

creative futures start here

2019/20
annual review



University
of Victoria

Fine Arts

2019/20 BY THE NUMBERS

NEW ALUMNI: 550

PUBLIC EVENTS: 100+

FUNDS RAISED: \$1,282,611

OVERALL MEDIA STORIES: 200+

CAREER & CO-OP PLACEMENTS: 48

STUDENT AWARDS GIVEN OUT: 394

DONOR FUNDS DISTRIBUTED: \$516,440

ORION VISITING ARTISTS & SCHOLARS: 30

GRANTS AWARDED TO FINE ARTS: \$605,432

FACULTY GRANT HOLDERS ACROSS FINE ARTS: 35

SUCCESS RATE FOR SSHRC GRANT APPLICATIONS: 100%



Message from the Acting Dean

The 2019/2020 academic year may have been shaped by the health and economic challenges caused by COVID-19, but it has also been defined within the Faculty of Fine Arts by countless acts of kindness and generosity.

Our students were understandably disappointed—but valiant—when the need for physical distancing forced us to cancel our public programming in the spring, including all end-of-year performances, exhibitions, recitals and conferences.

The abrupt end of the term meant most students could not complete their creative projects as planned. But I was delighted to see how our graduating students responded to the pandemic by recording their recitals or shifting exhibitions online. Some assisted in repurposing equipment in our buildings, using sewing machines to make face masks and 3D printers to add to UVic's face-shield initiative.

It is not surprising that the Fine Arts community rallied to prevail over the uncertainty and anxiety caused by the pandemic. We have been demonstrating the resiliency and social importance of the arts throughout our 50 years.

We teach our students to think critically and creatively, to problem-solve and adjust to quickly changing circumstances—often with an audience watching—because the show must, of course, go on.

As they write novels, sculpt, create digital art or compose music, our students are also learning transferable skills that are essential for countering situations defined by uncertainty. Innovation and adaptability are essential components of any fine arts education. The arts community was one of the first to pivot online after the sweeping cancellations of spring 2020.

As we move forward, artists and arts scholars will continue to respond to social calamity as they have for millennia: their paintings, movies, stories, articles, monographs and curatorial activities will invite us to consider the significance of the pandemic, both personally and communally.

Our students and alumni will be well-positioned thanks to their arts education, because we train our students to be creative entrepreneurs, to be aware that they need to generate their own opportunities. We teach the importance of thinking creatively for the moment we are in . . . and the moments yet to come.

If 2020 started with calamity, this unprecedented year has also given us a sharpened sense of acuity and has provided an opportunity to reflect as we look to the future with renewed aspirations.

A handwritten signature in black ink, reading "Sharon Lindgren". The signature is fluid and cursive, with a large, sweeping loop at the end.

HIGHLIGHTS OF THE YEAR

Visual Arts professor Kelly Richardson is featured on CBC TV's *The Exhibitionists* with her *Embers and the Giants* IMAX film, which heightens awareness of BC's threatened old-growth forests.



Theatre alumni and students shine in the Victoria Shakespeare Society's annual outdoor productions, including Jack Hayes (left) and Douglas Peerless in *Two Gentlemen of Verona*.



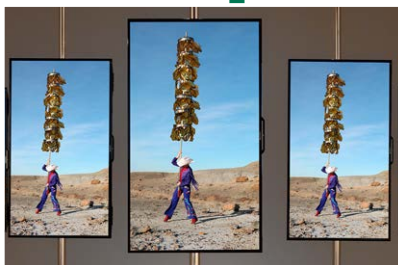
School of Music professor Benjamin Butterfield (centre) is announced as being one of the recipients of The Rubies, the annual awards presented by Opera Canada.



AHVS undergraduate Melissa Granley's curatorial work is profiled by UVic, highlighting her focus in Indigenous arts and activism at the LE,NONET program and the Legacy Art Gallery.



2019 MAY JUNE JULY AUGUST SEPTEMBER OCTOBER



Fine Arts faculty and alumni are in the spotlight at the Art Gallery of Greater Victoria, where Visual Arts professor Megan Dickie's five-channel video and sculptural installation *Blue Skies* is the featured summer exhibit, alongside *Film Path/Camera Path*, an installation by alumnus Christian Giroux and artistic partner Daniel Young.



Having won "Overall Favourite" at the 2018 Victoria Fringe Festival for her play *The Fitting Room*, Writing MFA candidate Ellery Lamm's new play *Summer Bucket List* wins both "Favourite Drama" and "Favourite Original New Work" at the 2019 Fringe, while Theatre alumnus Jeff Leard ties for "Favourite Solo Show" with his new play, *False Profits*.

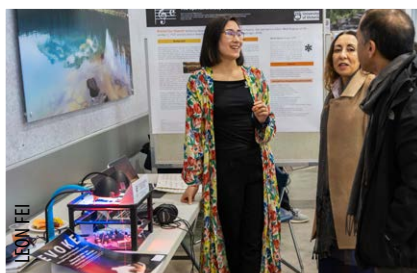


A historic agreement between Visual Arts Audain Professor and Kwakwaka'wakw artist Carey Newman and the Canadian Museum for Human Rights is finalized through traditional ceremony at Kumugwe, the K'ómoks First Nation Bighouse on Vancouver Island, vesting rights with the artwork itself as a legal entity that carries the stories of the survivors.

Featuring the work of 10 current Visual Arts MFA candidates, the exhibit *Forever & For Never* runs for a month at the downtown gallery Deluge Contemporary, including a special exhibition tour with past Audain Professor and current MFA candidate Rande Cook.



Fine Arts is busy at the annual research festival Ideafest with student music performances, a sculptural exhibition, an Indigenous arts discussion panel, MFA literary reading and the annual JCURA research fair (below, with Theatre student Olivia Wheeler).



Unable to present their annual BFA graduation exhibition due to the COVID-19 outbreak, the Visual Arts graduating class instead presents *Suggested Serving Size* as a digital exhibit, joining a number of online offerings presented faculty-wide.



NOVEMBER

DECEMBER

JANUARY

FEBRUARY

MARCH

APRIL

MAY

2020



The School of Music partners with UVic Donor Relations for the first Fine Arts Thank-a-Thon, where an overwhelming number of students come out to write thank-you letters to our amazing donors who continue to create so many opportunities for our students.



AHVS undergrad Claire Aitken curates *Woven, Embroidered & Stitched in Tradition: Women's Textile Labour in 20th Century Asia* at the Legacy Maltwood (see cover), an exhibit focusing on women's roles as consumers, makers and connoisseurs between the late 19th & 21st centuries.



Less than two hours before opening night, the COVID-19 outbreak forces the closure of *The Children's Hour*, the final mainstage Phoenix Theatre production of the year—yet ticket holders donate nearly \$17,000 in ticket refunds back to the Phoenix.



Despite contracting COVID-19, School of Music undergraduate soprano Chelsea Kutyn completes her degree requirements and earns the Victoria Medal for the highest GPA in the Faculty of Fine Arts, while also attracting national media attention for her efforts.

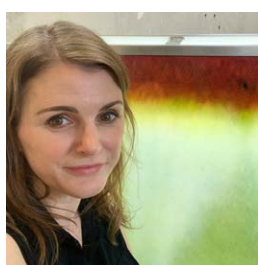
THE FACULTY OF FINE ARTS

Movement in our departments always offers exciting opportunities for growth. Here's who we welcomed between July 1, 2019, and June 30, 2020.

NEW FACULTY MEMBERS



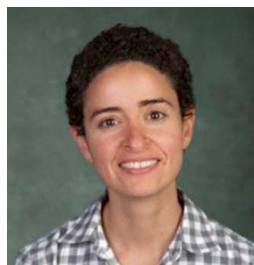
Steven Capaldo
Associate Professor,
School of Music



Laura Dutton
Assistant Teaching
Professor, Visual Arts



Danielle Geller
Assistant Professor,
Writing



Yasmine Kandil
Assistant Professor,
Theatre



Gregory Scofield
Associate Professor,
Writing

ADMINISTRATIVE APPOINTMENTS



Eva Baboula
Acting Dean, Fine
Arts (2019)



Cedric Bomford
Chair, Visual Arts



Maureen Bradley
Chair, Writing



Adam Con
Acting Associate
Dean, Fine Arts



Lindsay Delaronde
Indigenous Resurgence
Coordinator, Fine Arts

NEW STAFF MEMBERS



Allan Lindgren
Acting Dean,
Fine Arts (2020)



Tony Vickery
Chair, Theatre



Catherine Plant
Undergraduate
Secretary, Theatre



Olivia Hardman
Administrative
Assistant, Fine 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.



DRESSING STUDENTS FOR SUCCESS

When it comes to dressing for success, Karla Stout knows how to get it right. As the head of wardrobe for the Department of Theatre and a volunteer rober since 1994, Stout has ensured thousands of graduating students look their best when they cross the stage at convocation by draping hoods, adjusting tassels and soothing jangled nerves.

Now a convocation marshal, Stout well knows the importance of clothing—and, as the recipient of three university degrees herself, she feels convocation is a significant event that shouldn't be skipped.

"It's an acknowledgment and recognition of what you've accomplished, and the start of the next period of your life," she says. "We have less and less ceremony in our lives, and convocation offers a kind of closure to the degree experience. It brings you full circle from your first day to your last."

With four decades of costume work, 25 years of convocations and a law degree behind her, Stout is intimately familiar with a variety of regalia and formal wear.

"Clothes say so much about how a person is feeling and what's going on for them that day," she explains. "It shows consciousness or respect for whatever situation you're going into—you should be clean for court, for example, and tidy for a wedding. It's the people who come to convocation in torn jeans or track pants I don't understand."

Sadly, on the cusp of her retirement, Stout's final convocation ceremony was canceled due to COVID-19. But she still believes it's an important event, however it happens. "It's a chance to congratulate our students on their accomplishments and say goodbye," she says. "Convocation is a great occasion, and I like to be part of marking an occasion."

FACULTY PROFILES

TACKLING SOCIAL ISSUES: KIRSTEN SADEGHI-YEKTA

Through her scholarly and artistic work, as well as her personal integrity, Theatre professor Kirsten Sadeghi-Yekta has earned the respect of communities around the world. Her applied theatre projects raise the curtain on social issues that impact people's lives.

She customized her approach to work with children in Downtown Eastside Vancouver and disabled young women in Cambodia, with youth in Brazilian favelas torn by drugs wars and special-needs students in the Netherlands, developing a safe space for them to create artistically, build skills and confidence, and find beauty.

Most recently she has been invited to



bring that experience into local focus. With the Hul'q'umi'num Language and Culture Society on Vancouver Island, Sadeghi-Yekta is turning on the spotlight to help them revitalize a crucial part of their culture: their language.

THINKING THROUGH BUILDING: CEDRIC BOMFORD

The installation and photographic work of Visual Arts professor Cedric Bomford often focuses on the power dynamics established by constructed spaces and takes the form of large-scale rambling ad hoc architectural installations. His work continues to be exhibited nationally and internationally, and he has participated in residencies in Europe, Asia, Australia and North America.

His projects follow a methodology he calls "thinking through building," in which construction takes on an emergent quality rather than an illustrative one. Concurrent to this installation work is a rigorous photographic practice that operates at times in parallel with and, at others, tangentially to the installation works.

While the majority of his projects are solo

efforts, Bomford often works collaboratively with a number of different partners including his brother Nathan, father Jim and artists such as Verena Kaminiarz, Mark Dudiak and Carl Boutard.

This past year has seen him exhibit site-specific installation at the SFU Galleries and at Campbell River's Spirit Square.





ENHANCING INDIGENOUS PERSPECTIVES: DANIELLE GELLER

Balancing an expertise in contemporary forms such as slipstream fiction, Indigenous futurism and video games with an academic background in library and information science, and experience as an archivist, award-winning Writing professor Danielle Geller effortlessly writes and teaches across multiple genres.

Working in memoir and personal essays, her writing has appeared in *The Paris Review*, *The New Yorker* and *Brevity*, amongst others. Geller's debut memoir, *Dog Flowers*, is

forthcoming in 2021 from One World/Random House. She is a member of the Navajo Nation: born to the Tsi'naajinii, born for the white man.

"I am delighted to be part of this talented community of writers, storytellers and artists," says Geller, who joined UVic in 2019. "I hope to enhance Indigenous perspectives and voices in the curriculum and pedagogy . . . [and] I am looking forward to sharing my enthusiasm and commitment to the craft of writing and art-making with the students."

CURIOSITY IS HIS COMPASS: PATRICK BOYLE

A fearless sonic explorer driven by discovery, curiosity is School of Music professor Patrick Boyle's compass and performance his frontier.

Boyle forges musical partnerships with students that embody direct, active experiential learning and scholarship. Through faculty recitals, jam sessions, public performances and impromptu in-office practice sessions, Boyle creates avenues for students of jazz to explore their growing talents, embrace their musical and artistic values, and learn about the business of music.

The vibrancy of his approach is visible in

the UVic Jazz Ensemble, with students sharing their music in formal, and informal, community settings.

As a musician, Boyle appears on over 50 commercial releases and five acclaimed solo albums. His most recent, *Swivel*, was released in spring 2020.





Clockwise from top left: visiting China's Guangzhou Academy, presiding at Convocation, connecting with students, honouring Distinguished Alumni Award recipients Twin Kennedy

PORTRAIT OF AN ARTS CHAMPION: OUTGOING DEAN SUSAN LEWIS

The end of 2019 brought a change in leadership for the Faculty of Fine Arts, as Dean Susan Lewis stepped up to a new position as UVic's Associate Vice-President Academic Planning—a position she had been on secondment with since July 2019.

"Susan has a distinguished record of fostering innovative teaching and research, with a strong record in course design and delivery, experiential and work-integrated learning," said Vice-President Academic and Provost, Valerie Kuehne, at the time.

When Lewis became our ninth Dean in July 2016, she had already held positions as Director of the School of Music and Acting Dean of Fine Arts . . . after previous Dean Sarah Blackstone was cherry-picked for the same position in Academic Planning.

"It has been an honour serving as Dean and a privilege to work with such a talented and dedicated group of instructors, faculty and staff," says Lewis.

Her many accomplishments as Dean of Fine Arts include (but are certainly not limited to) creating and implementing the Fine Arts Strategic Plan, establishing the Dean's External Advisory Committee, initiating the Fine Arts Travel Award and spearheading the Ocean Networks Canada / Fine Arts Artist-in-Residence program.

Lewis also initiated the inaugural Fine Arts Donor Appreciation Dinner, hosted UVic's Building Reconciliation Forum, created the annual Fine Arts Student Wellness Day, traveled overseas to sign agreements with international universities and led alumni receptions in Calgary and Toronto. All this in addition to her regular duties, with an overall focus on enhancing student success and championing Fine Arts research and creative activity on-campus and off.

"It gives me great pleasure to thank Dr. Susan Lewis for her service as Dean of Fine Arts and wish her success in her new role," said Acting Dean Eva Baboula in 2019.

STAFF PROFILES

Aside from their invaluable supporting roles, many of our Fine Arts staff are also busy creatives themselves.

DANIEL HOGG: DIGITAL MEDIA SPECIALIST & FILM PRODUCER

Best known within Fine Arts as the Writing department's digital media specialist and lab instructor, Daniel Hogg is also a busy multi-hyphenate in the local film scene: his IMDB page turns up multiple credits as a writer (9), producer (11) and cinematographer (17)—invaluable experience he shares with his students in Fine Arts.

A member of the Academy of Canadian Cinema & Television, Hogg has been a key creative on more than 90 shorts, music videos and feature films over the past two decades, including 20 award-winning projects. His work has been broadcast on Amazon Prime, The Movie Network, Movie Central, Superchannel, OUTtv, MuchMusic, MTV, Bravo, Telus Optik, Air Canada and



PBS, and his projects have screened in festivals on five continents.

His most recent producing project is the animated series *Esluna: The First Monolith* (above), and he's currently completing his Master's in our own Department of Writing.

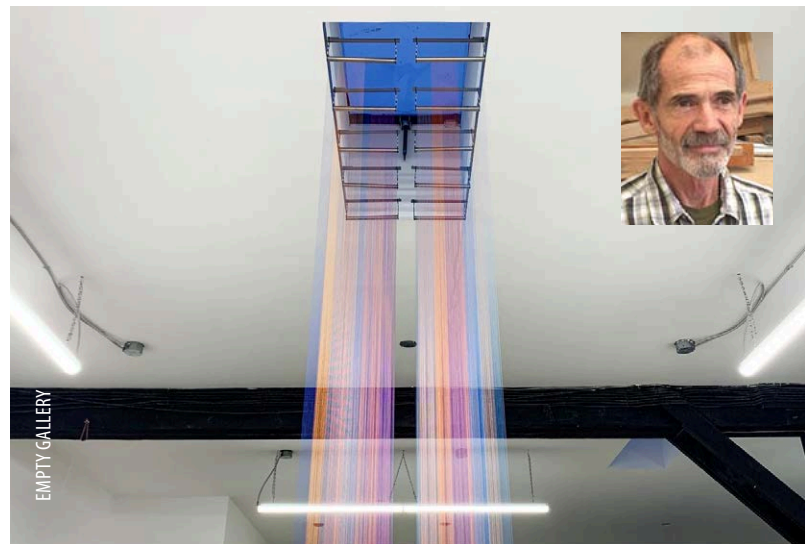
CHRIS LINDSAY: WORKSHOP TECHNICIAN & ARTIST

As the Department of Visual Arts workshop technician, Chris Lindsay supports student development in problem-solving skills and fabrication, as well as teaching a sculptural methods-and-materials course. So it's no surprise to learn that Lindsay is an active artist himself, having exhibited his work in Ottawa, Montreal, Toronto and Vancouver.

More surprising, however, is the 20 years he spent as a microbiologist before earning his Visual Arts MFA from UVic in 2013. Yet it was that scientific experience which refined his ability to engage and interpret visual information, and grounded him in a profound appreciation for natural systems.

Lindsay's most recent solo exhibit was in November 2019 at Victoria's Empty Gallery (run by fellow MFA alumnus Matt

Trahan). Titled *An opportune time to say what you're feeling*, the exhibition explored the expressive possibilities of an aesthetic methodology he developed during his MFA. His delicate work reflects his championing of the question over the answer, weighing its potential for meaning in relation to his own experience of living.





Alexander Dunn (front) with Dean Susan Lewis, the Orontes Quartet and Artist Protection Fund director Alison Russo (centre)

ALEXANDER DUNN: ADVOCACY & ACTIVISM AWARD

Back in 2018, School of Music guitar instructor Dr. Alexander Dunn worked with the NYC-based Institute for International Education (IIE) to help the Orontes Guitar Quartet receive an IIE fellowship enabling them to escape war-ravaged Syria and to come to UVic to work under his mentorship.

As a result, the Orontes Quartet spent a year sharing their unique message of music and hope with audiences at performances in numerous cities across Canada. Not only did their concerts support refugees and people from war-torn countries, but they were able to share their own story of survival in times of violence and war.

For his hard work and commitment in bringing the Syrian musicians to campus, Dunn received one of UVic's 2019 Advocacy & Activism Awards.

"It is an honour for Fine Arts to be represented by colleagues whose work

affects people's lives, from students in the classroom to communities around the world," noted Acting Dean Eva Baboula at the time of the award.

Over the years, Dunn has garnered respect in the international music community as a virtuoso performer, acclaimed teacher, dedicated mentor and enthusiastic supporter of young talent, ensuring those who come from less-fortunate backgrounds may excel. He also has a long partnership with the international non-profit, Remember the River.org, which brings guitars to refugee camps in the Middle East.

"Knowing that a group of musicians on the other side of the world—connected by common interests but separated by the chasm of human rights abuses and the outrages of war—was life-changing," says Dunn. "Suddenly the abstraction of religious and cultural conflict occupied my thoughts in a very real way."

AN AWARD-WINNING YEAR

From international advocacy to teaching excellence, a number of our faculty, students and alumni were honoured this year

FACULTY

- Patrick Boyle (School of Music): UVic REACH Award
- Benjamin Butterfield (Music): Opera Canada's "Success in Authenticity" Award
- Adam Con (Music): BC Choral Federation Willan Award
- Kim Dhillon (Visual Arts): Banff Centre Bliss Carman Award for Poetry
- Warwick Dobson (Theatre): UVic Impact Fund
- Alexander Dunn (Music): Fine Arts Teaching Award
- Kevin Kerr (Writing): Fine Arts Teaching Award
- Mary Kerr (Theatre): honoured at the Prague Quadrennial with a "living legend" showcase
- Carey Newman (Visual Arts): Extending Reconciliation Award, Leadership Victoria
- Kirsten Sadeghi-Yekta (Theatre): UVic REACH Award
- Victoria Wyatt (Art History & Visual Studies): UVic Hickman Award; Canadian Association of University Teachers Dedicated Service Award
- 35 faculty members earned grants from seven different funding agencies, including SSHRC and the Canada Council
- 10 faculty received awards from UVic's Internal Research & Creative Projects Grants



Adam Con receiving the BC Choral Federation's Willan Award



Visual Arts student Austin Willis with his award-winning sculpture

STUDENTS

- Lara Aysal (Theatre): SSHRC Storytellers Competition, finalist
- Martin Bauman (Writing): RBC Taylor Prize Emerging Writers Mentorship Program
- Kai Conradi (Writing): Writers' Trust Journey Prize, finalist
- Josh Franklin (Visual Arts): Victoria Visual Arts Legacy Society Prize
- Danielle Proteau (Visual Arts): Audain Foundation Travel Award
- Troy Sebastian/Nupqu ʔa·kə am (Writing): two-time National Magazine Awards finalist; Writers' Trust Rising Stars
- Austin Willis (Visual Arts): Outstanding Student Achievement Awards, International Sculpture Center (only Canadian winner)

ALUMNI

- Carleigh Baker (Theatre): Writers' Trust Rising Stars
- Jenny Boychuk (Writing): CBC Creative Nonfiction Prize
- Esi Edugyan and Jenny Manzer (Writing): City of Victoria Book Prizes, finalists
- Lindsay Delaronde, Colton Hash (Visual Arts), Matthew Payne (Theatre): Greater Victoria Regional Arts Awards
- Laura Gildner (Visual Arts): Lind Emerging Artist Prize
- Jason Jobin (Writing): 2020 Commonwealth Short Story Prize, finalist
- Eve Joseph (Writing): Griffin Poetry Prize
- Samantha Jade Macpherson (Writing): Writers' Trust Journey Prize, finalist
- Cassandra Miller and Linda Catlin Smith (Music): appeared on *The Guardian's* "Best Classical Music of the 21st Century" list
- Steven Price (Writing): Giller Prize, finalist
- Yasuko Thanh, Ali Blythe, Kayla Czaga, Sara Cassidy and Steven Price (Writing): BC & Yukon Book Prizes, finalists

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.

ON-SITE LEARNING AT THE PRAGUE QUADRENNIAL

When it comes to international gatherings of theatrical designers, the Prague Quadrennial of Performance Design and Space is as good as it gets.

At the most recent PQ in 2019, not only was Theatre professor Mary Kerr honoured as the only Canadian designer represented in their international *Fragments* exhibit, but fellow professor Patrick Du Wors—already a member of the international artistic planning team—had the essential task of leading and curating the PQ Studio, the education and professional development arm of the Prague Quadrennial.

“For UVic to participate is a way for us to continue to be known as a department and faculty that engages in the international sharing of ideas,” says Du Wors.

Part of his work involved refocusing the PQ’s educational goals to be much more hands-on.

“I programmed workshops so I could see people doing something—not just talking or thinking about it.”

Among the 2019 participants were 25 Department of Theatre students, who attended the 10-day festival on their own initiative. Du Wors first attended PQ in 2003 when he was a UVic Theatre undergrad himself, and found the experience invaluable—both personally and professionally. “I can’t tell you the number of people I met in 2003 that I’m actively collaborating with now.”

Du Wors also felt he could see an immediate result of the experience in his student’s work upon their return. “In Canada, you’re quite limited to seeing this kind of work in small festivals . . . I think this really helped expand their idea of what theatre could be. You could see over the course of the festival them really discovering the joy of these different worlds.”



Patrick Du Wors (far right) with the Department of Theatre students who attended the Prague Quadrennial on their own initiative

A WORLD OF MUSIC TRAINING

Many students spend their summers working, but thanks to the new Roger Bishop Travel Award in Music, a number of School of Music students now have the opportunity to perform around the world.

Violinist Talia Sinclair took the summer of 2019 off from her studies to audition for and play with the National Youth Orchestra of Canada—which included not only a five-city Canadian tour but also their first trip to Spain, including a festival performance at the famed Alhambra in Granada.

As Canada's preeminent training orchestra, the National Youth Orchestra is comprised of 100 gifted musicians between the ages of 16 and 28, who come together each summer to attend an eight-week intensive training institute followed by a national and international tour. Thanks to the Bishop Award, Sinclair was able to explore this invaluable opportunity to supplement her studies with the rigour and realities of an international tour.

Other School of Music students who received the Bishop Awards were able to travel to performance and training opportunities in Quebec, Nova Scotia, Maine, Colorado and Italy.

EXPLORING ARTISTIC RESEARCH

It's easy to appreciate art in local galleries, but sometimes travel is necessary in order to appreciate the full impact of a particular artist's work. Such was the experience of Visual Arts MFA candidate Danielle Proteau, the recipient of a \$7,500 award from the Audain Foundation Travel Fund.

By traveling to the American Southwest in 2019, Proteau was able to visit a series of land-based architectural and site-specific artworks by influential artists Andrea Zittel (California) and Donald Judd (Texas). Seeing these installations first-hand allowed her to experience the relationship between structure and place.

Proteau's own practice aims to distill and explore ephemeral elements—light, wind, space, natural phenomena—to prompt contemplation and wonder. "My trip was immensely informative, inspirational and has significantly contributed to the development of my research and art practice," she says.

Proteau was one of the first recipients of this new fund, which was established in 2019 to support the travel needs of university-level visual arts programs in British Columbia.



Talia Sinclair rehearsing with the National Youth Orchestra at Wilfred Laurier University



Danielle Proteau (inset) and one of Andrea Zittel's land-based camping pods

INDIGENOUS INITIATIVES

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

HELPING TO MAKE SPACE: LINDSAY DELARONDE

UVic is recognized for its commitment to and expertise in innovative programs and initiatives that support Indigenous students and communities.

In 2019, the Dean's Office created a new staff position—the Indigenous Resurgence Coordinator, held by Lindsay Delaronde—to advise teaching faculty, facilitate student activities and connect with the community on a variety of initiatives and projects.

"I find a lot of satisfaction in making circle and having people engage," says Delaronde. "Fundamentally, that's what my gift is: helping to make space—safe, vulnerable, emotional space. I use the same practice in my art as I do in my Faculty role."

An Iroquois Mohawk woman from the Kahnawake reservation outside of Montreal, Delaronde was the City of Victoria's inaugural

Indigenous Artist in Residence in 2017. An MFA graduate of the Visual Arts department, she also holds a Master's degree from UVic's Indigenous Community Counseling program.

Delaronde has also continued her activities in Victoria's arts scene, engaging in recent projects with the Belfry Theatre, Alcheringa Gallery, Dance Victoria, Intrepid Theatre, Open Space and the Royal BC Museum, as well as participating in the Indigenous artist panel at UVic's Ideafest (below).

"Roles like this are important," says Delaronde. "Indigenous leadership and Indigenous ways of being are helping to bring Indigenous knowledge forward. Changing the institution, decolonizing the institution—these are big statements: we have to be really sensitive in this era of reconciliation."



Lindsay Delaronde (front left) leads an opening ceremony at the Indigenous Arts panel during Ideafest 2020

BEADWORK AS RESISTANCE: GREGORY SCOFIELD

When it came to designing a course exploring the cultural and spiritual survival and resistance of Indigenous women, Writing professor Gregory Scofield naturally gravitated to beadwork—an art form he has been practicing since he was 8, when he first learned to do beadwork from his late aunt.

“Everything happened at that kitchen table at the same time: beadwork, storytelling, teaching me Cree,” Scofield recalls. “I wanted to be able to bring that mental, emotional and tactile experience to students who had very little understanding or knowledge of Indigenous history or the impacts of colonial violence toward Indigenous women.”

The result is his new course “Indigenous Women’s Resistance Writing and Material Art”, which combines hands-on learning of Indigenous floral beadwork with films and writing focused on resurgence and resistance. For the most part, Scofield’s inaugural class had no experience with beadwork and little knowledge of

the issues facing Indigenous women.

“It’s a very tough course, content-wise, as it’s focusing on colonial violence towards and against Indigenous women—we had lengthy conversations and discussions around issues facing Indigenous women, including the missing and murdered Indigenous women and girls.”

While beadwork may seem more like a Visual Arts course, he feels it is important for Writing students. “It gives them a different way to conceptualize and tell stories, a different way of holding and carrying for those stories,” explains Scofield, who joined the Writing department in 2019.

“This is all a part of bringing Indigenous methodologies and pedagogical approaches into spaces that normally haven’t had courses or ways of learning set up like this,” he says. “For me, this is what Indigenousizing the academy is all about; this is what Indigenousization is.”



A STEINWAY CELEBRATION



The UVic School of Music became Canada's first and only All-Steinway School in 2008 when we acquired 63 new Steinway pianos: 49 uprights for practice rooms, 13 grand pianos for the teaching faculty and rehearsal halls, and a Steinway Concert Grand for the Phillip T. Young Recital Hall.

Students, faculty, guest performers and concert-goers have been appreciating the beauty and quality of these incredible instruments ever since.

To celebrate this 12th anniversary in spring 2020, the School of Music offered a series of concerts showcasing our Steinway pianos, as well as guest talks and unique experiences.

Proceeds from this series of events benefited the Steinway Legacy Fund, dedicated to the enhancement and expansion of our valuable family of instruments.

Steinway artist and School of Music professor Arthur Rowe performed an all-Beethoven program including his *Six Bagatelles Op. 126*, *Sonata in A Major, Op. 101* and *Sonata in B-flat Major, Op. 106 (Hammerklavier)*—which is widely viewed as one of the greatest piano sonatas of all time, and one of the most demanding solo works in the classical piano repertoire.

School of Music professor Bruce Vogt—considered among the elite of Canadian pianists—performed a dynamic program of works by Franz Liszt and Frédéric Chopin.

UBC School of Music professor and Steinway artist Mark Anderson performed music by Mozart, Brahms, Schubert and Röntgen.

As part of the celebration, there was a “Secrets of Steinway” pre-concert talk with Simon Phillips of Tom Lee Music, as well as a special display of parts from a deconstructed piano shipped directly from the Steinway factory in New York City to the School of Music lobby.

This allowed students and audiences the chance to learn more about the inner workings of a Steinway by getting a closer look at the mechanisms to which technicians and piano rebuilders are often only privy.

The Phillip T. Young Recital Hall also hosted a series of open masterclasses featuring piano instructor Eva Solar-Kinderman as well as demonstrations of Steinway's new SPIRIO|r by Graham Blank of Tom Lee Music.

The Steinway SPIRIO|r is the world's finest high-resolution player piano, capable of live performance capture and playback.

The SPIRIO|r uses an iPad to record performances, correct mistakes and play back the perfect version on the piano itself. Both the masterclasses and the demonstration afforded students the opportunity to play and record on this cutting-edge piece of technology.

Thanks to this, the School of Music was able to present a special concert of "Emerging Steinway Stars", showcasing some of the brightest piano students—performed on the Steinway SPIRIO|r piano.

School of Music students are learning and performing on the very best pianos available, and the students who use these pianos will soon become the premier Canadian artists of their generation.

STUDENT EXPERIENCES

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

RUDRA MANANI: SELF PORTRAIT

Most people see yoga as a way of adding some metaphysicality to their workout. But graduating Visual Arts student Rudra Manani sees it as an example of the spiritual whitewashing that not only drives her art practice but also her identity as a first-generation Indo-Canadian.

"There's a fascination with Hindu practices, but it's gotten so disconnected that people don't often realize where it all began," says the India-born but Calgary-raised artist. "Think about yoga . . . it's more associated with hippie culture than Hindu culture."

Consider the self-portrait "Get Your Om On" (below), which was part of the 2020 Visual Arts BFA graduation exhibition.

"It speaks to my experience as someone living in a predominantly white city who often has to deal with cultural appropriations," says Manani. "I've gotten some backlash for it, but I often do feel like I'm outside looking in at my own roots, trying to figure out where I stand."

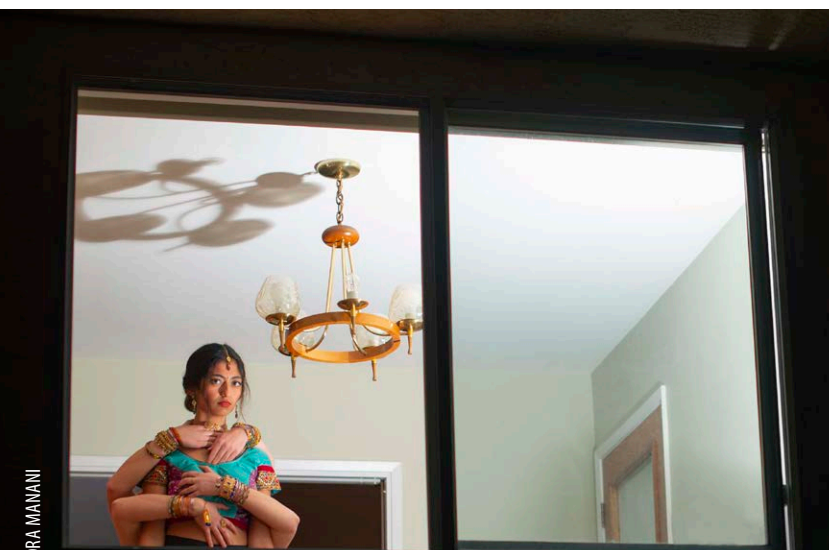
KAI CONRADI: LITERARY WAVES

While it's not unusual for an undergraduate student writer to get published, it is rare when it happens on a national level. But as a queer and trans poet and short-story writer, Kai Conradi is a rare talent offering a fresh voice to Canada's literary scene.

"It seems like there are a lot more diverse voices writing about identity than ever before, which excites me," they say. "I think about what I wish I'd been reading when I was younger, so it's important for me to be one of those voices for other people."

Even though they only completed their degree in 2020, Conradi's work has already appeared in *The Malahat Review*, *Poetry*, *Grain* and *PRISM* magazines, and has been nominated for the \$10,000 Journey Prize, the Pushcart Prize and the National Magazine Awards. Conradi's first published story—"Every True Artist"—also appeared in *Best Canadian Stories 2019*.

"I do feel quite lucky I ended up here," they say about UVic's Writing department.



RUDRA MANANI





Curator Ashley Riddett with some of the submitted works at the Gage Gallery

JOHN THRELFALL

ASHLEY RIDDETT: CHALLENGING CRISIS

Where many saw the COVID-19 lockdown as a crisis, Art History & Visual Studies graduate student Ashley Riddett saw it as a creative opportunity.

When the community project she was working on with Oak Bay's Gage Gallery Arts Collective had to be canceled, Riddett pivoted to create a digital art-sharing platform and blog series called "Challenging Crisis with Creativity", which offered a series of weekly themes to which community artists could respond and contribute online.

Once public spaces were open again in June, Riddett and a team of fellow AHVS grad students—Maria Buhne, Anahita Ranjbar and Amena Sharmin—worked together to mount both a physical and virtual exhibit featuring 50 pieces in a variety of disciplines selected from the 100-plus artists who contributed nearly 300 pieces to the online series.

"The physical exhibit is not only a celebration of the leniency on social distancing, but also a celebration of how successful the project has been so far," said Riddett at the time.

With its focus on artist and crafter recognition and community engagement, Riddett feels the "Challenging Crisis" project dovetailed nicely with her own graduate research focusing on collecting oral histories of textile crafters in Nova Scotia (specifically rug hookers).

"The art we create today is going to be the art we admire and study tomorrow," she says. "Art history is more relevant than people give it credit for . . . while this is an unfortunate time, it's a great time to understand why visuals are so important. It's important to look for new avenues to help and support people in the art world, and to get people reengaging again."

GRADUATE RESEARCH

Graduate students in all our departments continue to push the boundaries of artistic expression, community engagement, and the integration of research and education.

KAITIE SLY: ACOUSTIC ECOLOGY

We've all heard the old proverb: "What we don't know can't hurt us." But, as the research of emerging acoustic ecologist Kaitie Sly shows, what we can't hear might indeed be hurting us.

Having completed her Master's in Music with a specialization in music technology, Sly has developed a research creation project focused on the impact of inaudible human-generated sound in Greater Victoria. By creating an interactive map of the region, she has highlighted specific areas showing the location of infrasonic and ultrasonic noise.

"One of the scary things about infrasonic sound is that we can't really protect ourselves from it: even if we use hearing protection, it won't stop it from having an effect on our bodies, as the soundwaves impact the entire organism," she explains.

Sly feels we all need to be more aware of what we hear—or don't hear—around us.

"It's not just about the risks; sound can have a very beneficial impact on our life. Whatever your profession, think about sound in everything you do."

HOLLY CECIL: FILM ACTIVISM

From the intersection of documentary films and critical animal studies to the role of climate-change documentaries as political activism, Art History & Visual Studies graduate student Holly Cecil is deeply engaged with the role of filmmaking in communicating research.

"My research examined the under-reported influence of global animal agriculture on climate change, with its associated environmental impacts of deforestation, desertification and soil degradation, air and water pollution, and species extinction," she explains. "I investigate the ways that the documentary genre presents global issues to local audiences, specifically around themes of human-animal relationships."

During both her MA and BA (Anthropology, AHVS), Cecil introduced filmmaking into course projects. Supervised by Film Studies professor Lianne McLarty, Cecil was awarded the 2019 Lieutenant Governor's Silver Medal for her Master's work exploring the intersections between the documentary film genre and critical animal studies. "It's a privilege to be recognized with this award," she says.



FACULTY RESEARCH

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

PRESERVING LIVE PERFORMANCES IN “MEMORY INSTITUTIONS”

How does an object in a museum accurately depict its lively performance history? While artists have galleries, musicians have recordings and authors have books, theatre and performance artists and dancers have been grappling with the issue of how to accurately archive the “lightning in a bottle” of live performances for decades.

As a co-investigator on the ongoing project, *Gatherings: Archival and Oral Histories of Performance*, Theatre professor Sasha Kovacs gathered artists, performers, researchers, archivists, curators and arts enthusiasts together in February for the unique symposium, *Preserving Performance in the Pacific Northwest*.

“Theatre artists have long romanticized the idea that we’re the magical art form that exists and then disappears, but now there are issues of legacy, of how people remember that work,” says Kovacs. “It makes these huge contributions, but we can’t talk about it if there’s no material.”

The symposium included representatives from the Art Gallery of Greater Victoria, UBC’s Museum of Anthropology, the Royal BC Museum, the Burke Museum of Natural History, UVic’s Archives and a number of Pacific Northwest universities, as well as Fine Arts alumni performers Danette Boucher, Matthew Payne and Lindsay Delaronde.

“*Preserving Performance* is about reanimating those elements of the past we’ve forgotten about as soon as they’re put in the archive,” says Kovacs. “They go to the archive because we want to remember them, but it also means they’re being released to forget.”

As well as developing an inventory of performance-related items and where performance sits in “memory institutions,” there are also the challenges theatre artists face in archiving their own work. “For me, it’s about bridging those two worlds,” says Kovacs. “Can there be some kind of cross-fertilization between institutions and artists?”



From left: Sasha Kovacs, Lara Wilson, Michelle Jacques, Kathryn Bunn-Marcuse and Lou-ann Neel discuss the place of performance in archives, museums and galleries

WHERE ARE THE WOMEN COMPOSERS?

Where are the women composers in music history? While it seems ridiculous to ask that, female composers still face significant barriers and challenges—which made it an ideal topic for Ideafest 2020, UVic’s annual public research festival.

As part of her research, School of Music professor Suzanne Snizek invited four of her flute students (Emily Morse, Lisa Matsugu, Charlie Mason, Rhiannon Jones) plus UVic Gender Studies professor Sikata Banerjee to explore, through discussion and performances, why female composers have been excluded, ignored or sidelined.

“Ideafest was an excellent opportunity for my students—all of whom are young women, incidentally—to get acquainted with at least one solo work by a female composer, and to learn about the larger injustices relating to gender still needing to be actively challenged,” says Snizek.

Part of an independent study project involving solo presentations by female

composers during weekly masterclasses, Snizek’s flute students were able to select their own pieces through research or simply browsing YouTube. “One was even able to email Yuko Uebayashi, who is based in Paris and is arguably one of the leading composers for flute today,” notes Snizek.

Describing the need to make connections between classical musicians and diverse audiences as a “critically important conversation,” Snizek admits the “classical music industry” has been notoriously slow to address many issues related to equity. “Gender, yes, but also ethnicity, race and so many other identities. We have a long way to go to fully address these social aspects.”

That said, Snizek was still surprised her Ideafest session attracted a standing-room-only audience. “I got the strong sense that people are hungry for change,” she says. “It was also a perfect opportunity for research and teaching to meet, enriching each aspect.”



Suzanne Snizek addressing the sold-out Ideafest audience in March



Music student Charlie Mason with pianist Charlotte Hale

NEW PROJECT EXPLORES GLOBAL FOOD SOVEREIGNTY

How can vulnerable communities build local and regional governance of food systems in the context of the climate crisis? That's the question behind a new interdisciplinary film project co-directed by Writing chair Maureen Bradley and Department of History professor Elizabeth Vibert.

The four-year, SSHRC-funded *Four Stories About Food Sovereignty* project launched in 2019 with a workshop at the T'Sou-ke First Nation featuring participants from Colombia, Jordan and South Africa.

"Our community participants live with food insecurity every day," says Bradley. "When they came together last year, we all learned that their struggles were similar despite living on four different continents. All are impacted by myriad forces like the climate crisis, loss of native plants and predatory industrial agricultural practices."

Despite the geographic distances between participants, shared concerns quickly became evident: water scarcity, climate crisis, extractive industrial development and the challenges facing women.

"Bringing their experiences to a broad audience through film puts these global stories into a local, relatable context," says Bradley. "Up until the pandemic, the average Victoria resident never thought about food security. When the Canada/US border closed, a lot of people panicked—but now we've gone back to our typical consumption patterns."

As part of their research, Bradley and the team will produce a documentary, filmed by Writing MFA candidate Guochen Wang filming; professors Astrid Perez Pinan (public administration) and Matt Murphy (business) round out the interdisciplinary UVic team.



Participants from Colombia, Jordan and South Africa gather at the T'Sou-ke First Nation for the start of the *Four Stories About Food Security* project

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.

Reconciliation, contemporary fashion and shared learning were the focus of the latest project by Williams Legacy Chair and Art History & Visual Studies professor Carolyn Butler-Palmer. *Urban Regalia: An Exhibition in Two Movements* ran at UVic's Legacy Art Gallery in 2019/20, and opened in September with *Urban Regalia*, a high-fashion design showcase by Gitxsan couturier Yolonda Skelton/Sugiit Lukxs.

Skelton's textile art is inspired by and created from both the style of 1960s fashion icon Audrey Hepburn and traditional oral stories; her work aims to strengthen private cultural property rights and to share teachings that benefit Indigenous knowledge and oral traditions, so that they have a more prominent place in our society.

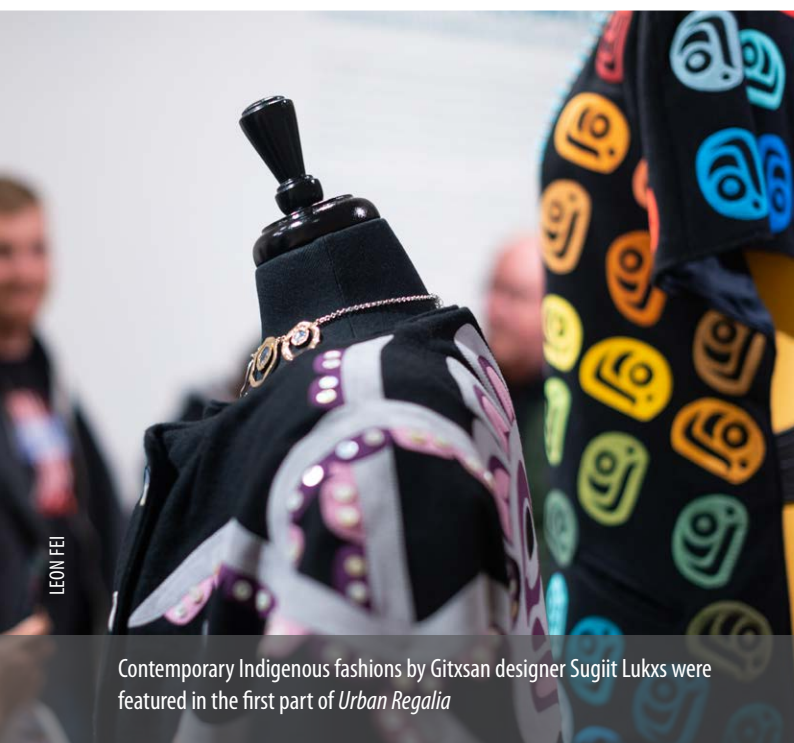
"They empower the person who wears them to tell the story," says Skelton of her designs in an interview with CBC. "To have the strength to be able to share our cultural knowledge with other people so that we don't have those prejudices and things

happening. If we understand each other's cultures, then it's so much easier for things to come together."

When *Urban Regalia: Westshore Stories*, opened in January, it carried Skelton's vision out of her studio and into her high school class with students from Westshore Colwood Campus—who told stories from their lives by making artistic connections to the land using shapes and material inspired by traditional Indigenous practices.

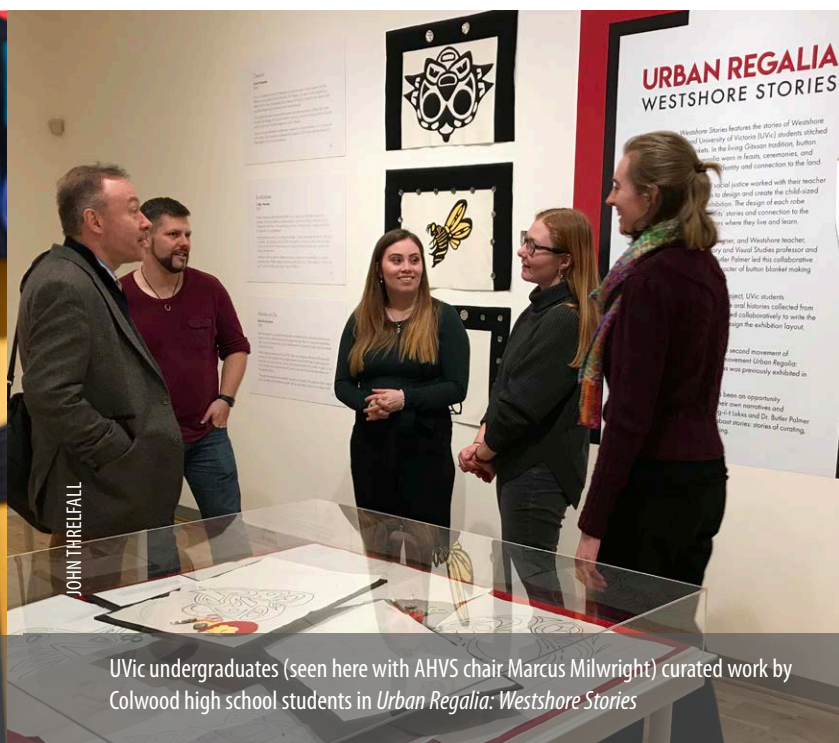
AHVS students enrolled in Butler-Palmer's Williams Collection seminar then curated this exhibit as part of their learning about oral art histories, exploring shared-learning experiences and emerging connections between UVic and Westshore.

Downtown's Legacy Gallery offers an ideal location for this kind of experiential learning, where campus collaborations and community partnerships can come together for the enjoyment of the general public.



LEON FEI

Contemporary Indigenous fashions by Gitxsan designer Sugiit Lukxs were featured in the first part of *Urban Regalia*



JOHN THRELFALL

UVic undergraduates (seen here with AHVS chair Marcus Milwright) curated work by Colwood high school students in *Urban Regalia: Westshore Stories*

SNAPSHOTS FROM A CREATIVE CRISIS



#CanadaPerforms funded Writing grad student Kim Senklip Harvey to livestream her play, Kamloopa



Writing instructor Janet Munsil created *The Canadian Plaything* reading series to connect playwrights



Theatre SKAM hired students & alumni to bring live theatre to people with their *Home Delivery* shows



Visual Arts instructor Laura Dutton put her creative skills to work sewing masks for community groups

Faced with an unprecedented health crisis, Fine Arts students, faculty, staff and alumni chose to get creative in order to keep people's spirits up



With their European tour canceled, alumni group West My Friend created "porchstream" concerts



Theatre grad Keshia Palm's "Make Me An Alley Cat" was funded by the national *Art Apart* program



Kyla Fradette was one of a number of Music students & alumni to sing in public with Pacific Opera Victoria



Visual Arts faculty and alumni participated in the national *Field Trip* art initiative



Masters candidate Jorge Eduardo Flores Carrizales pivoted his grad recital to a livestream concert



Theatre student Nathan Harvey used his home 3D printer to create parts for face masks



Fine Arts staffer John Threlfall volunteered to deliver groceries weekly to people in lockdown

ALUMNI SPOTLIGHT

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

RICHARD VAN CAMP: AUTHOR

He's written in almost every genre imaginable and seen his work adapted for film. He's won multiple awards and inspired a new generation of writers. He's been a student, a teacher and a mentor. But now internationally renowned storyteller and best-selling author Richard Van Camp can add the designation of Distinguished Alumni of the Faculty of Fine Arts to his list of accolades.

No stranger to UVic since his graduation in 1997 with a BFA, the Edmonton-based Van Camp returned to campus during Alumni Week 2020 to accept the award and offer a public talk titled "My Life As An Author". While on campus, he spoke to undergraduate classes and had a frank conversation with current grad students.

"I wouldn't be the writer or human being that I am today had it not been for UVic," he admits. "I'm so grateful for the mentorship, the friendships and the guidance I received while there. I will always say yes when UVic calls me to return to help."

Van Camp is also a graduate of the En'owkin Centre, with which Fine Arts has had a partnership for the past 30 years.

TIFFANY TJOSVOLD: DANCER

When American actress Ali Stroker made history in 2019 by becoming the first wheelchair user to be nominated for—and win—a Tony Award, it was simply another indication that mixed-ability performance instructor Tiffany Tjosvold was on the right track.

Tjosvold founded the Embrace Arts Foundation in 2017. She was inspired to establish a non-profit devoted to creating meaningful artistic opportunities for individuals of all abilities after a series of connected circumstances: dealing with her own debilitating chronic condition, completing her applied theatre training at UVic and receiving an anonymous donation to travel to Uruguay for certification with the acclaimed organization, DanceAbility International.

Tjosvold worked with the disability community as a Theatre student, and grew aware of the inaccessibility of Victoria's performing arts scene.

"I count my applied theatre degree as some of the most valuable learning and training I've ever done—it led me to realize there were so many things I could do."



MENNO HUBREGTSE: DESIGN

Sometimes research and world events have a way of colliding in unexpected ways. Consider Art History & Visual Studies Master's alumnus and current instructor Menno Hubregtse's new book, *Wayfinding, Consumption, and Air Terminal Design*—which was published and set to launch the same month airports worldwide began to shut down due to the spread of COVID-19.

With research interests in the history and theory of modern and contemporary architecture and design, Hubregtse's unique new study focuses on the often-overlooked field of air terminal aesthetics.

"It considers how airports are designed to organize passenger movement and generate spending," he says. "It offers a new understanding of how architecture and artworks operate visually to guide people through the space and affect their behaviour."

Considering the essential role airports play in the live of 21st century travelers—as well as how they have changed since 2001, and will continue to change to adapt to COVID's new situations—Hubregtse's research couldn't be more timely.



CASSANDRA MILLER: COMPOSER

When noted UK newspaper *The Guardian* released their "Best Classical Music Works of the 21st century" top-25 roundup in fall 2019, it was exciting—but not necessarily surprising—to see two School of Music alumni included on the list.

While Linda Catlin Smith's 2014 composition *Piano Quintet* came in at #22, Cassandra Miller slid in at #19 with her 2015 piece *Duet for Cello and Orchestra*.

Now living in London as the Associate Head of Composition at the prestigious Guildhall School of Music and Drama, the Juno-nominated Miller is no stranger to accolades: among her other accomplishments, she has twice won the Jules-Léger Prize for New Chamber Music—Canada's highest recognition for composition.

"A slow cello pivots between two notes, a steadfast voyager on a road laced with spangly seduction," writes *The Guardian's* Kate Molleson of Miller's *Duet*. "It sums up a resolute lifetime of holding the course in bright and heartsore times. Miller is a master of planting a seed and setting in motion an entrancing process, then following through with the most sumptuous conviction."



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.

A LIVING LEGACY OF JAZZ & BLUES

Throughout 2019, music fans enjoyed a series of monthly concerts featuring local musicians all with one purpose: raising funds for a scholarship for future School of Music jazz students.

Organized by local jazz writer Joe Blake, the “Blues for Eric” concert series honoured the memory of Eric LeBlanc, UVic’s iconic CFUV DJ whose *Let The Good Times Roll* radio and online blues show ran for 33 years prior to his passing in 2015. His collection of thousands of blues, gospel, R&B and jazz recordings was donated to CFUV and his library of over 300 music-related books was donated to UVic’s Library.

Blake then established the \$25,000 Eric LeBlanc Memorial Scholarship endowment fund and financed it with a series of 10 concerts, culminating in a sold-out public performance by Music professor Patrick Boyle the UVic Jazz Ensemble.



Blue for Eric organizer Joe Blake (right) with School of Music professor Patrick Boyle

“Eric’s love of the blues began during his boyhood in Montreal: he and his brother would travel to New York City to buy obscure recordings to play at their Montreal dance club and later on his first radio show at McGill,” says Blake.

“He would have loved Boyle and his students’ smart, soulful jazz performances. And the students who will benefit from the scholarship played at the last Blues for Eric celebration. Now that’s cool!”



UVic Jazz students (from left) Devin Owpaluk, Ethan Slogotski and Brendan Wong



Music student Emily Markwart stands outside the Roger Bishop Theatre with alumnus Brian D. Young, a close family friend of the Bishops

A BELIEVER IN EXCELLENCE & SUCCESS

The late Roger J. Bishop—local scholar, avid book collector and lifetime supporter of the arts, humanities and library at UVic—strongly believed in the power of a liberal arts education. But his dedication to teaching wasn't limited to his love of literature: Bishop also helped create the Department of Theatre out of his eagerness to provide students with the opportunity to participate in live drama, directing many of the first plays.

That leadership led to one of Theatre's three live stages being named in his honour: the Roger Bishop Theatre is a 208-seat proscenium space that has seen continuous use since it opened in 1982. In 2019, UVic celebrated a \$1.6-million donation from Bishop's estate.

"Roger Bishop has always had a presence in our department," says Theatre chair Anthony Vickery. "But his generosity, as represented by this gift, will directly and

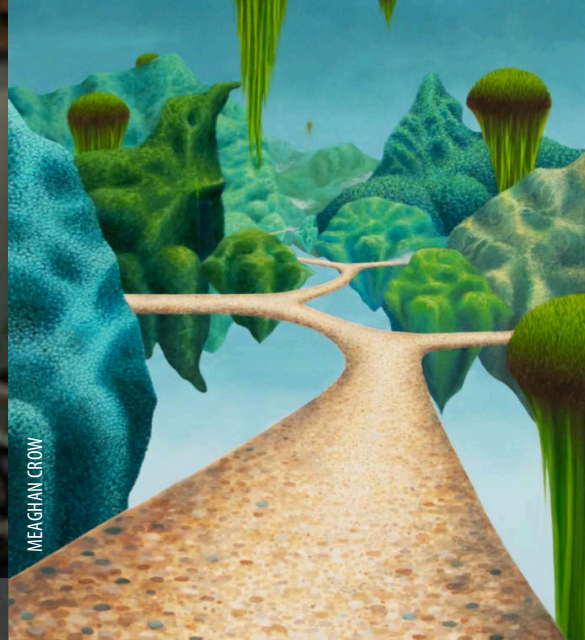
positively contribute to the success of our students and continue the great legacy of excellence in the Theatre department."

Over \$300,000 of the estate gift goes specifically to the Faculty of Fine Arts for the creation of three new endowments: the Ailsa and Roger Bishop Entrance Scholarship in Theatre, the Roger J. Bishop Writing Prize, and the Ailsa and Roger Bishop Travel Award in Music. Writing MFA candidate Troy Sebastian/Nupqu ʔa·kə am was the inaugural recipient of the Bishop Writing Prize, the Theatre scholarship went to Joel Black and Music student Emily Markwart was one of the 2019 recipients of the travel award.

"Music can be a challenging career choice but knowing there are people who believe and want to invest in our education is encouraging," says Markwart. "There are no words to thank the Bishops for their generosity properly."



Meaghan Crow with her new mural, and one of her paintings ("Untitled 2019")



MEAGHAN CROW

TAKAO TANABE: SUPPORTING EMERGING TALENT

When you consider the two new Visual Arts awards from the Takao Tanabe Charitable Fund are named for the BC painter noted for his abstracts and landscapes, student Meaghan Crow seems the ideal recipient of the inaugural undergraduate award.

An acrylic painter interested the creation of surreal spaces and world building, Crow's work would likely appeal to Tanabe. "I'm thrilled that my professors saw something in me and the potential in my work," says Crow. "It's a heartwarming validation that they feel I'm moving in the right direction."

As well as the undergraduate award, the Takao Tanabe Charitable Fund also created a graduate student award, which this year went to Liam O'Sullivan.

Crow was also commissioned by the Campus Sustainability department to

design a new mural for the UVic Bike Centre—a good example of the dynamic learning experiences open to students on our green campus.

"We need to consider if our daily practices are sustainable or if we could consider other options like biking instead of driving, which can benefit lessening the footprint we leave and also our health," says Crow.

More than just a new mural, however, it was also conceived as a community art project that saw over 30 UVic employees join in the painting during the 2019 Connect U staff conference.

"This was my first public mural project, and I really enjoyed it," says Crow. "It was a great opportunity to connect with many people from UVic that I otherwise wouldn't have crossed paths with."



\$1.28M

Received from donors this year



6

New Fine Arts awards created



390+

Annual awards available to our students



1 in 4

Students received donor support



\$516,440

Awarded to students from donor awards



\$796,092

Funds received from estate gifts this year



Merv Porath with Fine Arts Development Officer Samantha Krzywonos



DEAN KALYAN

Porath Scholarship recipient Una Renick (right) in *Othello*

MERV PORATH: A LEGACY IN THEATRE

Translating a love for the arts into ongoing student support, Merv Porath established three new scholarships in memory of his wife: the Dr. Marion Porath Legacy Scholarships assists undergraduates with outstanding ability in the areas of theatre production/management, costume design/construction and performance.

A former teacher in Mission BC and a professor at UBC, Marion was very creative and artistic, and encouraged these traits in her classroom. Her legacy now lives on with our Theatre students.

Merv attended the Phoenix Theatre production of *Othello* in November 2019—the first time in the Phoenix's 53-year history that this challenging Shakespearean classic has been mounted.

"I really enjoyed the opening of the play

with the singing, and the staging was great," wrote Merv to Development Officer Samantha Krzywonos. "The sword fight was very well done, too."

Unbeknown to Merv, that sword fight featured none other than Una Renick, one of the 2019 Porath Scholarship recipients.

"I chose UVic because of the amazing reputation of the theatre department," wrote Renick in a letter to Porath. "UVic's theatre department is outstanding and is an environment that nurtures its students' growth and development . . . I know that future recipients of this award will be able to thrive and succeed thanks to your gift."

Through his support of the three Porath Legacy Scholarships, Merv continues to take a very active role in the future of our students.



150+
Teaching &
support staff



20+
Degree
options



35+
Areas
of study



1200
Undergraduate
students



86
Graduate
students



8800+
Degrees
granted

IN THE NEWS

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

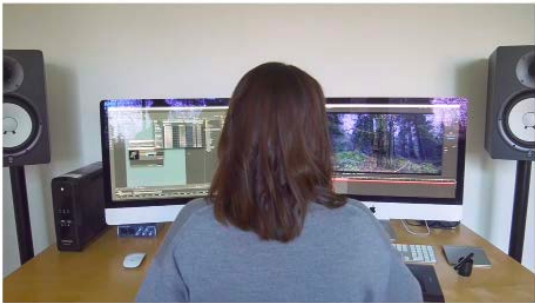
Media coverage of the creative activity and research practices of our Fine Arts faculty, students and alumni was once again brisk this past year, as we appeared in more than 200 media reports—despite losing over three months of public readings, performances, concerts, exhibitions, festivals and symposiums due to COVID-19.

While Fine Arts is a mainstay of both local media (*Time Colonist*, *Black Press*, *CHEK-TV*, *CTV-VI*, *CFOX*, *CBC Victoria*) and provincial outlets (*Vancouver Sun*, *CKNW*, *North by Northwest*, *Daybreak North*), this year also saw a good deal of coverage by national (*CBC News*, *Globe and Mail*, *Canadian Press*, *Toronto Star*, *The Current*, *Canadian Art*) and international press (*CNN*, *Fox News*, *The Guardian*), to name a few.

Even in a truncated year, it’s no exaggeration to say Fine Arts remains one of UVic’s faculties most consistently covered by media.

CBC Arts: The Exhibitionists short documentary

by Kelly Richardson | Feb 19, 2020 | News | 0 comments



Vancouver Island’s ancient rainforests are under threat. This artist is making them into magic



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	\$12,212,561
Ticket Sales, Sponsorship and Space Rental	\$147,561
Gifts and Endowments	\$21,663,990 (principal)
Research & Creative Activity	\$230,067

USES

Salaries	\$11,585,133
Operational Expenses	\$866,473
Student Awards	\$784, 868
New Initiatives	\$348,900

A LEADER IN RESEARCH, CREATIVE ACTIVITY AND EDUCATION

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.

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).

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.

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.



FRONT & BACK COVER PHOTOS BY LEON FEE
FRONT COVER: AHYS STUDENT CLARE ATKIN

UVIC
www.uvic.ca/finearts