, the Bay Area International Art Festival which is modeled after the biennales held in London and Berlin. From July 22-August 7, 2005, the San Francisco Bay Area played host to artists from around the world where Michael exhibited a series of four drawings that were inspired by Jack Nicholson's movements around LA in the film *Chinatown*.

Grant Poier (Painting 1980)

EMMEDIA Founding Member, Grant Poier was presented with the first Spirit of Helen Award at the annual Alberta Media Arts Alliance Society (AMAAS) Conference held this year on May 21, 2005 in Banff, Alberta. The Spirit of Helen Award, created in 2005, acknowledges an artist, cultural worker or advocate whose contributions to Alberta's media arts com-

Burnt Toast Studio members from L-R: Alden Alfon, Edwin Herrenschmidt, Cory Helm (in frame), Doug Jaap, Lee McKay (in frame), James Jensen. Not pictured: Leah Murphy



munity reflects the spirit of the late Helen Folkmann. **Diane Dickert (Painting 1990)**, Executive Director of EMMEDIA who nominated Grant for the award commented that "[it] is impossible to consider media arts practice and artist run centres in Canada without Grant Poier appearing on the horizon." In addition to his 25 years with EMMEDIA, Grant has contributed to the local and national arts community as a writer, curator, catalyst and mentor, serving on numerous Boards, juries, programming and advisory committees and from 1994-2000, teaching Media Arts at ACAD. On receiving the Award, Poier is quoted as saying, "The challenge is always in forming and retaining a collective memory, a history, momentum, upon which it is then possible to build."

Burnt Toast Studio (Various Alumni from 1994-2004)

Burnt Toast Studio is an independent printmaking collective hidden away in the Ogden industrial park in South Calgary. Its founding members are **Alden Alfon (Printmaking 1997)**, **Edwin Herrenschmidt (Printmaking 1996)**, **Douglas Japp (Printmaking 1995)**, **James Jensen (Printmaking 1996)** and **Lee McKay (2004)**. Since then, another printmaker, **Cory Helm (Printmaking 1994)** and **Leigh Murphy (4th year Printmaking student)** have joined the group.

During their years together at ACAD, strong friendships developed between the studio members, as well as an artistic camaraderie that created cross-influence and led to collaborative works. Throughout their studies and for a few years following, Burnt Toast members produced a newsletter titled *Acid Bites and Solvent Fumes*; a publication that served as a forum for rants, critiques and issues pertaining to the struggling printmaker. In 2000, the artists found a perfect shared studio space in which Burnt Toast Studio still resides today. The uniqueness of their studio, with its straw-bale insulation and solar power heating, is only rivaled by the one of kind creations this group of artists produces both collaboratively and individually. Sharing costs and ideas, Burnt Toast Studios is truly a group effort where its members are at the centre of their own micro-movement, in which

they explore screen-printing, etching, woodcut and mixed media.

Works by the artists of Burnt Toast Studio were exhibited in ArtSpace this past month. For more information about Burnt Toast Studio and to view images visit www.burnttoaststudio.com.

Calyx Distinctive Arts (Various Alumni)

Calyx Distinctive Arts, founded by four members of the ACAD graduating class of 2000; **Bobbie Deno (Jewellery)**, **Bonnie Haughton (Fibre)**, **Kellee Terpstra (Painting)** and **Carol Voyt (Ceramics)**, presented its 10th semi-annual Exhibition and Sale of original artworks on October 15 -16, 2005, at the Crescent Heights Community Centre. All artists were in attendance to discuss their work and techniques in painting, photography, sculpture, jewellery, metalwork, woodwork, ceramics, glass, fibre and more. Their last event in 2004 featured 49 artists and was attended by over 1500 people.

Studio C (Various Alumni)

Studio C is a unique integrated community art and resource centre - a venue where disabled and non-disabled artists can achieve collaboration, inspiration and immersion within Calgary's art community. Located in Art Central, Studio C strives to provide artistic exposure and instruction to communities with limited access to the arts. Studio C supports the integration and artistic talents of disabled adults with the mainstream Calgary art community; enabling the wider community to truly appreciate this population's talent based on equal artistic merit.

In November 2004, under the instruction of ACAD faculty member **Laurel Johannesson**, 15 Studio C artists and 15 third year ACAD drawing students paired up to share their artistic visions and create amazing collaborative works. The project finished with a critically acclaimed exhibition at ACAD. The success of this exchange resulted in a commitment from both organizations to participate in future collaborations. This year the project is vast in scope, involving ACAD

Tim presents Prime Minister Paul Martin with a copy of his latest endeavor, *I am Albertan*, on September 1st in Edmonton.



student artists from all disciplines. The collaboration will take place over several months – October 05 to March 06 – culminating with an exhibit in the spring of 2006.

As well as the involvement of ACAD Faculty members, ACAD alumni **Colleen Rauscher (Drawing 1989-1991)**, **Natalie Gerber (Fibre 2003)** and **Toby Anderson (Sculpture 2001)** are actively involved with Studio C as studio artists.

Kenny Doren (Sculpture 1994)

There is a rumor (he started it and he is not confirming it) that Kenny might be back in Alberta in the New Year. He has been very busy after finishing his Masters in Fine Arts and teaching, but it has not stopped his output this year. His new work "Immortal Misbegotten", a reworking of Ludwig van Beethoven's famous six Op. 18 String Quartets condensed into one piece and "Pathetic Piano", a breakdown of Beethoven's Op. 13 Pathétique Sonatina into has the visual arts/new music community wondering if he thinks he is indeed Beethoven.

This past spring, the Aural Culture's exhibition at the Banff Centre for the Performing Arts mounted his provocative audio installation "The Hell After High" which addresses the translation of Bach's solo violin work to a heavy metal guitar; from music embedded with a religious value going straight to the demonic land of reverie.

Evan Broens (Sculpture 2005)

Escapism is the strongest theme within Evans work – it is a subject he observes in our neo-nomadic state. In Evan's work there is an attempt to address the following issues; What are we escaping to and from? What are we sold to facilitate this need or desire? Is it a new form of spirituality? What are escape spaces? And lastly he asks: how does escapism pertain to Canadian identity?

Evan is intent on creating a sense of whimsical earnestness within his work. This includes images of ladders, clouds, benches, books and lamps. Evan

investigates objects that represent intimacy and that exemplify the desire of attempting to make things feel okay. Ladders, for example, are a central component in his work right now. They represent a change of place, as well as a vehicle to secrets. They are unsafe even in their simplicity. A ladder is a tool for escape, to elevate or descend.

Currently, Evan is working in his studio space at Art Central. He was the recipient of the Art Central Studio Prize, awarded during his graduate year at ACAD; which provides him with a one year term of free studio space and three weeks of exhibition time. This opportunity allows Evan to create new work, develop ideas further, and work without much overhead. For Evan, the Art Central Studio Prize is about time and space.

Tim Van Horn (Photography 1992)

Just in time for Alberta's Centennial, Tim, with co-creator Kristen Wagner, produced *I am Albertan*; a modern-day photographic essay of the Alberta people. To help commemorate the once-in-a-lifetime milestone of Alberta's first centennial, *I am Albertan* proves to be one of the most extensive documentations of the province ever undertaken.

For three years, between 2002 and early 2005, Kristen Wagner and Tim traveled thousands of kilometers, met thousands of people and shot countless rolls of film. *I am Albertan* invites readers to find themselves on the page of this legacy book. A story about the people, for the people, *I am Albertan* is a vibrant look at who we are after 100 years as a province. One copy of *I am Albertan* is currently being donated to every school and library in Alberta which totals more than 2500 copies.

Kari Woo (Jewellery)

Kari was one of five Alberta women featured as September's Dream Women on a German web page that is promoting tourism in Alberta to German women. Fluent in German? Read about it online at www.cleverwomen.de/cleverwomen/traumfrau.php.

Evan Broens, *Only in solitude*, Foam, wood, paint



Rick Sealock (Visual Communications 1986)

Rick's book titled *Okeley Dokeley Dock*, which was published by Piglet Press will appear in Quayside Publishing Group's new book *1000 Type Treatments: From Script to Serif, Letterforms Used to Perfection*. Rick's illustration work will also be appearing in the 35th Creativity Annual due out in spring 2006. The Creativity Annual is regarded as one of the top advertising and graphic design annuals with over 400 full color pages. Rick is currently a sessional instructor in the Illustration Department at both the Ontario College of Art & Design and Sheridan College.

Colleen McDonald (Drawing 1989)

Colleen is a freelance artist, illustrator and creature designer. Her main focus is on creature design with creatures often being the main subject matter in her paintings and gallery work. Colleen's works are considered very large for the scientific genre. For Colleen it is a matter of "bring[ing] [her] characters to life and [she] figure the bigger the better." Robots, spacemen and sea creatures are all favorite subjects that she likes to explore and design. Her painting "Illusions of Power" was used for the cover of *Tesseract Nine* for Edge Science Fiction and Fantasy Publishing. She is also currently working on the cover illustration for *Tesseract Ten*.

Sharon A Karst & Jennifer Warner (Painting 1999)

Two ACAD alumna joined in a collaborative exhibition at the University of Calgary's Mezzanine Gallery. Although Sharon and Jennifer studied together, their paintings are quite different in content and technique. Their exhibition "Duet" was an opportunity to celebrate not only their differences but their common experiences. "Duet" ran from September 19 to October 14, 2005.

Andrew Foley (Drawing 1993)

Andrew recently had his first graphic novel, *Parting Ways*, published by Speakeasy Comics. Written by Andrew, with art by Scott Mooney and

Alumni Highlights

Studio C, collaborative diptych



Nick Craine, *Parting Ways* is the story of one man's journey down two separate paths. Details of the novel and sample images are available at www.speakeasycomics.com. *Parting Ways* is also available for purchase on the site.

David Kidd (1974)

Now residing in Vancouver, B.C., David teaches print media at the University College of the Fraser Valley in Abbotsford, B.C. She will be having a solo exhibition at the International Cultural Centre in Krakow, Poland this fall, during the 40th anniversary of the International Print Triennial. David's participation in this exhibition is the result of her winning the Grand Prix Award at the Triennial in 2003.

Dawn Saunders Dahl (Painting 1998 and Ceramics 1999)

Dawn was involved with two different exhibitions this summer during The Works Art & Design Festival held in Edmonton. She curated and participated in "An Indelible Era" which took place June 25 - July 6, 2005 and participated in "Gun Powder on Tigers' Teeth" which ran from June 16 - July 28, 2005. To view her work and images from her recent exhibitions, visit www.artmajeur.com/dawnsaundersdahl.

Sylvain Voyer (Painting 1961)

Sylvain, who has been painting Alberta's canola fields for many years, says the rains this summer produced the most brilliant - and tall - crops he has ever seen. His solo exhibition of recent work opened October 29 at the Douglas Udell Gallery in Edmonton, featuring large canvasses of trees ranging from northern tamarack to Mexican primavera - as well as classic canola.

Darci Mallon (Painting 1997)

Darci's sculpture entitled "Catching Neutrinos", created in 2004, is publicly displayed on the west side of Sir Winston Churchill Square in Edmonton. This Edmonton Journal sponsored commission captures headlines from the last 100 years in Edmonton and commemorates 100 years of the Edmonton Journal's

The Three Muses: from L-R: Liv Pederen, Ilse Anysus-Salkauskas and Pat Strakowski



contribution to the community. Darci is currently at Grant MacEwan College in Edmonton.

Liv Pedersen (Painting 1978), Ilse Anysas-Salkauskas (Fibre 1980) and Pat Strakowski (Fibre 1979)

At an Alberta Society of Artists opening at the Leighton Centre in 2003, mutual respect and interest for each others artwork was expressed and the decision to create a three person show titled "Three Muses" was made. Liv, Ilse and Pat felt that their contemporary approaches, ranging from representational to abstract and from 2D to 3D, would create a synergy, transforming the everyday and mundane into the extraordinary magic that surrounds them. They are interested in creating a total environment for the viewer with the artworks complementing each other by using both the gallery walls and floor space. These three muses make use of three different mediums as Pat is a papier-maché sculptress, Liv; a tapestry weaver and Ilse creates 2D and 3D works using fabric or leather.

The title "Three Muses" is very appropriate to this trio of artists. As mothers, all three women of this ensemble nurture and guide their families. As teachers, they share their knowledge and encourage students to follow their dreams. As artists, they encourage people to see the potential in themselves. Combining their energy and resources, the "Three Muses" held their first show in February 2004 in Pincher Creek at the Lebel House Gallery. From there, they traveled to Camrose and on to the Leighton Centre in the fall of 2004. This year they have shown their work at the Visual Arts Alberta Association gallery in Edmonton and just recently completed a show at the Crowsnest Pass Allied Arts Association and Public Art Gallery which ran from September 17th to October 16th, 2005.

Nelson Henricks (Drawing 1986)

In 2004, Nelson, a Montréal based artist premiered his double-screen video installation entitled "Satellite" at the Montréal Museum of Fine Arts. This work will soon be exhibited here in Calgary at The New Gallery from November 25 - December 23, 2005. Combining techno beats with found footage from

educational films of the fifties, sixties and seventies, "Satellite" interrogates conventionally held notions regarding truth, science and meaning.

Murray Kimber (Visual Communications 1988)

Murray, a Nelson, B.C. based illustrator, has been nominated for a 2005 Governor General's Literary Award in the category of Children's Illustration (English Language) for his interpretation of Alfred Noyes' classic poem *The Highwayman*. This is his third nomination. Kimber's first illustrated book, *Josepha - A Prairie Boy's Story* won the prestigious Governor General's award in 1994. His third book *The Wolf of Gubbio* was also short-listed.

In his interpretation Kimber tells an updated version of the story of a highway robber whose love for the local innkeeper's daughter and pursuit by the army of England's King George eventually collide in a tragic end for the young thief. "It's a classic story in the sense [that] the highwayman is the antihero, on the wrong side of the law and in love with the daughter of a member of the business establishment," says Kimber. "He tries to live on both sides of the law, but it's a doomed combination. Jealousy and deceit combine to sell him out, resulting in his downfall."

Readers familiar with the poem will no doubt be struck by Kimber's unique version. Kimber chose to completely re-envision the poem by staging it in art deco New York City, drawing inspiration from film noir and American gangster films from the 1930's and 40's. The key for Kimber was his realization that "the poem itself didn't need any help from the illustrations to be understood by the reader. That opened up a whole bunch of possibilities for me and I decided to tell a distinct but parallel story with the art."

The winners of the this year's Governor General's Literary Awards will be announced on November 16th, followed by a presentation ceremony at Rideau Hall in Ottawa. The award is worth \$15,000.

Murray's *The Highwayman* is part of the Visions in Poetry series published by Toronto based KidsCan Press, and was released in March of this year.

Darci Mallon, Catching Neutrinos, 10 feet high, granite



Lance Timmons (Photography 2004)

Saint John based photographer Lance, recently boarded the luxury cruise ship *The World* in Sydney, N.S., for the gala opening of an exclusive exhibit of 25 of his stunning nature photos as the ship sailed toward Halifax. Lance has been sharing his expertise with cruise ship passengers by leading photography excursions with Aquila Tours for the past two seasons but this is the first time a cruise ship has approached him about exhibiting his work onboard. Lance was approached with the idea after a representative from ResidenSea, which operates *The World* cruise ship saw Lance's photographs used on note cards promoting Atlantic Canada. His onboard show entitled "Balance" lasted four days and included a mix of both more traditional nature photographs and his most recent exploration, what he calls "photo impressionism" or "photo abstract impressionism."

Jeff De Boer (Jewellery 1988)

Jeff has been selected as the Artist Consultant to the new Children's Hospital and is currently engaged with the architects in designing this space.

Gordon Snyder (Drawing 1976)

Through *Alberta Eyes*, a collection of 100 photographs taken by Orest Semchishen, documents the architecture of our communities and depict a disappearing way of life in Alberta. Each chapter of the book corresponds with one of five exhibits of 20 photographs, curated by Gordon, that highlight Alberta's diverse cultural heritage. The five chapters included and their corresponding exhibits are: Through Aboriginal Eyes, Isolated Communities, Cultural Communities, Alberta Youth and the book's namesake, Through Alberta Eyes.

Karla Pearce (Drawing 1989)

Pearce has been painting flowers for the last ten years while living in Nelson, B.C. Since her recent move to Blueberry, Pearce has been inspired by the wide open Castlegar valley and has created a new body of work that reflects the sky and landscape. One of the strongest features of this area is the high con-

Karla Pearce, Self Portrait, 2005, acrylic on stretched canvas



centration of dams on the Kootenay River. Pearce has embarked on a journey to paint all of them. "These paintings are loaded in metaphors," says Pearce. "One can look at the seeming stillness of the water above, which reflects the sky and then be drawn into an architectural element. The dam creates geometrical lines and shapes that juxtapose the organic shapes of the hills and trees. But the best part is the turbulence of the water that rushes out below. I think we all feel that at times."

In addition to painting, Pearce also teaches art for the Nelson, Castlegar, Trail and Rossland Recreation Commission, writes an arts column; *The Creative Edge*, for The Nelson Daily News and Trail Daily Times and voices the Creative Edge for BKRadio. Karla Pearce's new paintings can be seen at The Historic Firehall Art Gallery in Rossland, B.C. Her artwork is also available for viewing online at www.karlapearce.com.

Michelle Grant (Drawing 1987)

Michelle was honored in July 2005 as her winning design was chosen for Alberta's Centennial coin. Her design, entitled "Big Sky" was selected as one of four finalists to commemorate the province's Centennial. Each artist created a design which was then voted on by the public on the Royal Canadian Mint's (RCM) website.

Michelle's design portrays the uniqueness and beauty that is Alberta and leaves no question as to why it was chosen to represent the Alberta Centennial. The coin features an oil derrick with cattle grazing at its base under the "Big Sky" of Alberta. With the Rocky Mountains in the background, this design portrays Alberta at its finest.

As a result of growing up and living in Calgary, Michelle is intricately connected to the spirit, economy, and beauty of Alberta, yet her excellence in art has been internationally recognized.

Michelle is the recipient of several prestigious awards from the American Academy of Equine Art in Kentucky, and she has been published in various equestrian books. Michelle is no stranger to the art of coin design, as she designed the Royal Canadian Mint's 2002 Calgary Stampede 50-cent collector coin. She is frequently sought after for corporate commissions, and is currently enjoying success as both an artist and an instructor. Michelle's artwork is available for viewing at www.michellegrant.ca



Are you in this picture? Do you recognize fellow classmates from the A.C.A. graduating class of 1976?

If so, please email alumni@acad.ca with details. For more information on the 30th year Reunion and Show visit www.acad.ab.ca/alumni.html

What's on: November - February



Visit www.acad.ca for IKG hours and opening reception information.

Exhibitions

IKG EXHIBITIONS:

October 28 - December 10, 2005
ACAD Faculty Exhibition 2005

January 13 – February 25, 2006
Likeness: Portraits of Artists by Other Artists

Featuring 30 artists including: Roy Arden, Robert Mapplethorpe, Chuck Close, Elizabeth Peyton, Nan Goldin and Mike Kelley. Co-organized by CCA Wattis Institute for Contemporary Arts, San Francisco and Independent Curators International (ICI), New York and circulated by ICI. Curated by Matthew Higgs.

MARION NICOLL GALLERY:

Visit www.acad.ca for MNG hours and opening reception information.

November 14 - November 26
Grad Silent Auction

November 28 – December 3
"Buy Nothing Day" Group Show

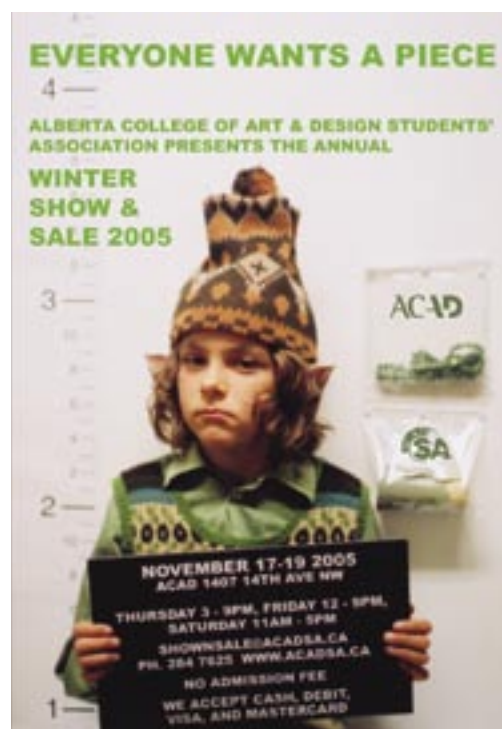
December 5 – December 10
Julia Jungwirth

LRT GALLERY:

November 14 - December 17
Sarah Khallad's "She was Stunning:
A Collection of Her Stories"

+15 EPCOR CENTRE:

November 1 – January 7, 2006
Shyra de Souza's "Ethos and Pathos"



November 17 - 19

Show & Sale

November 22

Guest Lecturer: Nelson Henricks Combining techno beats with found footage from educational films of the fifties, sixties and seventies, Nelson's work: SATELLITE, interrogates conventionally held notions regarding truth, science and meaning.

Stanford Perrott Lecture Theatre, ACAD 2:00 p.m.
Admission is free and the public is welcome.



February 27, 2006

Stirring Culture Speaker Will Alsop

5:00 p.m. Jack Singer Concert Hall

EPCOR CENTRE for the Performing Arts

Tickets are FREE, everyone welcome

Visit www.acad.ca for ticket information

ACAD INFORMATION SESSIONS

These sessions provide an overview of the College's programs, alumni profiles and admissions procedures.

January 17, 2006 - Winnipeg, MB
Delta Winnipeg Downtown, 7:00 p.m.

January 18, 2006 - Edmonton, AB
Chateau Lacombe, 7:00 p.m.

January 19, 2006 - Medicine Hat, AB
Medicine Hat Lodge, 7:00 p.m.

January 28, 2006 - ACAD

Location TBD, 2:00 p.m.

For more information email admissions@acad.ca

ACAD ALUMNI RECEPTIONS

November 17, 2005 New York, NY

November 21, 2005 Toronto, ON

Email admissions@acad.ca for details.

**Save the date for
ARTaWEARness,
ACAD's wearable art fashion
extravaganza, scheduled
for March 31, 2006.**

Submissions

We welcome your comments and suggestions on the newsletter. Share your story ideas and comments.

ALUMNI TELL US MORE We are looking for stories to feature in ACAD News. Tell us about your art in progress. Also send us your exhibition announcements. Email acadnews@acad.ca with your submission. Digital image submission requirements: minimum 350 dpi and 6" on the largest side.

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