

creative futures start here



2018/19 annual review



University
of Victoria

Fine Arts

2018/19 BY THE NUMBERS

NEW ALUMNI: 224

FACULTY EVENTS: 200+

FUNDS RAISED: \$1,834,700

OVERALL MEDIA STORIES: 250+

CAREER & CO-OP PLACEMENTS: 48

STUDENT AWARDS GIVEN OUT: 447

DONOR FUNDS DISTRIBUTED: \$709,621

ORION VISITING ARTISTS & SCHOLARS: 33



Message from the Dean

Welcome to our 2018/19 Annual Review, an opportunity for us to share highlights of our research, creative practice and community engagement.

The Annual Review tracks progress on the implementation of the Faculty's Strategic Plan and UVic's Strategic Framework. You'll find examples from across the Faculty that demonstrate Fine Arts leadership on key campus priorities and our Faculty's impact in the region, Canada and around the world.

Fine Arts is committed to a core mission of excellence, investigation and experimentation in research and creative practice, innovative educational programs and engaging the communities we serve. We live our commitment through our faculty, instructors, staff, students and alumni, and their recognition and success. I am excited to welcome new faculty and staff who bring fresh ideas, expertise and renewal to our community.

As we implement UVic's Strategic Framework and the Faculty's Strategic Plan, we focused this year's efforts on engaging locally and globally.

Collaborations and partnerships created this year are transformative for our Faculty. We continue summer programming with youth camps in partnership with Science Venture, the first artist-in-residence with Ocean Networks Canada, the inaugural cohort of the Aboriginal Canadian Entrepreneurs for Artists program—

an innovative initiative that partners us with the Gustavson School of Business—and experiential field courses offered at the Jeffrey Rubinoff Sculpture Park on Hornby Island. Internationally, we now offer expanded opportunities for student exchange and study abroad in Europe and Asia.

I continue to be inspired by the excellence and success of our students and alumni. Our students pursue their passion while exploring professional and career opportunities, whether through work-integrated learning, on-campus work study programs, formal co-op or through public exhibitions, concerts, conferences or performances. Creative futures really do start here in the Faculty of Fine Arts!

We look forward to commemorating the 50th anniversary of Fine Arts in 2020. This will be a great occasion to engage the Fine Arts community in meaningful ways as we celebrate the Faculty's legacy and reflect on where we want to go in the next 5 to 50 years.

The Faculty's past and future are tied to the ongoing help of our partners, donors, students, alumni and dedicated faculty, instructors and staff, for whose support I am most grateful. I am always eager to hear from our community, and look forward to celebrating our 50th anniversary together in 2020.

Susan Lewis, PhD
finedean@uvic.ca

HIGHLIGHTS

The 2018 Visual Arts MFA graduation exhibition is mounted at a vacant retail space; the successful held-over run brings some much-needed vitality and foot traffic to this section of downtown



Writing professor and playwright Kevin Kerr participates in the foldA Festival of Live Digital Art in Kingston, Ontario, where he speaks about developing virtual reality theatre



Theatre professor Mary Kerr is granted an Honorary Membership in the Associated Designers of Canada to recognize her lifetime commitment to Canadian theatre design



Writing professor Bill Gaston wins the annual City of Victoria Butler Book Prize for his short-story collection *The Mariner's Guide to Self Sabotage*



2018

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER



Writing professor Maureen Bradley, also coordinator of UVic's Film Studies program, goes "Behind the Scenes" at the Victoria Film Community Open House



Visual Arts Audain Professor Carey Newman receives the Order of BC from Lieutenant Governor the Honourable Janet Austin and Premier John Horgan



Fine Arts partners with UVic's Centre for Asia-Pacific Initiatives to present a four-day conference on "The Nonhuman in Japanese Culture and Society: Spirits, Animals, Technology"

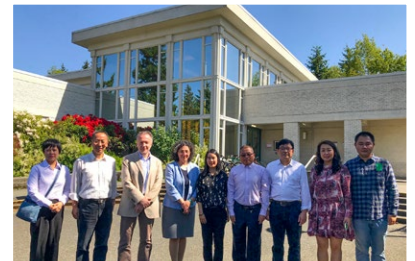
Dean Susan Lewis hosts a panel on “Decolonization in the Arts” with members of Victoria’s leading cultural institutions at Pacific Opera Victoria’s Baumann Centre as part of UVic’s Building Reconciliation Forum



Theatre alumnus Nathan Medd, the Managing Director of Performing Arts for the Banff Centre for Arts and Creativity, receives the 2019 Distinguished Alumni Award in Fine Arts



Representatives from China’s Yunnan University visit Fine Arts to finalize a new dual-degree program, allowing Chinese students to do the first three years of their degree at Yunnan and then complete the final two years in AHVS at UVic



NOVEMBER

DECEMBER

JANUARY

FEBRUARY

MARCH

APRIL

MAY

2019



Mitsuko Shirai, one of the world’s great interpreters of the German art song tradition known as Lied, receives an Honorary Doctor of Music at fall convocation



John Barton, an award-winning Writing alumnus and former editor of *The Malahat Review*, is named the City of Victoria’s fifth Poet Laureate—a position he will hold for a four-year term



Visual Arts professor Kelly Richardson debuts *Embers and the Giants*, her commissioned short film project marking the 50th anniversary of the IMAX camera, at Toronto’s Cinesphere—the world’s first IMAX theatre



Attendees at the opening night of the annual Visual Arts BFA graduation include (from left) Vice-President External Relations Carmen Charette, Vice-President Finance and Operations Gayle Gorrill and UVic President Jamie Cassels

THE FACULTY OF FINE ARTS

Movement in our departments always offers exciting opportunities for growth. Here's who we welcomed between July 1, 2018, and June 30, 2019.

NEW FACULTY MEMBERS



Melia Belli Bose
Associate Professor,
Art History & Visual
Studies



Deborah Campbell
Assistant Professor,
Writing



Michael Elliott
Assistant Professor,
Theatre



Sasha Kovacs
Assistant Professor,
Theatre

ADMINISTRATIVE APPOINTMENTS



Rick Leong
Assistant Professor,
Visual Arts

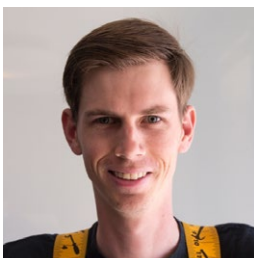


Carey Newman
Audain Professor,
Visual Arts



Marcus Milwright
Chair, Art History &
Visual Studies

NEW STAFF MEMBERS



Simon Farrow
Assistant Technical
Director, Theatre



Bethany McNeil
Administrative
Officer, Music

DEAN'S EXTERNAL ADVISORY COMMITTEE

Lynda Gammon (Visual Arts professor emeritus)
Philomena Hanson (Victoria Arts Marketing)
Eric Jordan* (Codename Entertainment)
Glynis Leyshon* (theatrical director)
Colin Plant* (Saanich Councilor)
Alison Ross* (Kilshaws Auctions)
Haema Sivanesan (Art Gallery of Greater Victoria)
Tobin Stokes* (composer)
Michael Whitfield* (theatrical designer)

** Fine Arts alumni*

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.



BENJAMIN BUTTERFIELD INDUCTED INTO THE ROYAL SOCIETY

Three UVic faculty members received the country's highest academic honour in 2018 by being named fellows of the Royal Society of Canada—including School of Music professor Benjamin Butterfield. But while Butterfield has won international plaudits as one of Canada's best operatic tenors, he is equally passionate about his role as Head of Voice.

"My obligation is to teaching," he says. "It's less about pursuing my career and more about being here for students who sing, and who want to learn to sing—that's my day job, my real life, that's what's most important."

The eighth Fine Arts faculty member to be inducted into the Royal Society, Butterfield believes singing should be an essential practice for anyone on the world stage.

"I've long said that any politician or CEO

needs to be able to sing a three-minute song. That will provide you with everything from succinct text, a clear point-of-view and a sense of history to a knowledge of harmony, melody, language, style and how your body works," he explains.

"Only then can you get up and say what you mean, and mean what you say: if you can't do that, don't think you can run a country or a company. The world is bigger than that—and that's why I sing."

Over his past 12 years at UVic, Butterfield has been inspired by the success of many former undergraduate and graduate students—like alumna soprano Eve Daniell, who performed for Queen Elizabeth II as part of the Canada 150 celebrations in 2017. "It's all about the tools you give them," he says. "As long as they want to seek things, find the joy and delight in the world, that's all I need."

FACULTY PROFILES

RESEARCH AS CREATIVE PRACTICE: SASHA KOVACS

Theatre professor Sasha Kovacs specializes in Canadian theatre history and theatre historiography. "I'm interested in how we come to 'know' and tell the history of performance in the place we now call Canada," says Kovacs.

Also a theatrical creator as well as an arts researcher, administrator and educator, she received national attention in 2018 for her work on early 20th century poet-performer, Pauline Johnson Tekahionwake.

Kovacs' essay, "Beyond Shame and Blame in Pauline Johnson's Performance Histories," was published in *Canadian Theatre Histories and Historiographies* and won the Canadian



Association for Theatre Research's annual Richard Plant Prize. "I have a passion for thinking about research as a creative practice," she says.

EXPLORING INTERSECTIONS: MELIA BELLI BOSE

A specialist in the visual cultures of early modern and contemporary South Asia, Art History & Visual Studies professor Melia Belli Bose has spent several years in different parts of India, Pakistan and Bangladesh, studying languages, conducting research and hiking in the Himalayas. Her research and language study have been supported by a number of institutes, including the American Institute of Indian Studies, the Asian Cultural Council and the American Institute of Bangladesh Studies.

Among her areas of interest is the arts of death and memorialization throughout Asia, which formed the basis for her book, *Royal Umbrellas of Stone: Memory, Politics, and Public Identity in Rajput Funerary Art* (Brill, 2015). She is also fascinated with intersections of gender, power and art

throughout Asia, and has both edited and contributed to the volume *Women, Gender, and Art in Asia ca. 1500-1900* (Routledge, 2016).

Although her research focuses on South Asian art, Belli Bose also greatly enjoys teaching a diverse range of undergraduate and graduate courses on the arts of China, Korea, Japan and the Islamic World.





PASSIONATE ABOUT PAINTING: RICK LEONG

When the call went out for a new Visual Arts professor in painting and drawing, applications came from across the country — but it was Victoria-based alumnus artist Rick Leong who joined the faculty this year.

“It feels like an incredible privilege to come back to a place where I learned so much as a student, to be able to contribute to the education and formation of the next generation of artists in this community,” says Leong.

A painter who uses the language of landscape to explore experiences of space and place, Leong’s practice is drawn from observation and influenced by historical Chinese art forms. “I’m passionate about painting, but I’m always looking for ways painting can inform explorations in other media.”

Leong’s most recent solo exhibit, *Swell* (above), was held in May at Victoria’s new Empty Gallery, run by fellow Visual Arts alumnus Matt Trahan.

IMAGINATION & ORIGINALITY: SHANE BOOK

An alumnus of the very department in which he is now teaching, award-winning poet and Writing professor Shane Book was the 2018 Literature Award Winner for the KM Hunter Charitable Foundation. Among the qualifications for the award are “imagination, originality and the determination to achieve” —all qualities Book has in abundance.

Growing up in Canada and Ghana ensured wide-ranging creative interests—hip hop culture, philosophy, the creative legacy of the African diaspora, the historical avant-garde—elements of which he brings to his classes. A past finalist for the prestigious Griffin Poetry

Prize, Book was excited to return to the Writing department as a professor in 2017.

“[Victoria] has a lot of opportunities,” he says. “Its size makes it a place where one can more easily get to know the players in the different arts worlds. It is in a sense ‘knowable.’”





Adam Con leads a Music Monday concert of local public school students at the BC Legislature in May 2019, part of the 15th annual national performance raising awareness about the importance of music education

DEDICATED TO MUSIC EDUCATION: ADAM CON

A passionate advocate for music education, School of Music professor Adam Con was appointed principal investigator in June 2019 for a new national study on the status of Music Education.

Sponsored by six national organizations—the Canadian Coalition for Music Education, Canadian Music Educators Association, Music Canada, Music Counts, People of Education and the Canadian Arts Network—the new study will be the largest in Canadian history.

“This involves music education, music industry, arts, music and music education advocacy, and government at all levels,” says Con. “This study has been in the planning for three years, in what will be their largest undertaking and collaboration project involving research teams in all 10 provinces and three territories.”

In addition to being a leader in the

advocacy for music education, Con conducts the UVic Chorus, teaches a variety of music ed courses, and is a respected teacher of choral conducting and Tai Chi Chuan. His motto is, “Music is more than notes in motion; music is notes in Emotion.”

A third-generation Chinese Canadian, his holistic approach to choral music uses a unique blend of kinesthetic whole-body movement and Eastern philosophy to inspire singers of all ages in mind, body and spirit. Con also combines both his Tai Chi Chuan practice and neuroscience research in his choral work.

“The richness of life is about connecting with other people, and finding your common interests,” he says. “It’s more than about working across disciplines, it’s about thinking beyond our own expertise. How we intersect allows us to find answers to questions that are elusive to us and our society.”

CREATIVE OVERVIEW

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

EXHIBITIONS

Visual Arts faculty members and instructors Cedric Bomford, Megan Dickie, Laura Dutton, Rick Leong, Todd Lambeth, Chris Lindsay, Carey Newman, Kelly Richardson, Paul Walde, Robert Youds and Mowry Baden all had local, national or international exhibitions. As well as the annual BFA/MFA graduation exhibitions, a number of students mounted off-campus exhibits, while two student exchanges occurred with institutions in Ottawa and Scotland. Carolyn Butler-Palmer (Art History & Visual Studies) also co-curated a Legacy Gallery exhibit and accompanying research symposium.

PUBLICATIONS

Faculty work ranged from memoirs and academic studies to poetry and short story collections. Highlights of the year included books by Yasuko Thanh and Marita Dachsel (Writing); publications by Marcus Milwright and Carolyn Butler-Palmer (AHVS); a new exhibit catalogue of recent work by Kelly Richardson (Visual Arts); and a *Drama Magazine* profile of the work of Warwick Dobson, Lauren Jerke, Phil Duchene and Fiona Donnelly-Rheaume (Theatre).



CONCERTS

Notable performances at the School of Music included the Wind Symphony's "Something Borrowed, Something Blue"; the Emerging Alumni vocal group Fifth Street; Patrick Boyle's

CRAIGDARROCH CASTLE IN SONG

March 8 & 15 • 7 p.m.

Craigdarroch Castle (1050 Joan Cresc.)

• Tickets: \$15 (250-592-5323 or in person at the Castle)

finearts.uvic.ca/music/events

University of Victoria School of Music

"Almost Blue: Chet Baker at 90"; a guest lecture and performance by pioneering sound artist/ecologist Hildegard Westerkamp; the Vocal Jazz Ensemble appearing with the Victoria Symphony; and an extended visit by legendary cellist and Orion guest Paul Katz. International presentations involved Ajtony Csaba (Budapest), Harald Krebs (Germany & Ireland), the Lafayette String Quartet (US, Mexico), and Dániel Péter Biró (US). Anna Höstman had the world premiere of a new piece at Vancouver's Modulus Festival, and Paul Beauchesne hosted Victoria's 40th annual TubaChristmas fundraiser.

PLAYS

Phoenix Theatre mounted three mainstage productions—*The Drowsy Chaperone*, *Trojan Women* and *7 Stories*—as well as the annual Spotlight on Alumni (*Mamahood* by Nicolle Natrass) and debuted six new plays with the Student Alternative Theatre Company. Students and recent alumni continue to see work produced by local independent companies and at Fringe Festivals around North America.

AWARDS

Victoria Wyatt (AHVS) received the Dedicated Service Award from the Canadian Association of University Teachers; Merrie Klazek (Music) earned a Juno nomination with the Thunder Bay Symphony Orchestra; and Bill Gaston (Writing) was shortlisted for the Charles Taylor nonfiction prize and won the City of Victoria Book Prize. Alumni accolades included Colton Hash (Visual Arts) earning the inaugural Artist-in-Residence position with Ocean Networks Canada; Hjalmer Wenstob (Visual Arts) receiving a Hnatyshyn Foundation Award; and Eden Robinson (Writing) winning the BC Book Prize for fiction.

AROUND THE WORLD

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

CREATING INTERNATIONAL ALLIANCES

Situated on the edge of the Pacific Rim, UVic holds an ideal position as a globally engaged university. Dean Susan Lewis traveled to Asia in fall 2018 to visit Tokyo University of the Arts, Thailand's Chulalonghorm University, China's Yunnan University and the Guangzhou Academy of Fine Arts, and was part of a larger UVic delegation to the University of Tokyo plus Thailand's Mahidol University and Thammasat University.

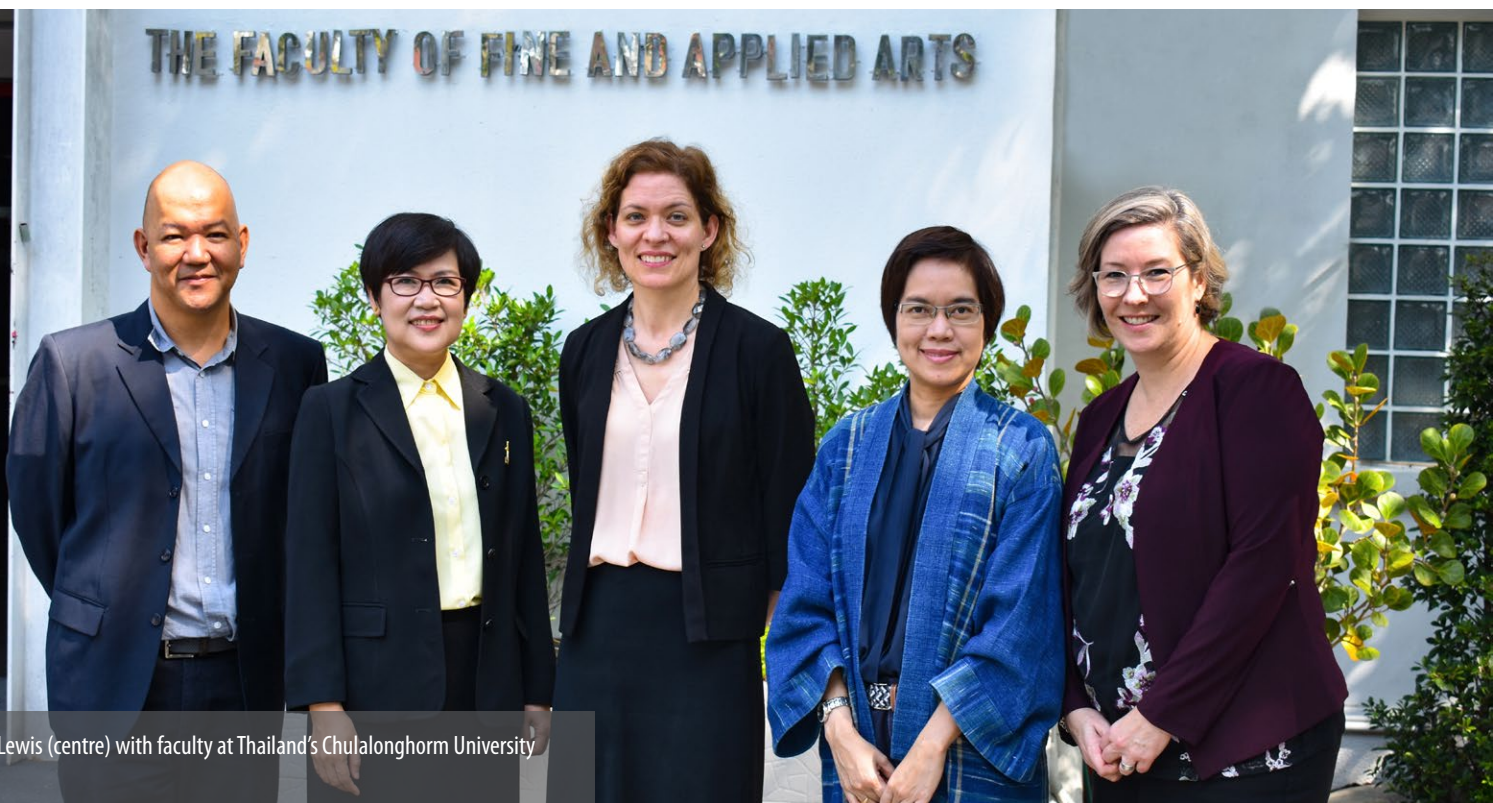
"This was a great chance to look at opportunities for deepening relationships where we have them and exploring new options," she says.

In May 2019, Dean Lewis visited Luigi Bocconi University in Milan to build out an exchange agreement with one of the world's top-ranked schools for creative arts management. Along with Visual Arts chair Paul Walde, she also visited the Venice Biennale to explore

opportunities for exhibitions and a field course. There, she met with colleagues from the Naples-based Casa Morra Foundation—a premier centre for contemporary art, theatre, music and poetry—to finalize an agreement to support faculty and student research.

The benefits to international partnerships are clear, says Lewis. "They offer a chance to work with colleagues from other countries on common themes, and to explore how the arts contribute to society. I was really struck by the shared vision of these institutions."

Fine Arts is in a good position to pursue these endeavours, says Lewis, thanks to our Orion Endowment, which funds faculty travel and brings international guests to campus. "There are opportunities for more colleagues to go abroad to further their research and creative goals and deepen the impact of our activities on a global scale."



Dean Susan Lewis (centre) with faculty at Thailand's Chulalonghorm University

THE MORRA FOUNDATION

As a celebration of global contemporary art, the opening of the 2019 Venice Biennale provided the ideal backdrop for the formal signing of a three-year research agreement between Fine Arts and Fondazione Morra, a major art centre in Naples. This is the first formal agreement between the Faculty and an Italian cultural institution, and paves the way for further engagement.

“Our association with Fondazione Morra creates new opportunities for UVic scholars and artists to explore contemporary art from a multidisciplinary and global perspective,” says Dean Lewis. “The partnership will inform our Faculty’s research and creative practice, and enhance the impact of our work abroad.”

The Morra Foundation houses the leading archives and collections documenting post-1945 theatre, painting, photography, sculpture, music, sound and concrete poetry, and conceptual and performance art. Fine Arts will support faculty travel to Naples, including through our Orion endowment, where the Fondazione Morra will provide apartments and access to its rich archives and collections. A related agreement to support student activities was signed earlier this year.



Giuseppe Morra with Fondazione Morra director Teresa Carnevale & Dean Lewis in Venice

FROM SYRIA TO UVIC

The dramatic story of a Syrian guitar quartet escaping the ongoing destruction of the Syrian civil war for a fellowship at UVic offers a remarkable message about the power of music, hope and determination.

The Orontes Quartet faced violence in Damascus where they and their families were at risk from extremist groups and often targeted as musicians. School of Music guitar instructor Alexander Dunn played a vital role in bringing the Orontes to Canada, working closely with two US-based organizations for 18 months—the Artist Protection Fund, an innovative initiative of the Institute of International Education, and the non-profit organization Remember the River—in order for the quartet to receive a prestigious Artist Protection Fund Fellowship grant. (The musicians were unable to travel to the US due to the ongoing travel ban.)

“The Orontes Quartet’s visit will have positive repercussions in the greater community and across Canada for their compelling story of music and political affairs in the Middle East,” says Dunn.

The quartet are officially UVic Visiting Artists from November 2018 to September 2019.



The Orontes Quartet: Orwa Al Sharaa (left), Gaby Al Botros, Nazir Salameh & Mir Mahmoud

INNOVATIVE PROGRAMS

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

ART AS A SENSE OF PLACE

Fine Arts students continue to benefit from the ongoing cultural legacy of the late Jeffery Rubinoff, thanks to a pair of field trips to Hornby Island's Jeffrey Rubinoff Sculpture Park (JRSP).

In November, Visual Arts professor Daniel Laskarin took his third-year sculpture class to the JRSP, which saw four MFA candidates and 12 third-year students enjoy a five-day retreat at the park.

"The session saw a lot of hard work by all involved, studio breakthroughs on the part of several students and good learning by everybody," says Laskarin. "The facilities and resources of the JRSP are particularly suited to this course, allowing teaching of key aspects of 20th century sculpture and consequential developments."

In addition to students exploring their own creative practices, activities included lectures by park curator/manager Karun Koenig, Indigenous carver and sculpture student Karver Everson (who has a totem

pole in nearby Helliwell Park) and Visual Arts alumna and architect Lys Hermanski.

"All in all, the venture was very successful, and absolutely worth repeating," concludes Laskarin.

Another dozen students returned to the JRSP in May as part of the unique interdisciplinary field course, "Art as a Sense of Place"—this time under the instruction of Writing professor Tim Lilburn and Art History & Visual Studies professor Allan Antliff.

Through a mix of discussion, lectures and creative practice, students focused on the relationship of art to the landscape, the environment, politics and social justice, as well as the Indigenous relationship to landscape and its decolonization.

Faculty members in the departments of Theatre and Visual Arts also traveled to Hornby Island in May to research future possibilities for field schools and courses.



CO-OP IN THE COMMUNITY

Fine Arts has been an active participant in UVic's Co-operative Education program since 1998; in the last five years alone, over 220 students have benefited from essential experiential learning opportunities.

While international Art History & Visual Studies graduate student Anahita Ranjbar specializes in Iranian architectural history, her overall passion for art is well-served by a new four-month co-op position at Victoria's prestigious Winchester Galleries.

"I wanted to know more about Canadian art and artists, so this job was exactly what I needed," she says. "I'm learning every day and connecting with the staff and clients."

In addition to writing articles for Winchester's website and blog, Ranjbar also helps with installations, curating, photography, graphic design and social media. "I'm actually involved with almost every aspect of the gallery business."

One of 48 Fine Arts students on co-op this past year, Ranjbar says the Winchester Galleries position offers her the chance to develop a new skill set. "It's a great job because I do something different every day, and I love everything I do."

WORK STUDY ON CAMPUS

While hands-on learning provides the foundation for much of what goes on in Fine Arts, full-time students in need of financial assistance also benefit through participation in UVic's work study program.

The work study program is funded by Student Awards and Financial Aid (SAFA) to provide additional financial assistance through on-campus part-time employment. For Fine Arts students, this translates to 63 positions, offering invaluable opportunities to work with faculty and staff in a wide variety of program-specific areas: from assisting fellow students in our Studios for Integrated Media to working as photographers, writers, ushers, audio technicians, stage managers, shop and studio assistants, learning the box office or working behind the scenes in our Phillip T. Young Recital Hall or Phoenix Theatres.

As a work study in Theatre, undergraduate Jaxun Maron (seen below) is responsible for a number of technical theatre-related tasks include hanging lights, stage rigging and running audio—all of which offer him a greater range of practical experiences, and will ultimately make him more prepared to enter the work place upon graduation.



STRATEGIC VISION

The University of Victoria's Strategic Framework (2018-2023) articulates our shared understanding of our vision, values and priorities. "The UVic community is deeply committed to contributing to a better future for people, places and the planet," says UVic President Jamie Cassels. The Framework positions and inspires us to apply our commitment to excellence in research and creative activity, teaching, service and engagement to students, communities and the world.

The Strategic Framework articulates our aspiration to be recognized internationally as a university of choice for talented students, staff and faculty who are truly passionate about building positive change in the world.

The Strategic Framework will serve as a guide to the future—setting out priorities and high-reaching goals in six key areas:

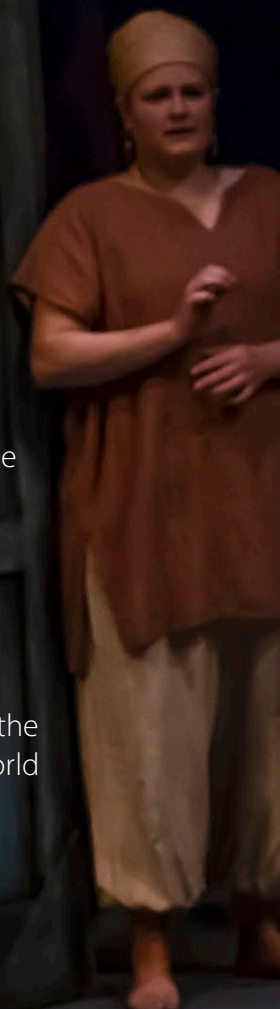
- cultivate an extraordinary academic environment
- advance research excellence & impact
- intensify dynamic learning
- foster respect and reconciliation
- promote sustainable futures
- engage locally and globally.

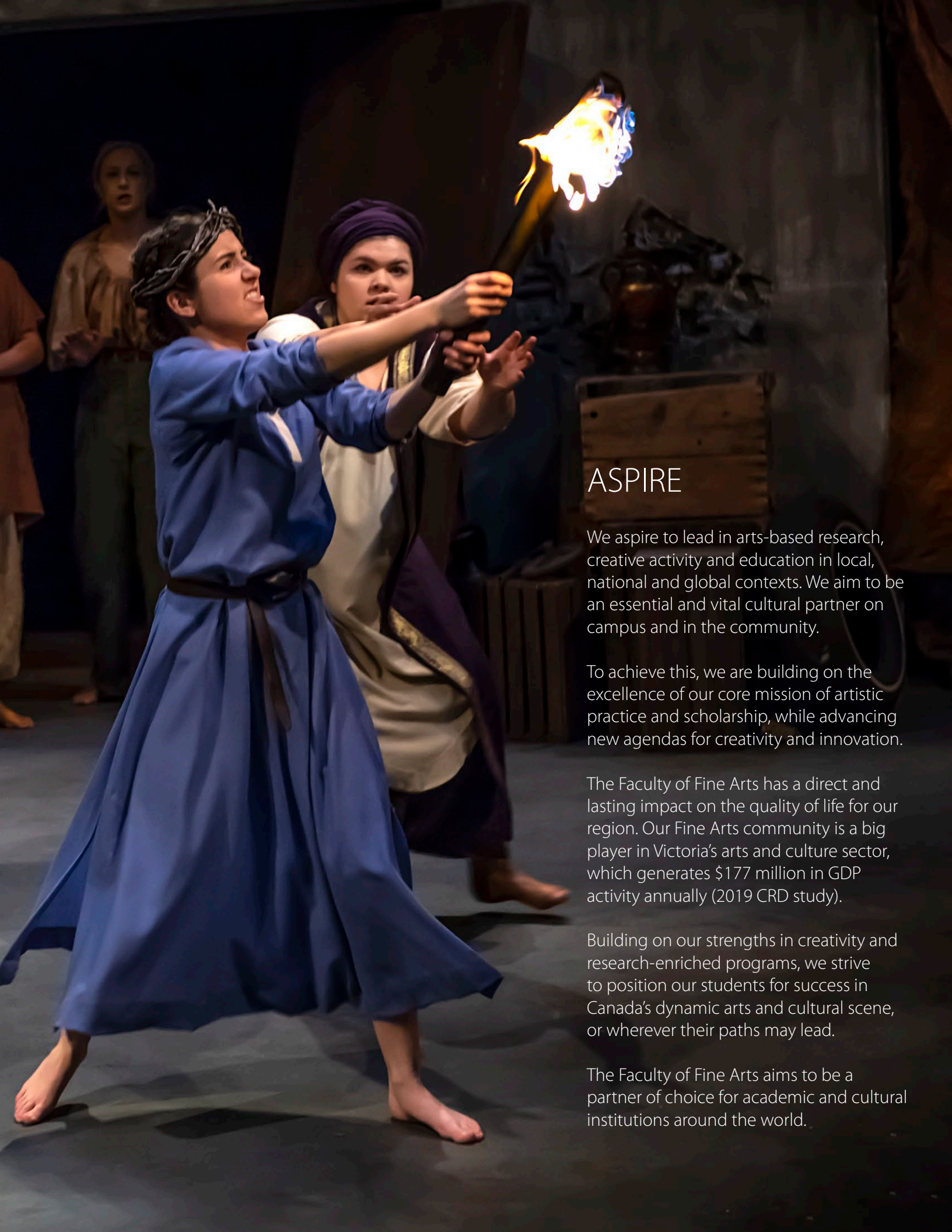
The Faculty of Fine Arts will continue to be a key player in the implementation of UVic's Strategic Framework, which also corresponds with our own five-year Strategic Plan (2017-2021).

Fine Arts is 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.

As we prepare to celebrate our 50th anniversary in 2020, 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.





ASPIRE

We aspire to lead in arts-based research, creative activity and 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.

The Faculty of Fine Arts has a direct and lasting impact on the quality of life for our region. Our Fine Arts community is a big player in Victoria's arts and culture sector, which generates \$177 million in GDP activity annually (2019 CRD study).

Building on our strengths in creativity and research-enriched programs, we strive to position our students for success in Canada's dynamic arts and cultural scene, or wherever their paths may lead.

The Faculty of Fine Arts aims to be a partner of choice for academic and cultural institutions around the world.

STUDENT EXPERIENCES

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

FILMMAKING MADE REAL

Like many outstanding students, the term “overachiever” is a good fit for Guochen Wang. An international student from China, Chen graduated with a Visual Arts BFA in 2018 and then re-enrolled as a Writing MFA candidate.

Already an award-winning photographer, Chen is now following an interdisciplinary path as a screenwriting major, after taking a film production elective as an undergrad. “I just fell in love with the medium,” he says. “Visual art is more about the individual—how you approach the work, creating on your own—but film is different. It’s more collaborative . . . it feels different when you achieve something together.”

Fusing his artistic passion with tangible career goals, over the past four years Chen has founded the UVic Film Club, joined the CineVic Society of Independent Filmmakers, worked with CHEK TV and Bodega Creative, volunteered on a number of independent films and has now started his own commercial production company.

ART ON VIEW

Most students wait to graduate before starting their career, while others begin building a name for themselves while they’re still enrolled. Busy Visual Arts undergraduate Austin Willis clearly lives in the latter category.

Willis was selected as the sixth artist to install work for a year in the City of Victoria’s downtown Commercial Alley Art Gallery (below). His four-panel pieces use bright colours, bold lines, and shapes to create fun, yet intense energy. He was also chosen to participate in Victoria’s “Commute” project (which puts art on the city’s bus shelters), mounted a pair of off-campus exhibits and held an artist’s talk at the Arts Centre at Cedar Hill. Most recently, he was named one of the winners of the International Sculpture Center’s 2019 Outstanding Student Achievement in Contemporary Sculpture Award.

“As an emerging artist I have a great interest in public art and creating work that beautifies spaces,” says Willis.



CHORUNG KIM



FIONA NGAI



Laura Gildner's "Tell Me What You Know I Want To Hear," seen at Vancouver's Polygon Gallery

LAURA GILDNER: OUTSTANDING STUDENT, OUTSTANDING ARTIST

Visual Arts undergraduate Laura Gildner has been having an outstanding year: not only was she shortlisted for BC's 2018 Lind Photography Prize—for the second year in a row—but she also had a solo exhibit of recent work at Vancouver's Polygon Gallery, participated in artistic residencies in both Italy and Ontario, and mounted a local solo exhibit off-campus. In June, she also received the Victoria Medal in Fine Arts, awarded annually to the graduating student who has achieved the highest GPA.

An intermedia artist from Ottawa, she creates works that exist primarily as performative events and are later translated into video installations or photographic documents.

In the four years she has been in the Visual Arts program, Gildner has participated in over 30 exhibitions—including three solo exhibitions outside of Uvic—presented

her work at the 2018 Jamie Cassels Undergraduate Research Awards, assisted Visual Arts chair Paul Walde on two recent intermedia projects, and produced several live art events and public performances herself.

Throughout this time, Gildner has shown in Canada, the US, the UK and Italy, including recent exhibitions and performances at the Art Gallery of Greater Victoria, Open Space, the fifty-fifty arts collective and Xchanges Gallery. She regularly curates and organizes community-based art events in and around Victoria.

"Within my artistic practice I have increasingly become fascinated by the idea of social choreography," says Gildner. "I'm drawn to bringing unexpected groupings of people together to collaborate on works that reveal themselves as relationships between otherwise strangers are formed."

INDIGENOUS INITIATIVES

We acknowledge with respect the Lkwungen-speaking peoples on whose traditional territory UVic stands, and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

Situated on traditional Coast and Straits Salish territory, UVic is recognized for its commitment to and expertise in innovative programs and initiatives supporting Indigenous students and communities. We recognize the special role UVic can play in relation to Canada's Indigenous peoples. We continue to build on our commitment to—and our greatly valued relationship with—Indigenous communities.

Our goal is to be the university of choice for Indigenous students, faculty and staff. One of the objectives in UVic's Strategic Plan is to increase the number of Indigenous students graduating from all faculties, building on our commitment to and relationship with Canada's First Peoples.

UVic offers a growing range of courses and programs that reflect the cultural and historical perspectives of Indigenous people—including here in Fine Arts.

"The work of the instructors and students

in the Faculty of Fine Arts embraces indigeneity and the arts as a means to embed Aboriginal perspectives and understandings into curriculum and research in meaningful and compelling ways," says Dean Susan Lewis.

This past year saw us partner with the Gustavson School of Business to host the first cohort of the Aboriginal Canadian Entrepreneurs for Artists program, and we visited the En'owkin Centre in Penticton to promote pathways for Indigenous students into our programs. Indigenous Elders connected with music education students, and we recruited Carey Newman as our sixth Audain Professor in Contemporary Art Practice of the Pacific Northwest.

We continue to be proud of the creative achievements of our Indigenous alumni, including authors Eden Robinson and Richard Van Camp, and artists Lindsay Delaronde, Hjalmer Wenstob and Jackson 2 Bears, among others.



AUDAIN PROFESSOR MAKES HISTORY AGAIN WITH WITNESS BLANKET

Indigenous concepts and Western legal principles have been united in a historically unique agreement signed by the Canadian Museum for Human Rights (CMHR) and Carey Newman, Audain Professor in the Department of Visual Arts.

The agreement covers the protection and use of *The Witness Blanket*, Newman's powerful art installation made with over 800 items collected from the sites and survivors of Indian residential schools across Canada.

In an unprecedented move, written documents and an oral ceremony have been given equal weight in an agreement vesting legal rights with the artwork itself, as a living entity honouring stories of the survivors.

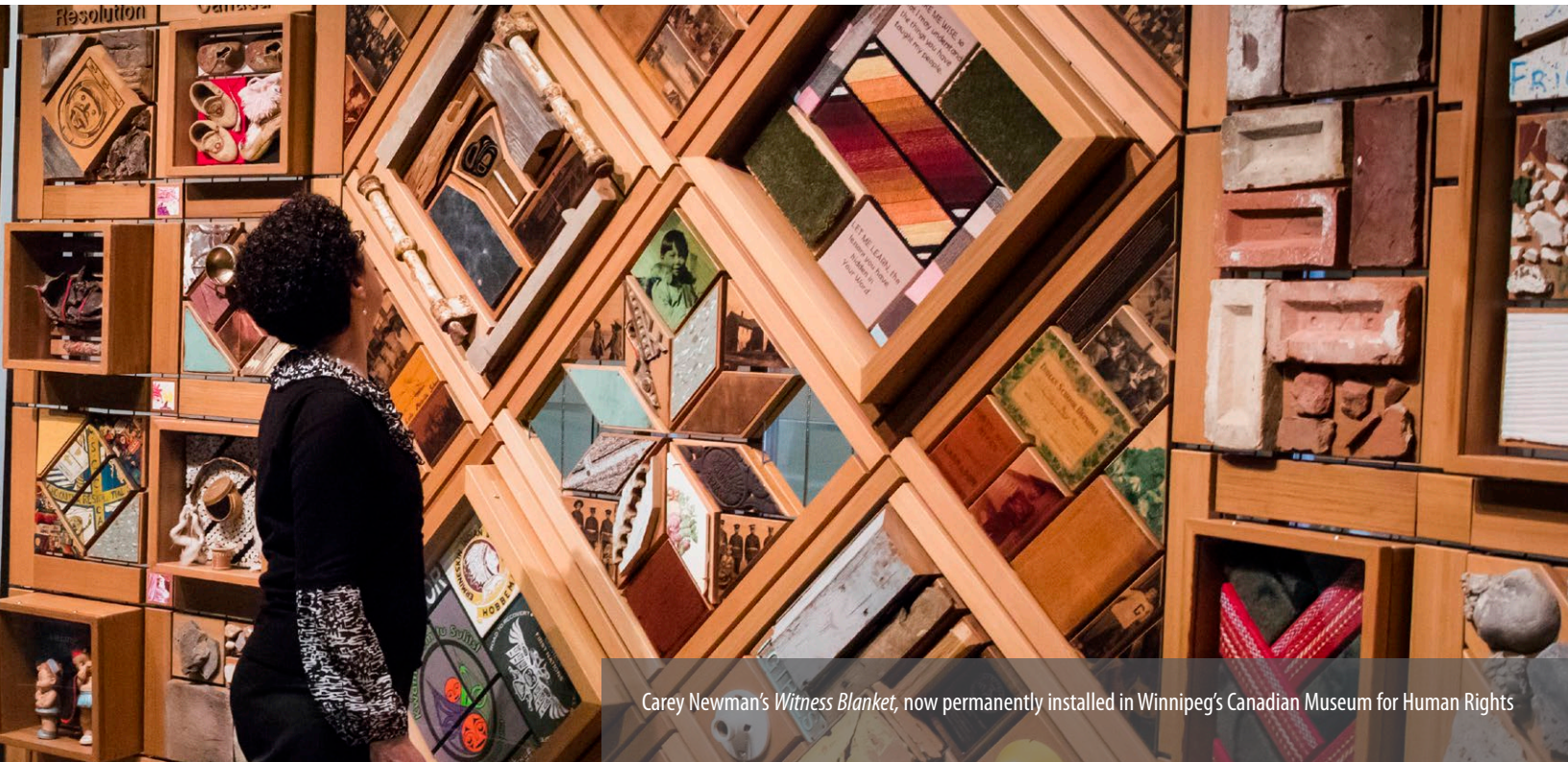
"Rather than trying to decide our rights, we put the rights with the *Witness Blanket* and the stories that were given to us by survivors," says Newman (Ha-Yalth-Kin-Geme), a Kwagiulth and Coast Salish artist and master carver from Sooke, as well as a

former School of Music student.

"We were not negotiating against each other but collaborating together in the best interest of the *Blanket* itself. We didn't want to treat it like a transfer of property because I don't feel ownership of the *Blanket*; I feel responsibility towards it and I wanted to make sure the Museum felt this too."

UVic professor Rebecca Johnson, associate director of the Indigenous Law Research Unit, reviewed the agreement before it was finalized and called it "totally unique".

"It has huge implications for me as a law professor because it models new and hopeful possibilities of seeing the law in its creative and expansive forms, not just as something that constrains and punishes," she says. "It captures the heart of what's possible when people work together to imagine new ways of drawing on law—both Indigenous and Canadian—to move us in a new direction."



Carey Newman's *Witness Blanket*, now permanently installed in Winnipeg's Canadian Museum for Human Rights

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.

While Victoria's reputation as a creative city is well-known, few consider the integral role Fine Arts has played in the growth of the region's cultural capital. As BC's only stand-alone fine arts faculty, our ongoing commitment to community engagement—as well as five decades' worth of alumni desire to live, work and create here—have played a significant role in the development and success of the majority of Victoria's cultural institutions.

If you've ever gone to the Belfry Theatre or the Victoria Symphony, watched a Pacific Opera Victoria production or visited the Art Gallery of Greater Victoria, attended the Fringe Festival or entered Emily Carr House, taken classes at the Vancouver Island School of Art or even just used the phrase "If you build it, they will come" (famously penned by Writing alumnus WP Kinsella), then you have unknowingly benefited from the talents of our faculty, students and alumni.

This past year has seen us continue to

grow our collaborations with off-campus cultural partners. Whether it was the School of Music's Vocal Jazz Ensemble belting out the music of Queen with the Victoria Symphony, Theatre students appearing both onstage and backstage at the Fringe Festival, Visual Arts students showing work at the Integrate Arts Festival, Writing students reading at the Belfry (below) or Art History & Visual Arts students assisting with exhibits at the Legacy (below), our partnerships encourage participation before graduation.

"Partnerships bring added value to our creative practice and scholarship: they increase our capacity and impact and create new opportunities for students, staff, and faculty," says Dean Susan Lewis.

A vital actor across UVic and throughout 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.



Theatre students Elena Kellis, Justin Little and Sarah Hunsberger read a scene from *Paper Trails*, a new play by fellow Phoenix student Andrew Fraser



Legacy Gallery exhibit co-curators Carolyn Butler-Palmer (left) and Mikiko Hirayama (University of Cincinnati) with AHVS graduate student Lindsay Kaisla (right)

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.

VOICES IN MOTION HARMONIZES INTERDISCIPLINARY RESEARCH

Long a leader in experiential and hands-on learning, Fine Arts is also a regular and valued cross-campus collaborator. Consider the work of School of Music Professor Emeritus Mary Kennedy, seen here alongside her research partners with UVic's Voices in Motion (ViM) project.

An intergenerational choir for local community-dwelling people living with memory loss and their family caregivers, ViM is a partnership between a multidisciplinary team of UVic researchers—Psychology, Sociology, the School of Nursing and the School of Music—as well as Island Health, local high school students and researchers at two American universities.

And when ViM wanted to showcase their

research, they turned to Fine Arts filmmaking student Guochen Wang, whose resulting video was a finalist in UVic's "Research Reels" competition during Ideafest 2019. Taken together, our participation with ViM offers a good example of the dynamic ways in which we can be a strong collaborator.

Among our many partners this year, Fine Arts worked with the Centre for Asia Pacific Initiatives and joined with Ocean Networks Canada to coordinate their artist-in-residence program. We regularly collaborate with partners in the Technology & Society program, as well as Vikes Athletics, Medieval Studies, Religious Studies, Continuing Studies, Science Venture and the Faculties of Education, Humanities, Engineering, Science and Business.



From left: Mary Kennedy (Music), Andre Smith (Sociology), Debra Sheets (Nursing), Stuart MacDonald (Psychology) and choir director Erica Phare-Bergh

ALUMNI SPOTLIGHT

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

ESI EDUGYAN: AUTHOR

Internationally acclaimed Writing alumna Esi Edugyan won the 2018 Scotiabank Giller Prize for her latest novel, *Washington Black*. In addition to her \$100,000 prize, she also earned the distinction of being one of only three authors to ever win the Giller Prize twice, alongside M.G. Vassanji and Alice Munro.

"In a climate where so many forms of truth-telling are under siege, this feels like a really wonderful and important celebration of words," Edugyan noted during her acceptance speech.

She previously won the Giller in 2011 for her sophomore novel, *Half-Blood Blues*. Having published three novels to date, Edugyan's back-to-back wins for *Washington Black* and *Half-Blood Blues* are doubly remarkable, especially when you consider both novels were shortlisted for the trifecta of top fiction awards—not only the Giller but also the Man Booker Prize and the Rogers Writers' Trust Fiction Prize.

Edugyan also returned to campus for 2019's Alumni Week, signing books and doing a live interview with UVic Chancellor Shelagh Rogers before a capacity audience.

THOMAS NICHOLSON: COMPOSER

Voted one of the "30 hot Canadian classical musicians under 30" by CBC Music in 2018, and winner of the SOCAN Foundation Awards for Young Composers and a prestigious grand prize from the German Academic Exchange Service (DAAD), Thomas Nicholson is clearly on a roll.

After graduating from the School of Music in 2017, the composer, keyboardist and violinist moved overseas to attend the Berlin University of the Arts. Driven by artistic practices from many times and fields—ranging from cosmology and painting to interdisciplinary experiments—Nicholson composes primarily for chamber settings and is actively researching and developing the practical means of realizing microtonal music on acoustic instruments.

He credits the mentorship of Music professor Christopher Butterfield for inspiring him: "[Our lessons] were often more like extended conversations than anything else, which could go in any direction imaginable: music, of course, but also literature, science, Japanese culture, cooking, history, beekeeping, driving your Vespa through the Italian countryside . . . how could I not have found this inspiring?"



SCOTIABANK GILLER PRIZE



RAFAL RAWICKI

NEW FACILITIES

Ensuring our facilities remain on the cusp of new technologies is an essential part of our mission.

THE ART & SCIENCE OF LISTENING

From the scenes of Queen recording their iconic title track in *Bohemian Rhapsody* to Will Ferrell's hilarious "More Cowbell!" sketch on *Saturday Night Live*, what happens in the recording studio has long been mythologized in popular culture. It's also at the core of Kirk McNally's research in the School of Music. The music technology professor scrutinizes recordings to better understand the relationship between musicians, engineers and music producers.

But hearing what happens is only half of the equation. The rest involves activating that knowledge in the School of Music's new Create Lab: a dedicated, state-of-the-art recording studio where McNally and his students explore the role of sound recording engineers and music producers.

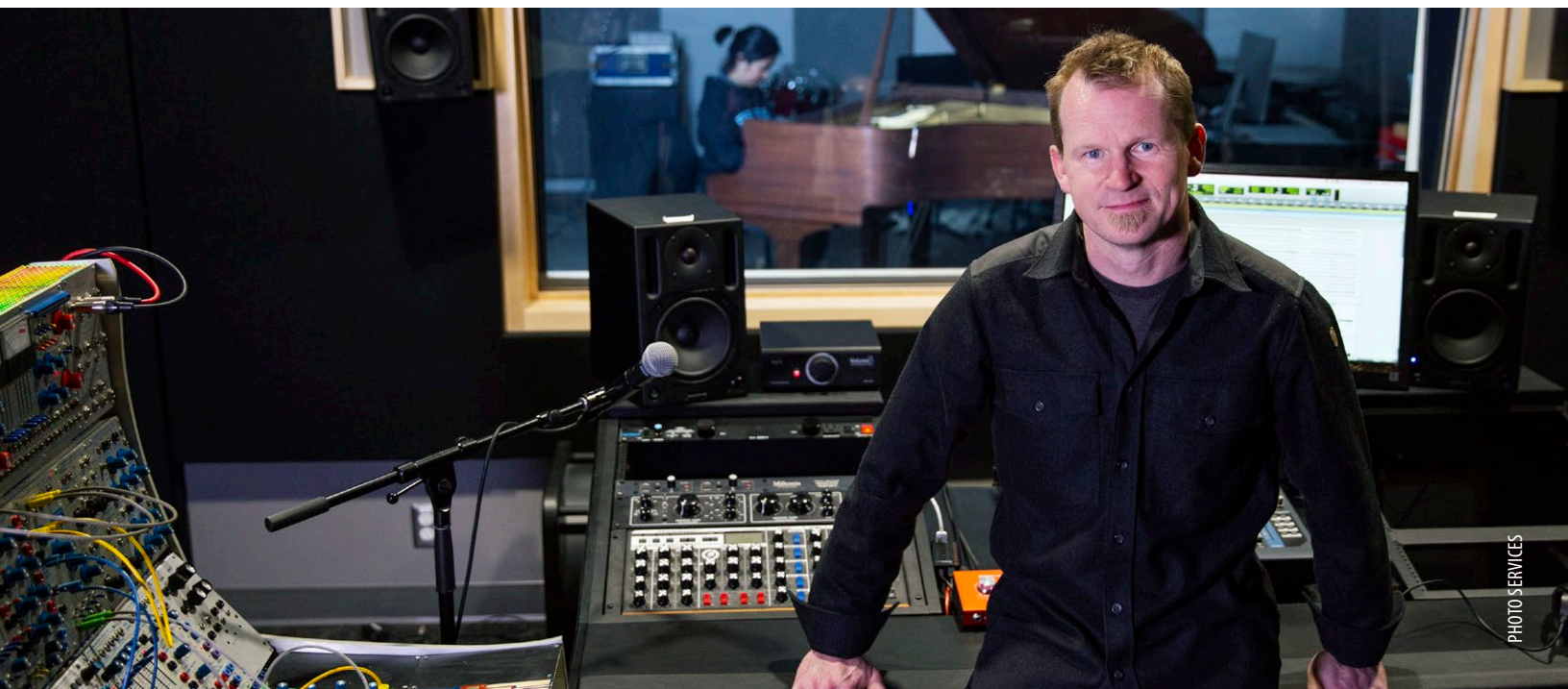
Completed in early 2019, the half-million-dollar Create Lab is currently booked 15 hours a day by student composers, musicians, engineers and sound artists in the

undergraduate Music & Computer Science program (unique in Canada) and with Master of Music Technology students.

"It all comes down to listening," says McNally. "Our job as engineers is to communicate something—either through technical or verbal means—in a way that's understood by the person on the other side of the glass. That's the importance of having a space where you can understand exactly what the sound is."

Revered as both a temple and laboratory by scholars, the recording studio is historically the place where the best musicians, producers and engineers create the soundtrack to our lives. But this activity has seen little critical evaluation.

"What I'm looking to better understand is the way those relationships—verbal, musical or technological—are communicated, and how the decisions made in the studio are played out to the listener," says McNally.



DONOR SPOTLIGHTS

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

AWARD SHAPES FUTURE OF VOICE STUDENTS

The next time you see a Pacific Opera Victoria (POV) performance, take a close look at the program: as well as noted alumni like director Glynis Leyshon, tenor Isaiah Bell, soprano Margaret Lingas and School of Music professor Benjamin Butterfield, you'll likely find some of our students among the chorus.

Thanks to a continuing partnership, UVic Voice students gain valuable on-stage experience with POV each season; in 2018/19 our students appeared in the operas *Fidelio*, *La Traviata* and *Countess Maritza* (seen below), the latter choreographed by adjunct Theatre professor Jacques Lemay and featuring Fine Arts alumnus Jim Leard.

Voice students also directly benefit from the Bea Scott Scholarships in Voice. Funded by donor Vic Scott in memory of

his late wife, the Bea Scott Scholarships are presented to Music students whose principle instrument is voice. In 2018/19 alone, nine students received this award—and over 60 students have benefited since the scholarship was created in 2013.

"I have been singing since I was a child, mostly in choirs, and in high school I realized that it is my passion," says current recipient Natasha Gosling. "I am so happy to continue pursuing it with the help of the Bea Scott Scholarship in Voice."

Among the many past recipients of this award is School of Music alumni Miloš Repický. Now a pianist, conductor and Master Opera Coach, Repický is currently on the music staff of the prestigious Metropolitan Opera and has been on the faculty of Philadelphia's famed Curtis Institute of Music since 2016.



Voice students Ali Horton (left), Chelsea Kutyn & Kyla Fradette backstage at the Royal Theatre



Ali Horton (left) & Theatre alumnus Jim Leard (table left) in Pacific Opera Victoria's *Countess Maritza*, April 2019



Writing students working on the 2018 film production class project, *Witchdoctor*, written by current MFA candidate Vaughn Gaston

GIFT BENEFITS FILM PRODUCTION CLASSES

When it comes to hands-on learning and real-world experience, it's hard to top the Department of Writing's film production course, Writing 420. An integral part of UVic's interdisciplinary Film Studies program, this popular course sees students create a short film from an original script, and involves them working on all aspects of the production: from lighting, sound and camerawork to editing, costumes and everything in-between.

Thanks to a new annual donation from the estate of Dorothy May Kelly and the Victoria Foundation, we can continue to support original filmmaking in the spirit of the public television networks that Dorothy so loved. This new fund will make a difference for years to come.

Led by award-winning filmmaker and Writing professor Maureen Bradley, Writing 420 students have made seven stand-alone short films and a 10-episode web series

since 2009, which have been screened—and won awards—at a number of film festivals. Graduates have gone on to work in the film industry and develop their own independent film projects.

"We get the script in as best shape as possible before we go to camera," says MFA alumnus and instructor Connor Gaston of the filmmaking process. "Then it's about working with your key creatives to try and create a cohesive visual style and tone."

By offering a variety of perspectives on film studies and screenplay writing, and by providing students the chance to hone their analytical skills and production techniques on an actual project, Writing 420 develops a critical appreciation of film culture in both historical and social contexts. It also provides students with the satisfaction of seeing their finished work on the big screen at the likes of the Victoria Film Festival and UVic's own student film festival, Sunscreen.

ENGAGING OUR ALUMNI AND FACULTY

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

SCHOLARSHIP HONOURS ALUMNA AVIS RASMUSSEN

On her 82nd birthday, Avis Rasmussen received a surprise gift: an endowed UVic scholarship in her name. "I still can't believe it," she says. "It means so much to be able to help art students for years to come."

The Avis Rasmussen Award will be given to a mature graduate student studying visual arts with a focus on painting, drawing or printmaking.

Karin Rasmussen, Avis's daughter, says the intention behind the gift is to provide affirmation and assistance to a student who embodies the same drive and passion Avis showed in pursuing her education. "Our family has always recognized the amazing achievement it was for her to have attained three university degrees while working and raising a family of five children," says Karin. "We also wanted to honour her dedication to being an educator and artist."

Avis first attended Victoria College, earning a teaching certificate in 1957; after teaching for a few years, she decided to return to school to pursue her passion for art. "I had always loved art," she says. "As a child, I would spend hours in my father's garden sketching and painting."



Avis completed a Bachelor's in Education in 1975 and was then accepted into the Visual Arts program, where she graduated with a BFA in 1979; three years later, she graduated from UVic with her Master's in Education.

While she taught for many years, art became her life's work. "UVic will always have a special place in my heart," she says. "This award has allowed me to create a legacy of helping other artists pursue their dreams. There is no better feeling than that."



\$1.8M
Received
from donors
this year



13
New Fine Arts
awards created



250+
Annual awards
available to
our students



1 in 4
Students
received
donor support



45%
Donations
from Fine
Arts alumni



Frances Theron

SPIRIT OF PHOENIX LIVES ON IN NEW AWARD

How do you perpetually remember someone who truly embodied the spirit of the department she so loved? When it came to late Theatre student Frances Theron, the decision was made to create a new award honouring her memory.

The annual undergraduate Frances Theron Spirit of the Phoenix Award now provides \$500 to a graduating Theatre student who reflects Theron's own accomplishments: good academic standing, an exemplary work ethic, a high level of departmental involvement, a generous spirit, proven leadership skills and a passion for community building.

Nominated by the Theatre Department, who supported the creation and funding

of the new award, the inaugural recipient of the Spirit of the Phoenix Award in 2019 was Emma Leck (above, with professor Peter McGuire). A performer, playwright and arts administrator who has already worked with the local likes of Intrepid Theatre and the alumni-led company Theatre SKAM, Leck also mounted her own off-campus show as part of Intrepid's YOU Show series—while still maintaining an outstanding academic record.

Frances Theron, who passed away in 2016 at just 19, had an incredible love for learning and is remembered for her initiative, positivity and radiance. Her light and warmth will forever live in the Theatre department, and her memory truly ignites the Spirit of the Phoenix Award.


5
Departments


20+
Degree options


35+
Areas of study


150+
Teaching & support staff


1280+
Students


8250+
Degrees granted

DONORS MAKING A DIFFERENCE: EUNICE LOWE

The Faculty of Fine Arts and the Lowe family co-hosted an elegant fundraising dinner at the Union Club in 2018, in support of the Stephen and Eunice Lowe Legacy Scholarship.

A silent auction of over 80 items of art and sculpture from Eunice Lowe's private collection raised over \$18,000 for the scholarship, which is awarded annually to an undergraduate in either Art History & Visual Studies or Visual Arts.

Widow of the late celebrated artist, Stephen Lowe, Eunice has tirelessly and graciously sought ways to support our students with her generosity of time and financial support, and as an arts ambassador for our community—including meeting Dean Lewis in China during her 2018 Asian tour.

Eunice has also played an important role in



Susan Lewis (left) with Anna Lowe Lam and Eunice Lam

establishing international agreements between the Faculty of Fine Arts and China's Guangzhou Academy of Fine Arts and Yunnan University.

By providing ongoing opportunities for our students, the Stephen and Eunice Lowe Legacy Scholarship represents the strong connection between Fine Arts and one of our valued donors.

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	\$11,475,419
Ticket Sales, Sponsorship and Space Rental	\$144,411
Gifts and Endowments	\$16,160,716 (principal)
Research & Creative Activity	\$228,210

USES

Salaries	\$10,526,576
Operational Expenses	\$768,091
Student Awards	\$502,886
New Initiatives	\$118,660

COMING UP: 50 YEARS OF FINE ARTS

Fine arts classes have been an important part of UVic since the founding of the university in 1963. With the establishment of the School of Fine Arts in 1965, UVic was able to offer one of Canada's first integrated fine arts programs. In the 1969/70 academic year, Fine Arts received full faculty status.

The Faculty of Fine Arts will be celebrating our 50th anniversary in

2020 with a series of special events aimed at highlighting our role on campus and in the community.

On-campus activities will include opportunities for interdisciplinary artistic creation aimed at building community across the arts. A series of signature community events are also being planned.

Additionally, the Dean's External

Advisory Committee—which features a number of prominent alumni, including Glynis Leyshon, who was in the very first Fine Arts graduating class in 1970, and Michael Whitfield, who was one of the very first Theatre students and literally helped build the first theatre on campus—will also play a part in celebrating our 50th anniversary by hosting a networking event for the arts community.



Theatre student Alison Roberts (centre) on one of the many sets from the sold-out November 2018 run of the Tony Award-winning Canadian musical, *The Drowsy Chaperone*. Directed by adjunct professor Jacques Lemay, it featured set design by Theatre alumnus Bryan Kenney & lighting design by professor Patrick Du Wors.



DEAN KALYAN

Rahat Saini (above) and Lyle Hendricks (cover) in a scene from Phoenix Theatre's March 2019 production, *7 Stories*, directed by professor Fran Gebhard

UVIC
www.uvic.ca/finearts