

creative futures start here



2017/18 annual review



University
of Victoria

Fine Arts

2017/18 BY THE NUMBERS

NEW ALUMNI: 225

FACULTY EVENTS: 200+

FUNDS RAISED: \$466,116

OVERALL MEDIA STORIES: 250+

CAREER & CO-OP PLACEMENTS: 43

STUDENT AWARDS GIVEN OUT: 153

DONOR FUNDS DISTRIBUTED: \$567,912

ORION VISITING ARTISTS & SCHOLARS: 33



Message from the Dean

Welcome to the Annual Review 2017/18, our inaugural report on the implementation of the Fine Arts Strategic Plan. The Faculty continues to be a leader in experiential learning, experimentation, research and creative activity and community engagement. In the Annual Review, you'll see examples from across the Faculty that demonstrate Fine Arts leadership on campus and beyond.

Our commitment to our core mission can be seen in the talent and expertise of our faculty, students and alumni, and their recognition nationally and globally. New faculty and staff bring new energy and ideas that invigorate our research, creative and learning environments.

The Faculty now has minors in all program areas and an interdisciplinary program in digital and interactive media. We have strengthened efforts to enhance work-integrated learning, in all its forms, showing that creative futures do indeed start here.

In 2017/18 the Faculty developed partnerships in the community and abroad. Collaborations with contemporary arts centres in Italy, Science Venture summer camps, Ocean Networks Canada and the Artists Aboriginal Canadian Entrepreneurs program are a few examples that illustrate the scope and depth of our engagement and the range of opportunities for our students and faculty to fulfill their passion for the arts.

The Faculty's success is tied to the ongoing help of our partners, donors, external advisory board members, co-op employers and alumni, for whose support I am most grateful. I am always eager to hear from our community, and look forward to hearing your thoughts and ideas as we embark on another great year.

Dr. Susan Lewis
finedean@uvic.ca



1969
Faculty established



5
Departments



1250+
Students



150+
Teaching & support staff



7
Royal Society members



8
Governor General's Award winners

HIGHLIGHTS

Both the annual BFA and MFA exhibits showcase the work of graduating artists in the Visual Arts department, including this national award-winning digital piece by James Fermor



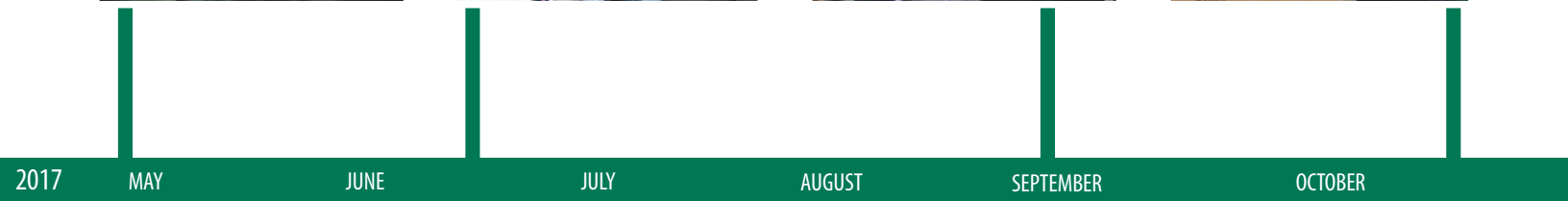
Pacific Opera Victoria artistic director Maestro Timothy Vernon receives an Honorary Doctorate from UVic in the same year that the School of Music celebrates its 50th anniversary



PhD Theatre candidate and Vanier Scholar Dennis Gupa heads to his native Philippines to conduct applied theatre research in the areas of oceans, climate change, the environment and ritual practice



Writing professor Tim Lilburn becomes the first Canadian poet to win the prestigious European Homer Prize



Daniel Laskarin debuts a commissioned public art sculpture at the Cambie Fire Hall No. 3 / North Ambulance Station in Richmond BC



Theatre alumnus Chris Wilson (centre) joins the legendary Canadian comedy ensemble Air Farce, just in time to be part of its Canada 150 special on CBC Television



Canadian Senator and passionate arts advocate the Honourable Patricia Bovey visits campus as an Orion Lecturer and guest of Art History & Visual Studies

Rick Mercer brings his final season of CBC TV's *The Rick Mercer Report* to campus, where he has an opera singing lesson with School of Music professor Benjamin Butterfield and student Taylor Fawcett



Noted Canadian literary magazine *The Malahat Review*, led by editor and Writing alumnus John Barton, celebrates its 50th anniversary with a special edition and a retrospective art exhibit



After 29 years of teaching with the School of Music, Gerald King conducts his final concert with the UVic Wind Symphony and establishes the Dr. Gerald King Legacy Scholarship in Music Education



NOVEMBER

DECEMBER

JANUARY

FEBRUARY

MARCH

APRIL

MAY

2018



School of Music professor Ajtony Csaba conducts at the Liszt Academy of Music in Hungary



Internationally acclaimed transgender artist Cassils (right) comes to UVic for their only Canadian performance, which involves advance preparation with Visual Arts students



Rising country music stars and Nashville-based recording artists Twin Kennedy — sisters Carli and Julie Kennedy — are named the Fine Arts Distinguished Alumni Award recipients for 2018



Theatre professor Linda Hardy takes her final curtain call and retires after a remarkable 42 years of teaching and directing at UVic's Phoenix

THE FACULTY OF FINE ARTS

Movement in our departments always offers exciting opportunities for growth. Here's who we welcomed between January 1, 2017, and June 30, 2018.

ADMINISTRATIVE APPOINTMENTS



Dr. Evanthia Baboula
Associate Dean



David Leach
Chair, Writing



Dr. Allana Lindgren
Chair, Theatre



Paul Walde
Chair, Visual Arts



Dr. Lytton McDonnell
Research, Creative
Activity & Scholarship
Coordinator



Sarah Riecken
Undergraduate
Academic Advisor

NEW FACULTY MEMBERS



Shane Book
Associate Professor,
Writing



Dr. Katharina Clausius
Assistant Professor,
School of Music



Patrick DuWors
Assistant Professor,
Theatre



Kelly Richardson
Associate Professor,
Visual Arts

RESEARCH & CREATIVE PRACTICE

Research and creative practice are the core of who we are: they are how we define ourselves, and are central to our continued growth and development.



ANNUAL REACH AWARD WINNER: PAUL WALDE

Despite unseasonably cold winds and unusually choppy waves, intermedia artist Paul Walde dove into the waters of Algonquin Park's Canoe Lake on July 8, 2017, and, after months of preparation, completed the first stage of his *Tom Thomson Centennial Swim* performance.

Occurring on the 100th anniversary of iconic Canadian landscape artist Tom Thomson's drowning in Canoe Lake, Walde — Chair of the Department of Visual Arts — was accompanied by a synchronized swim squad, a brass band playing his own 45-minute composition written for the occasion, a film crew and a dozen boats, including six canoes painted in Thomson's signature green.

"The scariest part was when it was really choppy. I got lost and disoriented and blown off course." Ironically — and unintentionally — Walde ended up in the part of the lake where Thomson's body was found and almost had to call for help; but, by spotting the tall white totem pole erected beside the Thomson memorial cairn on the shoreline, he reoriented himself and completed his swim.

"Landscape painting is about beauty," Walde told the *Toronto Star* at the time. "But the landscape is

dangerous. It doesn't care if you live or die. That was the very limit of what I could do. For me, to be in the water where he died — that was powerful."

While the history of Canadian art has been built on our relationship with landscape and the environment, Walde continues to fuse that artistic legacy with decidedly 21st century concerns and practices, by exploring unexpected interconnections between landscape, identity and technology.

Since joining UVic in 2012, Paul Walde has enhanced the student experience while expanding his reputation as one of Canada's leading extended media artists. 2014's "Requiem for a Glacier" saw him take a 50-piece orchestra and chorus to the top of BC's threatened Qat'Muk (Jumbo) Glacier and, while the performance earned international headlines at the time, the subsequent gallery installation continues to impact viewers across Canada and Europe — notably in Paris this spring.

In May, Walde was named one of the 2018 recipients of UVic's annual REACH Awards for research, creative practice and teaching. He also received the 2018 Kenny Doren Award from Ontario's ED Video Media Arts Centre.

FACULTY PROFILES

UNCOVERING FORGOTTEN WORKS: SUZANNE SNIZEK

Helping to uncover the forgotten works of suppressed composers is a passion of flute professor and music scholar Suzanne Snizek. An expert in classical music that was silenced under the Nazi regime — due to the composers' ideologies, aesthetic or Jewish heritage — Snizek well knows the exceptional nature of many of these works, which remain rarely performed.

"If it's a good piece of music, it should be played," she says. "One of the challenges for this music is that it gets ghettoized again as 'suppressed music.' So I'm trying to present it on its own terms, and include it in my teaching here so students can encounter this music for themselves."



Snizek has received international academic attention for her work, as well as Uvic's 2017 REACH Award, which celebrates the extraordinary teachers and researchers who make a vital impact both in the classroom and in the greater community.

INSPIRED BY DESIGN: PATRICK DU WORS

When it comes to outstanding alumni, it's hard to beat award-winning theatrical designer Patrick Du Wors. Not only has he made a name for himself both nationally and internationally, he is back on campus as Theatre's new design professor.

Du Wors also stepped into the international spotlight last year as the only Canadian selected to participate in the prestigious 2017 World Stage Design exhibition and Scenofest conference in Taiwan. "It was such an honour to exhibit my design," he says. "There were a number of [Canadian] submissions, so it was nice to be selected."

The juried showcase featured 350 outstanding examples of international theatrical design, including his work for Ghost River Theatre's *The Last Voyage of Donald Crowhurst* (right). Selected from

nearly 500 submissions worldwide, his work was seen by 15,000 visitors during the exhibit's 10-day run at the Taipei National University of the Arts museum space.

"One thing I learned in my classes with Mary Kerr is the importance of exhibitions, being included in catalogues, and having some trace of your work," he says.





The Belfry Theatre's world premiere of *Gracie* (photo: David Cooper)

THE VOICE THAT NEEDS TO BE HEARD: JOAN MACLEOD

Often described as one of the most important playwrights working in Canada today, Writing professor Joan MacLeod is the recipient of numerous awards, including the Governor General's Award for Drama and the \$100,000 Siminovitch Prize.

Her latest play, *Gracie*, was commissioned by the Belfry Theatre as a co-production with Alberta Theatre Projects and debuted in 2017. A gripping and tender story, *Gracie* is set in the radical polygamous sect of the

Fundamentalist Church of Jesus Christ of Latter-Day Saints in Bountiful, BC — the largest polygamous community in Canada.

"Perhaps mystery is at the heart of all religions and writing about a place that is full of secrets is impossible," says MacLeod. "But this play began the way all my plays do: by creating one voice and trying to figure out why that voice wanted to be heard."

HERE'S THE BILL: CAROLYN BUTLER-PALMER

While it's no secret now that Canada's new vertical \$10 bill features Nova Scotia civil libertarian Viola Desmond, Art History & Visual Studies professor Carolyn Butler-Palmer was under a confidentiality order for several months as she consulted over the proposed design with the Bank of Canada.

Butler-Palmer came to their attention due to the *Globe and Mail* coverage of her early 2017 exhibit *Ellen Neel: The First Woman Totem Pole Carver* at UVic's Legacy Gallery.

"They knew I had an interest in women and issues of diversity," she says. "And while

they'd already determined the front side of the bill, they were trying to get different regional perspectives on options for the flip side — including what they ended up with, the Canadian Museum of Human Rights."

It was a unique experience for Butler-Palmer, who also teaches a course in art forgery and theft. "It was interesting to be contacted by a federal agency and be asked your professional opinion."



CREATIVE OVERVIEW

Research and creative activity are directly relevant to the teaching mission of our faculty.

PUBLICATIONS

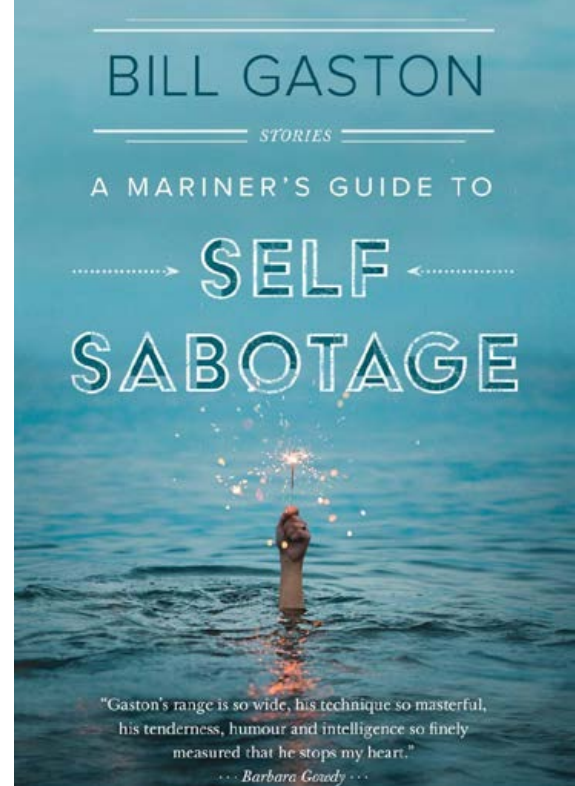
Published work by faculty ranged from novels, memoirs, short story and poetry collections to historical studies, textbooks and exhibit catalogues. Highlights of the year included publications by Dean Susan Lewis; Writing's Bill Gaston and Tim Lilburn; Marcus Milwright, Evanthia Baboula and Erin Campbell in Art History & Visual Studies; and Megan Dickie in Visual Arts.

EXHIBITIONS

Notable local, national and international exhibitions by Visual Arts professors included solo shows by Kelly Richardson, Paul Walde, Robert Youds, Daniel Laskarin and Megan Dickie. In addition to our annual BFA and MFA graduation exhibitions, undergraduate students Xiao Xue, James Fermor, Libby Oliver and Laura Gildner saw their work exhibited beyond campus, as did Art History & Visual Studies students Nellie Lamb and Ambreen Shehzad Hussaini.

PLAYS

Phoenix Theatre mounted its 51st year of mainstage productions with *The Madwoman of Chaillot*, *Crimes of the Heart*, and *A Comedy of Errors*, as well as four new undergraduate plays in the longstanding Student Alternative Theatre Company (SATCo). The annual Spotlight on Alumni featured a pair of historical solo shows by husband-and-wife alumni Danette Boucher and James Douglas. Students and recent alumni saw their work produced off campus by local independent companies and at Fringe Festivals.



CONCERTS

Notable performances at the School of Music included the Lafayette String Quartet's rare cycle of all 15 Shostakovich string quartets, Patrick Boyle's soundtrack for both a touring play and NFB documentary and Suzanne Snizek's new flute CD. Ajtony Csaba conducted a Canada 150 concert in Ottawa, while alumni soprano Eve Daniell and composer Tobin Stokes collaborated on a Canada 150 performance for Queen Elizabeth II at London's Canada House.

AWARDS

Writing faculty received international recognition when Tim Lilburn became the first Canadian to receive the European Homer Prize and professor emeritus Lorna Crozier was honoured with China's Chen Zi Ang International Poetry Award. Theatre's Bryn Finer won an Award for Excellence with Parks Canada, and Megan Dickie and Todd Lambeth in Visual Arts received the Faculty's Teaching Excellence Awards. Country music stars Carli & Julie Kennedy received the Distinguished Alumni Award, and Music's Dániel Péter Biró spoke to the Royal Society of Canada about his recent Guggenheim Award project.



Maestro Timothy Vernon leads the UVic Chorus & Orchestra at the 50th Anniversary Gala Concert in December (photo: Kristy Farkas)

50 YEARS OF GLORIOUS MUSIC

When Maestro Timothy Vernon raised his baton at the School of Music's 50th Anniversary Gala concert in December, it was seen as the culmination of five decades of academic expansion, faculty excellence, alumni achievement and dedicated community outreach by the School itself.

"I heard a funny story when I was in Berlin," says School of Music director Christopher Butterfield. "People were talking about where the interesting musical centres are on the west coast of North America and somebody said, 'Well, there's Los Angeles ... and Victoria.'"

An alumnus himself, Butterfield began his studies in 1971 at what was then simply UVic's Music department. "It was very small. We had three classrooms in the MacLaurin A-wing and all of our concerts were held in the David Lam, as the Farquhar Auditorium wasn't built until 1978."

Music courses were first offered in 1964 as part of UVic's fledgling arts & humanities department, before evolving into the

Division of Music in 1967 and earning full department status in 1969. But it wasn't until the construction of the purpose-built MacLaurin B Wing — with the 220-seat Phillip T. Young Recital Hall — that the School was formally established in 1979.

Since then, the School of Music has continued to expand, adding Artists-in-Residence (the Lafayette String Quartet in 1991), growing the teaching faculty (including Butterfield himself in 1993), earning prestigious designations (Canada's only All-Steinway School in 2008), incorporating new programs (music education in 2014), and offering the country's only Music & Computer Science degree (2011) and Masters in String Quartet Performance (2016).



School of Music Director Christopher Butterfield, Dean Lewis & UVic President Jamie Cassels

AROUND THE WORLD

With over 50 annual visits from guest artists and scholars from across Canada and around the world, Fine Arts also holds a number of agreements with institutions in Europe and Asia.

GLOBAL IMPACT

Whether it's lecturing in Bangladesh, performing in Germany or accepting an award in China, we are always looking to strengthen our international partnerships and create new opportunities for research, field schools and educational exchanges.

The Department of Art History & Visual Studies established a dual degree agreement with China's Yunnan University and a new relationship with the renowned Morra Foundation, a centre for the study of modern and contemporary art in Italy.

The Morra Foundation offers a substantial collection focusing on post-1945 theatre, painting, photography, sculpture, music, sound poetry and conceptual and performance art. Dean Susan Lewis and AHVS professor Allan Antliff traveled there in spring 2018 to further explore

expanding the agreement faculty-wide.

As we build on existing institutional partnerships, faculty members were also active in Paris, the Netherlands, England, Hungary and the United States. We continue to explore opportunities with universities across Asia, Europe and the United Kingdom to enhance student mobility, work experience and faculty exchange.

AHVS professor Marcus Milwright also helped organize the inaugural Victoria Forum — a new initiative by UVic and Global Affairs Canada. The Forum saw international policy makers, business leaders, academics and civil society representatives convene on campus in fall 2017 to engage in important discussions about diversity and inclusion.



Casa Morra, home to the Morra Foundation (Photo: Fondazione Morra)

MIGRATION AS MUSIC

When internationally acclaimed composer and School of Music professor Dániel Péter Biró was named the recipient of a Guggenheim Fellowship in 2016, he used the prestigious one-year \$50,000 US award to reflect on one of the most important issues of today: global migration.

The resulting large-scale piece *Ethica* was performed in May 2018 to audiences in select North American cities. “[My] composition explores historical dichotomies between religious and secular thinking from the perspective of modern-day globalized existence,” he explains.

Another undertaking saw Biró participate alongside School of Music students in UVic’s 2017 interdisciplinary field school “Narratives of Memory, Migration, and Xenophobia,” which brought together scholars, students and artists from Canada and Europe to examine issues including the recent resurgence of nationalist and xenophobic movements in North America and Europe.



OLD-GROWTH, NEW TECH

New Visual Arts professor Kelly Richardson is in the midst of a very busy year. Her hyper-real digital films of rich and complex landscapes — which have been manipulated using CGI, animation and sound — are being seen in galleries around the world.

Her solo exhibit, *The Weather Makers*, ran in Scotland during fall 2017, but she also participated in group exhibits in the UK, China, France, the US, Newfoundland, Edmonton and Victoria.

She is one of five digital media artists featured in the upcoming *XL-Outer Worlds* large-format film project, which she shot at Port Renfrew’s T’l’oqwxwat (Avatar Grove) in July 2018, to be released on Canadian IMAX screens in 2019.

Richardson had been teaching at Newcastle University since 2013, but decided to move to Vancouver Island upon seeing BC’s old-growth forests first-hand as a Visiting Artist in 2016.

“I was overwhelmed by my experience of those ancient forests, which was a huge influence in my decision to apply for a professorship at UVic,” she says.



INNOVATIVE PROGRAMS

Our Faculty is anchored by strong departments and distinct programs with experiential learning at the core.

NEW SPACE, NEW COURSE

The Department of Art History & Visual Studies broadened first-year opportunities with both a new classroom and a new class concept: AHVS 101 — a seminar focusing on art, images and experience — anchored in the department’s new art collections classroom.

“The idea is to create a context in which students transitioning to the university can have an experiential education by interacting with the instructor and their peers in a small group,” explains AHVS professor and course creator Victoria Wyatt. “My job is to create an environment that encourages them to engage actively.”

Conceptually, AHVS 101 not only reflects changes in the K-12 education model but also provides the opportunity to create a new learning environment. Featuring display and storage cabinets, pull-out painting racks, a hanging wall, dedicated print cabinet and rolling furniture for a flexible learning environment, the classroom was created in consultation with UVic’s Legacy Galleries.



It allows students to engage with the paintings, prints, sculptures, and other objects in UVic’s 19,000-plus Art Collection — one of the largest university collections in Canada — in an entirely new way.

“As one of the leading world art history departments in the country, the new classroom gives our students the opportunity to work directly with the UVic Art Collection,” says AHVS chair Erin Campbell. “[Wyatt’s new class] was designed with the room in mind, and I believe it will be the first small-numbers, seminar-style class to be offered to first-year UVic students.”

As well as other AHVS and Fine Arts courses, the new room will also be used for the department’s new Museum Studies minor and by Legacy’s own Academic & Community Programs Coordinator.

“The classroom will also provide an inviting space for community members to work alongside AHVS faculty members and students with artworks from our collections,” notes Campbell.



8000+
Degrees
granted



1180+
Undergraduate
students



70+
Graduate
students



20+
Degree
options



35+
Areas
of study



195
Co-op
placements
IN THE PAST 5 YEARS

LEARNING THROUGH CO-OP

What makes the difference between getting a good education and having a great educational experience? Many would say it's participating in UVic's Co-operative Education program. By alternating in-class studies with paid work terms in positions geared to a particular field of study, students can test-drive jobs, earn a salary, meet employers and gain relevant experience. In fact, 67% of participants find post-graduation positions through an employer connection made during their co-op program.

While Fine Arts first began participating in UVic's Co-op program in 1998, 195 of our students have had work placements in the last five years alone — and participation is on the rise, with 43 discipline-specific placements in Victoria, around BC, across Canada and overseas during 2017-18.

Art History & Visual Studies student Josie Greenhill (below) used her Co-op placement as a curatorial assistant at Legacy Art Galleries to springboard into new opportunities — including a position as an archival assistant in UVic's Special Collections.

"I've always liked art, history and culture, and this is an area that mixes them all together," she says.



EXPANDING THE DIGITAL ARTS

Well-known for our interdisciplinary research and creative production, Fine Arts also has a long history with UVic's Computer Science program.

We continue to offer two popular combined degrees: Visual Arts & Computer Science and Music & Computer Science (the only such combined music program in Canada). We also recently developed a new minor that will allow more students in all departments to enhance their digital skills.

"Our new minor in Digital and Interactive Media in the Arts is an innovative program that builds on our strengths in research and creative activity, as well as the kind of hands-on, dynamic learning Fine Arts is known for," says Dean Lewis.

Our students also benefit from a range of industry guests: this spring saw noted Inuk filmmaker and virtual reality content creator Nyla Innuksuk visit as an Orion Lecturer.

With computers and technology now an essential part of most arts disciplines, it is essential to provide our students with the critical and creative thinking needed to be successful in today's rapidly changing and increasingly digital world.



STRATEGIC VISION

With experiential learning at its core, UVic's Faculty of Fine Arts provides the finest training and learning environment for artists, professionals and students. We integrate and advance creation and scholarship in the arts in a dynamic learning environment. As British Columbia's only full Faculty exclusively dedicated to the arts, UVic's Fine Arts offers an extraordinary setting that supports new discoveries, interdisciplinary and diverse contributions to creativity and the cultural experiences of the students and communities we serve.

It's an extraordinary legacy, spanning almost 50 inspiring years. Yet while we are guided by our strategic vision, we are also open to new opportunities that further chances for experiential learning by our students, as well as the creative and scholarly aspirations of our faculty members.

Each year, we build on our legacy by supporting excellence, investigation and experimentation in research and creative activity, teaching and community engagement. Fine Arts alumni play an active role in defining and shaping Canadian culture.

ASPIRE

We aspire to lead not only in arts-based research and creative activity but also education in local, national, and global contexts. We aim to be an essential and vital cultural partner on campus and in the community.

To achieve this, we are building on the excellence of our core mission of artistic practice and scholarship, while advancing new agendas for creativity and innovation.

We have a direct and lasting impact on the quality of life for our region, and contribute to the economic and creative vitality of our country.

We are committed to:

- experimentation and excellence in research and creative activity
- experiential learning and innovative programs
- the best student experiences
- a diverse and inclusive creative community
- being a partner on campus, in the community, and around the world
- serving and engaging the community.

STUDENT EXPERIENCES

Fine Arts offers a vibrant and engaging learning community that supports student success in the classroom, on stage and in the community.

WORLD STAGE: TAIWO AFOLABI

How can theatre activate the experiences of migrant youth? That question is at the heart of a new Applied Theatre performance directed and devised by PhD candidate Taiwo Okunola Afolabi.

A graduate fellow with UVic's Centre for Global Studies and a Queen Elizabeth Scholar with the Centre for Asia-Pacific Initiatives, Afolabi's research focuses on artistic practices among internationally displaced persons.

His play *Journeys of Arriving, Belonging and Becoming* was commissioned for World Refugee Day 2017, created in partnership with the Victoria Immigrant & Refugee Centre Society, performed at Victoria's City Hall in June and then remounted at UVic.

"The performance explores complexities that surround refugees and migrant movements, which can be overwhelming," he explains, "especially when we don't have a clear way to actively engage with the issues and individual experiences."

SINGING OUT: KYRON BASU

When it comes to excelling in your studies, there can be only one winner of the Victoria Medal in Fine Arts — presented annually to the Fine Arts student with the highest GPA. This year, that honour went to School of Music student Kyron Basu, who graduates with a BMus (Voice).

An enthusiastic performer and strong baritone, Kyron has appeared as a soloist with the likes of the UVic Chorus and Orchestra and the Victoria Philharmonic Choir; as an ensemble member, he has sung with the Pacific Opera Victoria chorus, as well as the chorus of Bach's St. John Passion. He is also a choral scholar at Christ Church Cathedral, where he sings with the St. Christopher Singers. Beyond his studies at UVic, Kyron has taught at the Victoria Conservatory of Music since 2016.

Kyron has been accepted into UVic's School of Music graduate program, where he will study Musicology with Performance in Voice.





NATIONAL RECOGNITION FOR STUDENT ARTISTS

Keeping student art in the national focus wasn't a problem this past year, as Visual Arts undergraduates Xiao Xue and James Fermor were selected as winners in the Bank of Montreal's 15th annual BMO 1st Art! competition.

As the overall national prize winner, Xiao won \$15,000 for her sculpture, "Something to Ponder On: A Walking Camper" (above), while James earned \$7,500 as the BC winner for his digital piece, "The Collection No. 3" (see page 4).

"This is amazing financial support for future projects," said Xiao, who is now pursuing her MFA at the University of Guelph.

Their works were selected out of more than 300 entries and displayed as part of a special exhibition at the University of Toronto in November. Both were also featured in a special spread in the Winter

2017 issue of *Canadian Art* magazine.

A classically Canadian Slumber Queen truck camper unit, Xiao's "Walking Camper" is enhanced by six electric-powered robotic legs. It won the top prize in the local Rainhouse Technology Challenge in June 2017, with her project beating out other prototype entries including a drone, satellite and submarine. Xiao was also hired to assist Visual Arts professor emeritus Sandra Meigs to prepare and install her complex solo exhibit, *Room for Mystics*, at the Art Gallery of Ontario in fall 2017.

An international student from Urumqi, China, Xiao came to UVic with practically no pre-existing art background. By combining creative thinking and critical evaluation with hands-on learning, collaborative partnerships and sheer determination, she's an ideal example of the invaluable skills a Fine Arts education offers.

COLLABORATIONS ACROSS CAMPUS

Fine Arts is well positioned to be an expert on key campus priorities, and our student-as-artist/scholar model well matches UVic's Strategic Research Plan.

AN ESSENTIAL PARTNER AND RESOURCE

Like the Broad-leaved Stonecrop, the hearty native plant that can be found across UVic, Fine Arts tends to appear in almost every part of campus life.

From the faculties of Science, Engineering, Humanities and Business to divisions ranging from Continuing Studies, Libraries, Athletics and Biology, Fine Arts offers a persuasive case when it comes to fusing hands-on learning with creative thinking.

This past year saw us continue our relationship with UVic's Centre for Studies in Religion & Society, with Theatre MFA

candidate Jeffrey Renn as an artist-in-residence and guest speaker Dr. Marcus Milwright, who also organized the MEICON student conference with CSRS.

We participate in UVic's popular annual Science Venture program, and continue to work with Indigenous students at the En'owkin Centre for the Arts in Penticton.

We also initiated a new collaboration with the Artists-Aboriginal Canadian Entrepreneurs program at UVic's Gustavson School of Business, which will provide new opportunities to Aboriginal artists.



Visual Arts MFA candidate Shawn Shepherd (right) speaks to program manager Rosy Hartman (second from right), Tana Thomas (first from left) and fellow participants in the inaugural ACE program



OCEAN NETWORKS CANADA

Looking to strengthen connections between the arts and ocean sciences, Fine Arts and Ocean Networks Canada inaugurated a new Artist-in-Residence program.

Fine Arts alumnus Colton Hash, who graduated with a combined degree in Visual Arts & Computer Science and a minor in Environmental Studies in 2018, was selected from a field of more than 70 applicants.

Hash's short film about the creation of his interactive orca sculpture, "Resonant Disintegration" (above) also won UVic's annual Research Reels video contest at IdeaFest in February.

Integrating motion sensors, projected

climate data and underwater audio recordings of tanker traffic, "Resonant Disintegration" offers viewers an intimate moment with a life-size baby orca. "Essentially, the sculpture is responding to underwater noises, as well as the interactions of the viewer," he says.

The ONC residency will broaden and cross-fertilize perspectives and critical discourse on some of today's major issues: oceans, the environment, cultural and biological diversity and healthy communities.

"It offers the chance for people to engage spiritually and emotionally with the art and the issues," says Hash. "Art has the ability to engage on those levels more than through intellectual or scientific information, which often seems overwhelming."

COMMUNITY PARTNERSHIPS

An integral part of Victoria's vibrant cultural community, we seek to build on existing partnerships and explore new opportunities with the local arts scene.

A vital actor in Greater Victoria, Fine Arts remains committed to extending our reach well beyond the campus, and exploring partnerships that boost the impact of our contributions to the communities we serve.

While the Capital City is deservedly recognized as one of Canada's leading cultural destinations, Fine Arts faculty and alumni have long been intertwined with Greater Victoria's diverse arts scene, involved in the creation, expansion and operation of most local arts organizations.

From the Art Gallery of Greater Victoria and the Victoria Symphony to Open Space,

Intrepid Theatre, the Victoria Conservatory of Music and Legacy Galleries (to name but a few), we continue to seek new educational opportunities and community outreach programming that benefits our students.

This past year saw new student partnerships established with both Pacific Opera Victoria and the Belfry Theatre, as well as a strengthening of our relationship with such annual events as the Victoria Festival of Authors, the Integrate Arts Festival and the Victoria Summer Music Festival.





In partnership with the Victoria Symphony, Inuit throat singer Tanya Tagaq visits the School of Music (photo: Kristy Farkas)



The Belfry Theatre worked together with the departments of Writing and Theatre to present a night of new play readings during their annual SPARK Festival



For over five years, UVic's Wind Symphony has presented combined concerts with The Naden Band of the Royal Canadian Navy (photo: Kristy Farkas)

ALUMNI SPOTLIGHT

We are proud of our alumni, who continue to share their expertise, passion, and creativity in their careers and roles after graduation.

ART AS RECONCILIATION

When the City of Victoria announced its inaugural Indigenous Artist in Residence in 2017, few were surprised the position went to it was Visual Arts MFA alumna and Iroquois/Mohawk artist Lindsay Delaronde.

A practicing artist for the past six years, Lindsay was also one of three artists-in-residence at the Royal BC Museum in 2015 and has had her work seen in both solo and group exhibits, locally and nationally.

"I hope to create artworks that reflect the values of this land, which are cultivated and nurtured by the Indigenous peoples of this territory," she said. "I see my role as a way to bring awareness to and acknowledge that reconciliation between Indigenous and non-Indigenous peoples is a process, one in which I can facilitate a collaborative approach for creating strong relationships to produce co-created art projects in Victoria."

Delaronde recently completed her second Master's degree at UVic (Indigenous Communities Counseling Psychology) and was named Acting Aboriginal Curator at Open Space Gallery in June 2018.

GROWING CANADIAN THEATRE

For someone who has built his career working behind the scenes, the spotlight is definitely on Theatre alumnus Nathan Medd. Having spent the past five years as the National Arts Centre's Managing Director of English Theatre, Nathan was announced in June as the new Managing Director of Performing Arts for the Banff Centre for Arts & Creativity.

"So many companies I have worked with over the years have created extraordinary works at Banff Centre," he said. "I'm very grateful for the chance to help the artistic faculty and visiting artists to do their very best work, and to help one of Canada's most enduring arts organizations thrive."

Prior to joining the National Arts Centre, Medd worked with Vancouver's Electric Company, both Intrepid Theatre and the Belfry Theatre in Victoria and the BC Arts Council, during which time he helped establish two notable West Coast arts creation studios (Victoria's Metro Studio and Vancouver's Progress Lab 1422). He also serves as chair of the large theatres caucus of the Professional Association of Canadian Theatres.



CBC MUSIC CHALLENGE

When the results of the 2017 CBC Music Class Challenge were announced in December, two of the six winning ensembles turned out to be from Greater Victoria: the Arbutus Mixtape Orchestra, led by Jennifer Hill and Michael Mazza at École Arbutus Global Middle School, and the Campus View Instrumental Ensemble, led by Jody Onuma at Campus View Elementary. All three are alumni of our Music Education program.

"We're really proud of our kids," says Mazza, noting they were selected out of 500 submissions from every province and territory. "They really aspired to do something memorable."

As well as an alumnus, Mazza is also a sessional instructor for the School of Music, and brings third-year Music Education students directly into his middle-school classroom.

"It's real experiential learning on their part," he says. "For many of them, it's their first time being in front of a large group and teaching real kids. It's a wonderful partnership between the university and the school district."

AN AWARD-WINNING YEAR

Nationally acclaimed Haisla and Heiltsuk novelist and Writing alumna Eden Robinson is on a winning streak: her latest novel, *Son of a Trickster*, quickly became one of 2017's top-sellers, making almost every Canadian "best-of" book list and being shortlisted for the 2017 Scotiabank Giller Prize.

She also received the \$25,000 Writers Trust Engel/Findley Award in 2016 for her body of work, was named the recipient of the \$50,000 Writers Trust Fellowship in 2017 and was shortlisted for the Ethel Wilson Fiction Prize in the BC Bookprizes. *Son of a Trickster* has now been optioned as a television series and she releases *Trickster Drift*, the highly anticipated second book in her Trickster trilogy, in October 2018.

"It's all a little surreal," Robinson admits. "Awards are essential to your profile, to feeling like you're part of the literary world, but having your peers spotlight your work is an incredible feeling, and that faith is important going forward. When you have a lot of self-doubt, it's important to reflect on the fact that people believe in you, your work and your future work."



From left: Hill, Onuma, Mazza



RED WORKS

DONOR SPOTLIGHTS

From individual donations to the establishment of new programs, the impact of our donor gifts lingers long after students graduate. Here, we look at the impact of just a few.

MAKING THE MOST OF A CENTURY

When noted local teacher, philanthropist and lifelong theatre devotee Tommy Mayne passed away in April 2018 at the remarkable age of 99, he had already begun to see the impact of his legacy: the Thomas and Elizabeth Mayne Bursary in Theatre, established in 2010, has benefited a number of students, many of which Tommy was able to meet.

"I was filled with admiration at his generosity," remarked Theatre professor Brian Richmond on Mayne's passing. "The city — and the arts community — has lost a wonderful man."

A 1935 graduate of Victoria High School, the Victoria-born Mayne returned to the school in 1945, where he became a much-loved drama teacher until his retirement in 1978.

His love of the stage and the arts earned him the designation of Life Member of both the Victoria Theatre Guild and the Arts Council of Greater Victoria, the latter of which he led as president from 1978 to 1987.



Equally known for his 20 years as Victoria's town crier — a fact attested by the statue of him in costume at Ogden Point — Mayne was also an active donor to various arts organizations, including Brian Richmond's Blue Bridge Repertory Theatre.

"He invited us out to the dining room at Berwick House, where he spent the last years of his life," Richmond recalled in Mayne's *Times Colonist* obituary. "We had this wonderful dinner that he had prepared for us and he presented me with a \$25,000 cheque, right at the time that we absolutely needed it. He was so amazing."



\$1.5M

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6

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BEQUEST CREATES UNIQUELY CANADIAN PROGRAM

It's the kind of movement any orchestra would applaud: inspired by the chance to study with one of the world's leading string quartets, a prize-winning international quartet comes to Victoria.

That was exactly the scenario when Mexico's Cuarteto Chroma (above) — Ilya Gotchev, Carlos Quijano, Felix Alanis and Manuel Cruz — came to UVic in 2017 to earn their Master's in Music Performance (emphasis on string quartet), under the mentorship of UVic's artists-in-residence, the Lafayette String Quartet (LSQ, below).

"It's inspiring for other students to be around this level of professionalism," says LSQ violinist Ann Elliot-Goldschmid. "It elevates the learning and research in the whole music department."

Cuarteto Chroma is the first quartet to take part in this one-of-a-kind Canadian program. It provides a unique learning opportunity for a quartet to earn a collaborative performance degree with guidance from members of the incredibly successful and long-established LSQ.

Cuarteto Chroma's fellowships are funded by a bequest from the late Claire Watson Fisher, through the Victoria Foundation. Claire grew up in a music-loving Montreal family; her mother belonged to several musical organizations, and her father was one of the founders of the Montreal Symphony Orchestra.

"Her love of music was a passion, and it inspired her to give back to the art form that had given her so much pleasure and joy," says Louise (Watson) Slein, Claire's sister. "I only wish Claire had known the extent of her bequest."

"Like all teachers, our wish is to have our students eventually surpass us," explains Elliot-Goldschmid. "We longed for UVic to develop something like this and Claire Watson's bequest gave us the opportunity."



ENGAGING THE COMMUNITY

Public engagement is an essential part of Fine Arts, and we proudly welcome community participation in programs and at all our public events.

CELEBRATING A DECADE OF INSPIRING JOURNALISTS

For the past decade, Writing students have directly benefited by learning from veteran journalists and authors, thanks to the annual Harvey Stevenson Southam Lecturer in Journalism and Nonfiction.

Funded by an endowment from one of Canada's leading publishing families and named for late UVic alumnus Harvey Southam, this influential journalist-in-residence program sees a mid-career writer join the Writing department each year to teach a course and give a public lecture.

Courses have varied widely, ranging from print and broadcast journalism to sports, humour, popular culture, Indigenous perspectives on storytelling and changes in the media landscape itself.

2017 marked 10 years of this prestigious program and Writing chose to celebrate

the occasion in November by hosting an "all-star" panel of former Southam professors (below, from left) — including Jody Paterson, Terry Glavin, JoAnn Roberts, Tom Hawthorn, Mark Leiren-Young, Vivian Smith and recent Writing grad Quinn MacDonald.

"The idea for the panel was sparked by a perfect convergence," says Writing chair David Leach. "A chance to mark the 10th anniversary of the Southam Lectureship, the opportunity to thank the Southam family for their generosity, and to respond to a sense of global urgency around the world about the role of journalists as guardians of our democratic institutions."

Also in attendance at the event was incoming 2018 Southam Lecturer, award-winning documentarian and UVic alumna Judith Pyke.



TEACHING INDIGENOUS ART AND PRACTICES

Former UVic student and BC art philanthropist Michael Audain and the Audain Foundation were far ahead of the curve in 2009 when they made a \$2-million gift to establish the Audain Professorship in Contemporary Art Practice of the Pacific Northwest in the Department of Visual Arts.

Now that the aspirations and calls to action of the Truth and Reconciliation Commission have become essential parts of both the national conversation and UVic's academic plan, the Audain Professorship is more timely than ever.

Having benefited from a variety of approaches and practices by previous professors — including Governor General's Award-winner Rebecca Belmore (Anishinabe), Michael Nicol Yahgulanaas (Haida), Nicholas Galanin (Tlingit/Aleut) and Jackson 2Bears (Kanien'kehaka) — the Audain Professorship recently saw its

first representative of a Vancouver Island nation: Rande Cook (below).

A contemporary multi-disciplinary artist with a studio in Victoria's Rock Bay district, Cook is also chief of the 'Namgis nation, which spans northern Vancouver Island and Queen Charlotte Strait.

"The chief's role is to make sure his people are fed in all ways — metaphorically and otherwise — and I take that into my everyday practice, my life as an artist," explains Cook. "How I interact with the community is the same as what I do at home. Even teaching this course involves all of my belief systems, making sure people feel whole."

Kwagiulth and Coast Salish artist Carey Newman was recently announced as the sixth Audain Professor.



GRAD SCHOLARSHIP AT HORNBY RETREAT

Thanks to the support of the late sculptor and philanthropist Jeffrey Rubinoff, AHVS graduate students are now participating in an annual academic forum at the Jeffrey Rubinoff Sculpture Park on Hornby Island.

The Company of Ideas is chaired by Cambridge University art historian James Fox and brings together scholars from around the world for a faculty retreat on themed topics. Our graduate students now have the opportunity to meet and learn from these scholars in a congenial atmosphere unlike any other.

“UVic is internationally recognized as a leader in creative innovation and arts knowledge, and Jeffrey Rubinoff has identified UVic’s extraordinary academic environment as being ideally suited to the goals of the Rubinoff Endowment — to



expose students to the leading edge of art history,” said UVic President Jamie Cassels at the announcement of the endowment.

Prior to his passing in early 2017, Rubinoff also endowed a four-year PhD scholarship — the Jeffrey Rubinoff Scholar in Art as a Source of Knowledge, in the area of modern and contemporary art history — as well as a fund for graduate student bursaries.

FINANCIAL REPORT

The Faculty’s Strategic Plan and campus Strategic Research Plan, Indigenous and International Plans all provide important direction in identifying priorities and allocating financial resources across the Fine Arts.

SOURCES

University Allocation	\$11,219,726
Ticket Sales, Sponsorship and Space Rental	\$115,591
Gifts and Endowments	\$16,426,045 (principal)
Research & Creative Activity	\$144,416

USES

Salaries	\$10,611,384
Operational Expenses	\$700,264
Student Awards	\$567,913
New Initiatives	\$110,826

EXTERNAL ADVISORY BOARD

Created in Spring 2018, the Dean's External Advisory Committee (DEAC) is made up of creative collaborators, prominent alumni and thought leaders who support Fine Arts. The group is designed to assist with the implementation of our Strategic Plan and increase the Faculty's local, national and global reach and profile.

LOOKING TO THE FUTURE

As we prepare to celebrate our 50th anniversary in 2019/20, our goal is to strengthen our reputation as one of the top Fine Arts faculties in Canada, with a leadership role in research and creative activity, a strong commitment to student success and meaningful engagement with the communities we serve.



The set for the mainstage production *Crimes of the Heart*, designed by student Stefanie Mudry with lighting by professor Patrick Du Wors. Mounted in February 2018 in the Chief Dan George Theatre, one of the Phoenix's three distinct stages (photo: David Lowes).



"The Erudition" by Kelly Richardson (photo: Colin Davison)

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