

creative futures start here

2020/21
annual review



University
of Victoria

Fine Arts

FINE ARTS BY THE NUMBERS: 2020/21

NEW ALUMNI: 212

TOTAL CLASSES OFFERED: 455

OVERALL MEDIA STORIES: 150+

CAREER & CO-OP PLACEMENTS: 66

ORION VISITING ARTISTS & SCHOLARS: 24

STUDENT AWARDS DISTRIBUTED: 319

FUNDS AWARDED TO STUDENTS: \$759,314

CURRENT DONORS TO FINE ARTS: 749

FUNDS RAISED FROM DONORS: \$4,688,093

GRANTS AWARDED TO FINE ARTS: \$779,879

FACULTY GRANT HOLDERS ACROSS FINE ARTS: 24

Visual Arts undergraduate Killian O'Reilly in extended media practices (PAUL WALDE)



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UVic_FineArts



@UVicArts

Message from the Acting Dean

During the 2020-2021 academic year, the Faculty of Fine Arts was busy. We offered 320 courses online and 135 socially distanced in-person courses with the assistance of seven wonderful classroom ambassadors who ensured that our safety protocols were followed.

Our students learned historical art-making techniques in their living rooms, livestreamed theatrical productions, workshoped their poems on Zoom, curated their graduating exhibition virtually and moved their singing classes outside. In short, COVID-19 forced us to reconceptualize how the arts can be taught.

We were also confronted by the enormity of issues that preceded and will outlast the pandemic. Explosive acts of racially motivated violence, social inequities, economic precarity, ongoing intergenerational trauma caused by colonialism and the devastating impact of climate change all intensified the stress of COVID-19.

Yet, as you will see in this Annual Review, faculty, staff and students repeatedly demonstrated that the arts are essential during times of distress. They comforted us, inspired us and offered innovative ways to crack recalcitrant problems.



The 2020-2021 academic year, in other words, has taught us profound lessons. We are ready to move beyond face masks, social distancing and endless Zoom meetings with new insight and resolve.

As we look back at our accomplishments during this extraordinary year, I want to express my gratitude to our many partners—including donors, subscribers, the members of the Dean's External Advisory Committee and our colleagues across the campus. Your support buoyed our confidence and ensured our success.

I look forward to thanking you in person during the coming academic year!

Dr. Allana Lindgren
finedean@uvic.ca



1969

Year faculty
established



5

Schools and
departments



4

Dedicated
buildings



150+

Teaching &
support staff



20+

Degree
options



35+

Areas
of study



1200

Undergraduate
students



85+

Graduate
students



9000+

Degrees
granted

HIGHLIGHTS OF THE YEAR

Leadership Victoria awards Audain Professor Carey Newman the 2020 Victoria Community Leadership Award for Extending Reconciliation for his continued efforts in Indigenous leadership.



Indigenous Visual Arts alum Maureen Gruben opens the five-month solo exhibition *TUKTUUYAQTUUQ (Caribou Crossing)* at UVic's Legacy Gallery downtown.



Phoenix Theatre joins in the nation-wide Light Up Live campaign, where performance venues bathe their exteriors in red light to raise awareness for an industry that is still dark due to the impact of COVID.



Fine Arts alumni are well-represented at the first annual Greater Victoria Regional Arts Awards via host Lindsay Delaronde (below) and winners Theatre SKAM and Puente Theatre's Mercedes Bádiz-Benét.



2020

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER



The popularity of COVID-19 lockdown performances—from music and plays to museum and gallery tours—proves the arts are a social necessity and that creativity is always an assertion of hope. So says Acting Dean Allana Lindgren in her opinion piece, "We Will Need Fine Arts Graduates in a Post COVID-19 World", which runs in *University Affairs* magazine.



Visual Arts undergrad Laveen Gammie is one of 17 BIPOC artists who create a new social justice mural in Bastion Square to raise awareness of injustices suffered by Black, Indigenous and People of Colour. The colourful mural reads "More Justice, More Peace" and is funded by a grant from the City of Victoria and support by local businesses.



Visual Arts professor Kelly Richardson's video installation "Pillars of Dawn" appears as part of the held-over exhibition *Deceptive Images: Playing with Painting and Photography* at Germany's Marta Herford gallery—one of six exhibitions Richardson is participating in this year, including three separate European exhibits and three across Canada.

Not even a pandemic can stop the annual Tuba Christmas concert, a School of Music fundraiser for 42 years: instead of a live, downtown, 100-tuba performance, however, 2020 sees a boutique concert livestreamed from UVic's Farquhar Auditorium.



Piano student Johnathan Devey and international accordion graduate student Nikolay Ovchinnikov win the annual School of Music Concerto Competition— both will perform their winning concertos with the UVic Symphony Orchestra in 21/22.



Unable to present their annual BFA graduation exhibition in person due to ongoing COVID restrictions, Visual Arts instead offers the exhibit—this year titled *The End*—as an interactive Google-map style digital exhibition . . . which is even viewable via virtual reality.



NOVEMBER

DECEMBER

JANUARY

FEBRUARY

MARCH

APRIL

MAY

2021



AHVS undergraduate Trisha Dalke receives an Oak Bay Heritage Foundation Award for her community work, including volunteering at the Art Gallery of Greater Victoria, being a tour guide in Florence, Italy, and running the Little Prairie Heritage Museum in Chetwynd, BC.



As part of our long-running Orion Lecture Series, Art History & Visual Studies hosts award-winning Canadian documentarian Jennifer Baichwal for a well-attended public webinar and series of online discussions with AHVS students.



Writing instructor/alum Mark Leiren-Young writes the text for new Royal BC Museum exhibit, *Orcas: Our Shared Future*. Host of the *Skaana* podcast, he is the author of *The Killer Whale Who Changed the World* and *Orcas Everywhere*, and director of the film *The Hundred-Year Old Whale*.



School of Music piano performance major Boyana Makedonska earns the Roberto & Mary Wood Scholarship—the \$5,000 top prize from the long-running Greater Victoria Performing Arts Festival—as well as the Victoria Medal for the highest GPA in the Faculty of Fine Arts.

THE FACULTY OF FINE ARTS

Movement in our departments always offers exciting opportunities for growth. Here's who we welcomed between July 1, 2020, and June 30, 2021.

NEW FACULTY MEMBERS



Virginia Acuña
Assistant Teaching
Professor,
School of Music



Marita Dachsel
Assistant Teaching
Professor, Writing



Kathryn Mockler
Assistant Professor,
Writing



Beth Stuart
Assistant Professor,
Visual Arts



Anthony Tan
Assistant Professor,
School of Music

ADMINISTRATIVE APPOINTMENTS



Benjamin Butterfield
Acting Associate
Director,
School of Music



Steven Capaldo
Acting Director,
School of Music



Kevin Kerr
Acting Chair,
Writing

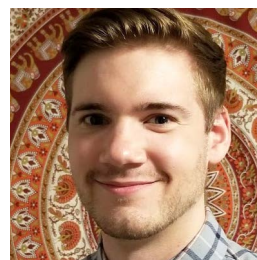


Allana Lindgren
Acting Dean,
Fine Arts

NEW STAFF MEMBERS



Carolyn Choo
Properties
Coordinator,
Theatre



Sullivan Mair
Administrative
Assistant,
School of Music



Karla Point
Indigenous Resurgence
Coordinator, Fine Arts

DEAN'S EXTERNAL ADVISORY COMMITTEE

Joy Davis
Lynda Gammon
Philomena Hanson
Glynis Leyshon
Colin Plant
Allison Ross
Haema Sivanesan
Tobin Stokes
Michael Whitfield

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.



LOOKING AT LIFE THROUGH AN ART HISTORY LENS

Technology and history may change across cultures and generations, but the human journey remains the same: we're born, we age, we have relationships, we die. Yet along the way, we are all shaped by the objects which help us navigate life's stages, passages and rituals.

This shared experience was at the heart of Legacy Gallery's *Life Stories* exhibit, running from December 2020 to April 2021 and curated by Art History & Visual Studies professor Erin Campbell. "I use the present to interrogate the past," says Campbell, who usually focuses on early modern European art and material culture.

"This was an extraordinary experiment for me to prove my historical contention that objects and artworks really do shape our life passages. I've published articles about that, and this exhibit gave me the chance to bring that thesis to the wider public."

Supported by Campbell's latest SSHRC grant, the ambitious five-month exhibition featured nearly 100 paintings, drawings, photo, textiles, ceramics and furnishings from UVic's art collection, plus an award-nominated virtual exhibition, a series of public events and a commissioned art piece ("Related Repose" by Visual Arts MFA Elly Heise).

"This wasn't about deeply delving into a historical period and bringing forward objects with new research," Campbell explains. "It was more about developing a theme and capturing the imagination."

Campbell also credits the work of her co-curators: AHVS Masters alumni Holly Cecil and Jaiya Anka (also a current PhD candidate). "We worked as a team," she notes. "It came out of my research and I funded it out of my grant, but we brainstormed every aspect of the exhibit together."

FACULTY PROFILES

CLIMATE FOR CHANGE: KATHRYN MOCKLER

An award-winning teacher and assistant professor in our Department of Writing, Kathryn Mockler is the author of five poetry books and creator of six short films. A TIFF Talent Lab Alumnus, Praxis Screenwriting Fellow and San Francisco Film Society Screenwriting Fellowship winner, she specializes in film and TV writing, poetry, short fiction and small press publishing.

But it's Mockler's interest in climate and ecological writing and activism which resulted in her editing the new climate-justice anthology, *Watch Your Head: Writers and Artists Respond to the Climate Crisis*, released by Coach House Books in fall 2020. Her most recent poetry project is *Then You Then Me*, a collaborative chapbook with



Gary Barwin, and her debut collection of stories will be published by Book*hug in 2022. She is also developing a TV pilot (*Yardbird*) and an experimental video series, *This Isn't a Conversation*.

INTERNATIONAL PERSPECTIVE: STEVEN CAPALDO

Steven Capaldo has distinguished himself as one of the most respected wind conductors—and music and conductor educators—in Australia, earning academic and musical recognition internationally.

Now an associate professor of music education and conducting at our School of Music—as well as the conductor of the UVic Wind Symphony—Capaldo also composes, arranges and transcribes music for wind orchestras, symphony orchestras, festivals and concerts; his works have been performed by groups in Australia, Canada, Japan and the US.

A highly active and in-demand conductor, clinician and adjudicator who works at the local, provincial, national and international levels, Capaldo is deeply committed to providing professional learning

opportunities for music educators and conductors.

An assistant producer for eight CDs by Klavier Records, Capaldo is also a full voting member for the Grammy Awards and was chair of the Australian Jury Panel for the 2017 Eurovision Song Contest.





NEVER A DULL DAY: CAROLYN CHOO

New to our Theatre department this year, properties coordinator Carolyn Choo has over 15 years experience in the Canadian theatre industry. "You can do everything and anything with props," she says. "There's 1001 ways to build a prop: I can go from painting to sewing to carpentry to welding in one day. There's never a dull day."

Choo's professional work has appeared on national and international stages through

companies such as the Canadian Opera Company, Shaw Festival and the Banff Centre for Arts and Creativity. Outside her role at UVic, she is also the faculty head of props for the Props Builder Practicum Program at the Banff Centre for Arts and Creativity.

A licensed pyrotechnician who holds a Firearms Possession & Acquisition license, Choo may also be the most dangerous person in the faculty.

COLLABORATIVE CURIOSITY: BETH STUART

An assistant professor with our Visual Arts department, Beth Stuart works in an expanding range of media including painting, ceramic, performance, textiles, writing and sculptural installation. She views the classroom as a collaborative space in which curiosity—on the part of both teacher and student—is the major driver of learning.

The recipient of numerous residencies, grants and awards—including the RBC Painting Prize and the Canada Council for

the Arts Paris Residency—she has had solo exhibitions across Canada. Her own work focuses on picking up overlooked historical moments, characters and material techniques, creating alternative plot points in the narrative of modernist abstraction.

Recent material research has convened bizarre Victorian bathing customs, time travel, melting rock with her bare hands and contemporary art as a site of ritual sublimation.





THEATRE AS VISION QUEST: MOLSON PRIZE LAUREATE MARY KERR

A quick glance through the list of previous Molson Prize recipients reveals a who's-who of Canadian culture: Margaret Atwood, Glenn Gould, Richard Wagamese, Bill Reid, Arthur Erickson, Denys Arcand . . . with over 100 luminaries representing Canada's intellectual and cultural heritage, it's like the ultimate CBC guest list.

One category missing from this prestigious list of artists, writers, composers, architects, choreographers and academics, however, is theatrical designers—but all that changed in 2020 when Theatre professor Mary Kerr became the first production designer to be named a Molson Prize Laureate in the prize's 56-year history.

"This award is an important way for other designers to gain heart: they can see their work is being received equal to painting or sculpture," says Kerr, UVic's third Molson Prize recipient and the first in the Faculty of Fine Arts. "To me, good theatre is a vision quest: it can change your life."

From the iconic likes of Montreal's Expo 67, Vancouver's Expo 86 and Victoria's 1994 Commonwealth Games to nearly every professional stage in the country, Mary Kerr's visionary theatrical designs have transformed Canadian culture over the past five decades.

"We are so fortunate to have Mary's talents here at the University of Victoria," says Vice-President Academic and Provost Valerie Kuehne. "Not only is she an exceptionally gifted artist, she's also an inspired teacher and mentor. Her work elevates UVic's position as a national leader in fine arts and brings positive attention to the cultural strengths of Canadian art and production design on the global stage."

The \$50,000 Molson Prize, which honours contributions to Canada's cultural and intellectual heritage, is only the latest honour for the theatre professor. Kerr is also a member of the Royal Canadian Academy of Arts, the Royal Society of Canada and has represented Canada at numerous international theatrical design competitions over the past 30 years.



Tony Welch (left), and with AHVS graduate student Fahime Ghorbani in 2015

REMEMBERING OUR LONGEST SERVING DEAN: DR ANTHONY WELCH

It was with great sadness we marked the passing of Dr. Anthony Welch in February 2021. A noted art historian, scholar and academic leader, Dr. Welch had a distinguished career at UVic, beginning in 1971 as a lecturer with History in Art (now Art History & Visual Studies), progressing to full professor (1980) and Associate Dean (1982-1985), before becoming our longest-serving Dean for 13 years (1985-1998).

"Tony's contribution was a major one," recalls AHVS professor emeritus Martin Segger, a longtime colleague and close friend who first met Welch in 1971 when they were both young academics. "Tony was a serious and dedicated scholar but he loved teaching. He earned the admiration and respect of several generations of students, whom he mentored through both undergraduate and graduate studies."

A remarkable scholar and the author of several books, he was equally at home studying architecture, epigraphy and the arts of the Islamic book. As author Ian MacPherson noted in his history of UVic,

Reaching Outward and Upward, "Under the leadership of the Dean of Fine Arts, Anthony Welch, the faculty enjoyed remarkable success. Each of its schools flourished; each possessed faculty members with international accomplishments and excellent reputations as teachers."

Among his many achievements at UVic, Dr. Welch created interdisciplinary programs in film studies and cultural resource management, and pioneered what would become our Studios for Integrated Media.

His tenure as Dean also saw the construction of both the Visual Arts and Fine Arts buildings; and, under his leadership, a number of professors were added who came to be synonymous with UVic—including poet Lorna Crozier, conductor János Sándor, arts icon Mavor Moore and the Lafayette String Quartet.

Dr. Welch's generosity, kindness and gentle humour will be deeply missed by all of those who worked with him during his long and illustrious career.

STAFF PROFILES

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

CURTAIN CALL: BERT TIMMERMANS

Travel back to 1975, when a different Trudeau was PM and our Theatre department was housed in a set of small army huts outside the Ring Road: there you'd find Bert Timmermans, a young undergrad totally unaware that his next four decades would be spent teaching and working as the Operations and Production Manager for that same department.

"I've got mixed emotions," he says. "In some ways, I'm happy to retire—I've been working here for 35 years, that's enough—but in other ways, I can't believe I'm leaving this place because I've always felt really fortunate to be here."

Prior to being hired in 1984, Timmermans worked as technical director and instructor for the University of Lethbridge, and at Malaspina University-College. But it's his work with the Phoenix Theatre of which he's most proud.

"I've always felt it was important to establish really high production standards and demonstrate those standards to students—that way they can learn by watching us do the best possible work we can," he explains. "The hours, hard work and creativity that's gone into our productions over 35 years has just been remarkable. It's been a pleasure to work with the faculty and staff—but especially the students: what a thrill to have such a long and deep connection with them."

Indeed, it's the student experience he's most enjoyed. "It's always been our philosophy to give students the chance to actually, practically try things—later on, the term 'experiential learning' came along, but we've been doing that for years."

Looking back, does he have a favourite production? "Uh, no," he laughs. "There's been a lot of shows over 40-odd years!"



Bert poses outside the department's Chief Dan George Theatre with its Coast Salish basket-inspired wooden wall—which he helped build and install back in the early 1980s



LEARNING WITH OTHERS: KARLA POINT

When it came time to hire a new Indigenous Resurgence Coordinator (IRC), we didn't have to look very far: just down the Ring Road to the Faculty of Law, in fact.

Karla Point, whose traditional Nuuchah Nulth name is *Hii nulth tsa kaa*, was previously the cultural support liaison with UVic Law and is a life-long learner with strong ties to UVic, thanks to both a BA (Humanities, 2003) and LL.B (Law, 2006).

"When I read the description for this job, I thought, 'This is me—this is where I belong,'" she says. "The idea of sharing knowledge, learning with others and working with artistic people really appeals to me."

In addition to her position with Law, Karla has been a reconciliation agreement coordinator with the Sts'ailes Nation, a First Nations program coordinator with Parks Canada, and a treaty negotiator and elected councilor for the Hesquiaht First Nation.

"I know I can do something for this job, but this job can also do something for me.

It's such a huge contrast to the law—law is so set, but here you're encouraged to have creative license. There's so much we can share and collaborate on to ultimately come up with a model that's a blend of Western and Indigenous knowledge."

As the IRC, Karla will support and guide Fine Arts on ways to decolonize existing curriculum and methodologies, incorporate Indigenous perspectives and pedagogies into our curriculum, and develop and implement a variety of resurgence initiatives—including outreach to local communities and student recruitment.

"When I thought about all the different jobs I've had and the different people I've worked with, I felt like I had what it took to indigenize a curriculum," she says.

"To do a good job, it has to be really collaborative . . . if everyone starts at the beginning together, then we know what the journey is—and it will be successful and well-received."

CREATIVE OVERVIEW

While opportunities for public events were limited due to the pandemic, research and creative activity remain directly relevant to the teaching mission of our faculty.

EXHIBITIONS

In addition to the annual BFA/MFA student exhibitions, Visual Arts faculty Megan Dickie, Todd Lambeth, Daniel Laskarin, Rick Leong, Kelly Richardson and Paul Walde all participated in local, national or international exhibitions this year. Carey Newman (Visual Arts) debuted his latest carving, the Oaklands Totem, while Erin Campbell (AHVS) co-curated a Legacy Gallery feature exhibit.

PUBLICATIONS

Writing department highlights include Lee Henderson's novella, Danielle Geller's memoir and an essay collection edited by Kathryn Mockler. Other new books include a collection of essays on dance pluralism co-edited by Allana Lindgren (Acting Dean), two art histories by Marcus Milwright (AHVS), a textbook co-edited by Conrad Alexandrowicz (Theatre), a cultural essay collection co-edited by Eva Baboula (AHVS), national editorials by Allana Lindgren (Fine Arts) and Carey Newman (Visual Arts), and a new podcast by Deborah Campbell and David Leach (Writing).

CONCERTS

Livestreaming was the only option during the pandemic, with School of Music professors Benjamin Butterfield, Anne Grim, Patricia Kostek, Harald Krebs, Arthur Rowe, Bruce Vogt and the Lafayette String Quartet all presenting online concerts. Notable student performances included the Chamber Singers, Voice Ensemble, Sonic Lab and Vocal Jazz Ensemble, as

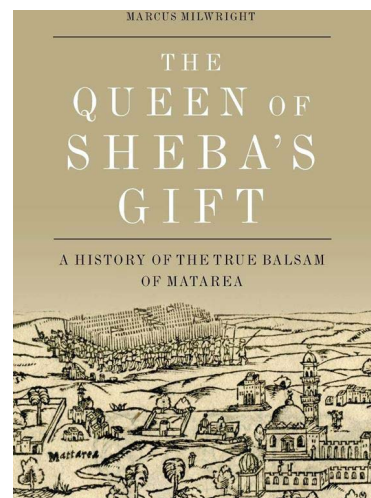
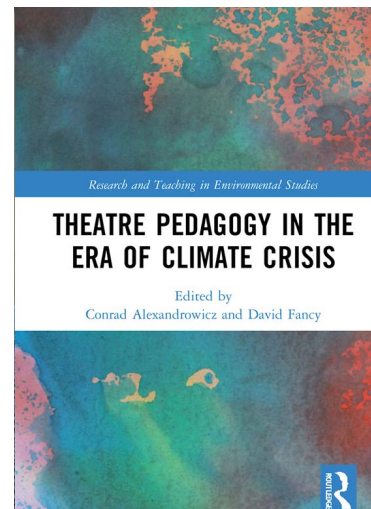
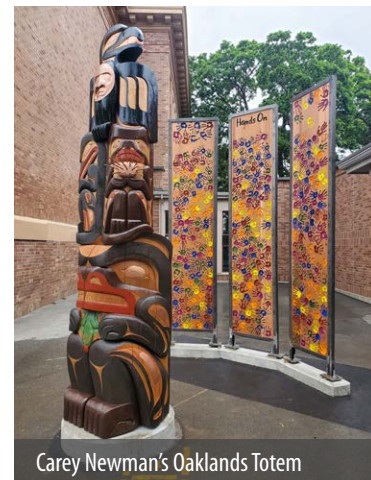
well as graduation recitals, keynote concerts (Solo Bach Competition, Concerto Competition) and a mass-choir Collaborative Beethoven Project. The LSQ hosted their 15th annual Health Forum, while Patrick Boyle released a new album and the 42nd annual TubaChristmas fundraiser was presented as a livestream from UVic's Farquhar Auditorium.

PLAYS

Phoenix Theatre mounted two shows as livestreams—*Love & Information*, directed by Jan Wood and *Problem Child*, directed by Fran Gebhard; Gebhard also directed *Saltwater Moon* for Blue Bridge Repertory Theatre, for which Brian Richmond directed *Betrayal*. Electric Company Theatre co-founder Kevin Kerr (Writing) co-wrote the online project *Reframed* for the National Arts Centre; playwright Janet Munsil's (Writing) *Attaboy!* was selected by CBC's Creative Relief Fund; and Patrick Du Wors (Theatre) was a leader of the Prague Quadrennial's Common Design Project, with participation by 35 international universities (including UVic).

PRESENTATIONS

Marcus Milwright (AHVS) spoke at a Royal Ontario Museum webinar; Gregory Scofield (Writing) was part of the panel for Legacy Gallery's *On Beaded Ground* exhibition; Carey Newman (Visual Arts) participated in a virtual symposium with UK's Shetland College; Yasuko Thanh (Writing) was part of a Giller Prize master panel on Asian-Canadian writers; and both Joseph Salem (Music) and Melia Belli-Bose (AHVS) presented as part of UVic's Dean's Lecture Series.



AN AWARD-WINNING YEAR

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

FACULTY

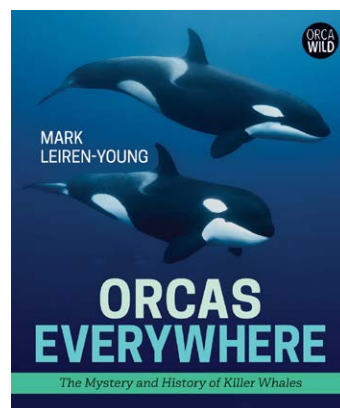
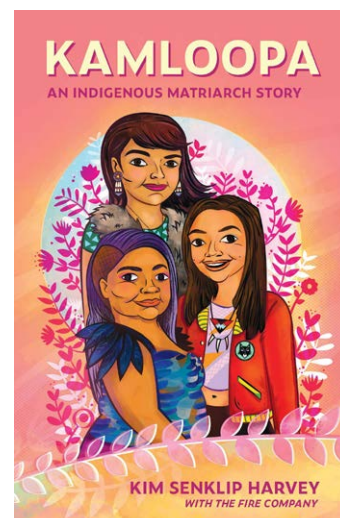
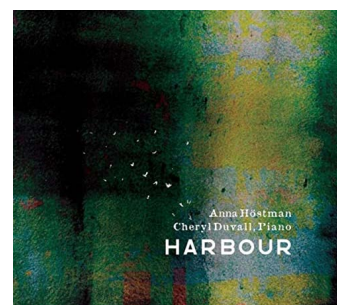
- Mary Kerr (Theatre): Molson Prize
- Gregory Scofield (Writing): Order of Gabriel Dumont
- Anna Hostman (Music): *Harbour*, Juno Award, finalist
- Yasmine Kandil & Sasha Kovacs (Theatre): UVic Impact Fund Award
- Jenessa Joy Klukas (Writing, undergrad): Journalists for Human Rights' Indigenous Reporters Internship Program
- Josh Kozelj (Writing, undergrad), U Sports Correspondent of the Year

ALUMNI

- 24 faculty members earned grants from 9 different funding agencies (in 20 separate competitions), including SSHRC, Canada Council & BC Arts Council
- Seven faculty members received Internal Research & Creative Projects Grants from UVic
- Long Service Awards: 30 years, Alexander Dunn, Andrew Schloss (Music), Lorna Jackson (Writing), Karla Stout (Theatre); 35 years, May Ling Kwok (Music); 40 years, Bruce Vogt (Music)
- Eric Metcalfe (Visual Arts): Honourary Doctorate, UVic
- Steven Price (Writing): BC & Yukon Book Prizes, winner
- Mercedes Bâtiz-Benét (Writing): Greater Victoria Regional Arts Awards, Outstanding Production
- Mark Leiren Young (Writing/Theatre): City of Victoria Children's Book Prize, winner; Leacock Award, shortlist
- Susan Sanford Blades (Writing): ReLit Awards, winner

STUDENTS

- Kim Senklip Harvey (Writing, MFA): Governor General's Literary Award for Drama
- Taylor Brook (Music, PhD): SSHRC Banting Fellowship
- Graham Wiebe (Visual Arts, MFA): Audain Foundation Travel Award
- Boyana Makedonska (Music, undergrad): UVic Victoria Medal
- Trisha Dalke (AHVS, undergrad): Oak Bay Heritage Award
- Zoë Joyall (Visual Arts, undergrad): Victoria Visual Arts Legacy Society Prize
- Sara Cassidy, Amanda Leduc (Writing): Governor General's Literary Awards, finalists
- Maureen Gruben (Visual Arts): Sobey Art Award, shortlist
- Gail Anderson-Dargatz, Susan Sanford Blades, Sara Cassidy, Aislinn Hunter, Tanya Lloyd Kyi & Melanie Siebert (Writing): BC & Yukon Book Prizes, finalists
- Chloe Kim (Music), "30 Canadian Classical Musicians Under 30", CBC
- Cara Marks (Writing): Commonwealth Short Story Prize, finalist



Eric Metcalfe as his alter-ego, Dr. Brute

INNOVATIVE PROGRAMS

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

PICTURE PERFECT: NEW PHOTO LAB DEVELOPS STUDENT SKILLS

Thanks to cell phones, we live in an era where everyone has a camera in their pocket—but that doesn't necessarily mean everyone is a photographer.

"I keep having this conversation with students as photography evolves and becomes more ubiquitous," says Laura Dutton, an assistant teaching professor in photography with our Department of Visual Arts. "We're all used to seeing photos on digital screens, but we really want to place emphasis on the photograph as fine art. The way photography can comment is extremely important in the world of contemporary art."

With over 150 photography students and nine separate photo-based courses, Visual Arts decided it was past time to upgrade their facilities. The new photography finishing lab is the result of a 15-month, \$300,000 renovation funded by UVic's Capital Projects;

it includes a wide range of technology and donor-funded equipment, including a large-format print, laminator, negative scanner, projector, lighting, computer stations, custom tables and a 50-foot magnetic wall for showing work.

"The room was really lacking functionality before, but now we have a sophisticated and professional space," says Dutton. She also notes that the new lab and equipment will help students develop new skills in their own photography practice that will transfer to art-related employment opportunities.

"The completed project is providing students with an exceptional learning and making space," says Visual Arts chair Cedric Bomford. "The excitement to get into the room and use this equipment is exciting. It's been a real bright spot in a challenging year for students and faculty alike."



Students working in the new photography finishing lab in the Visual Arts building

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.

ORION SERIES BRINGS THE WORLD INTO OUR CLASSROOMS

Established through the generous gift of an anonymous donor, the Orion Fund in Fine Arts is designed to bring distinguished visitors from other parts of Canada—and the world—to the Faculty of Fine Arts, and to make their talents and achievements available to faculty, students, staff and the wider community who might otherwise not be able to experience their work.

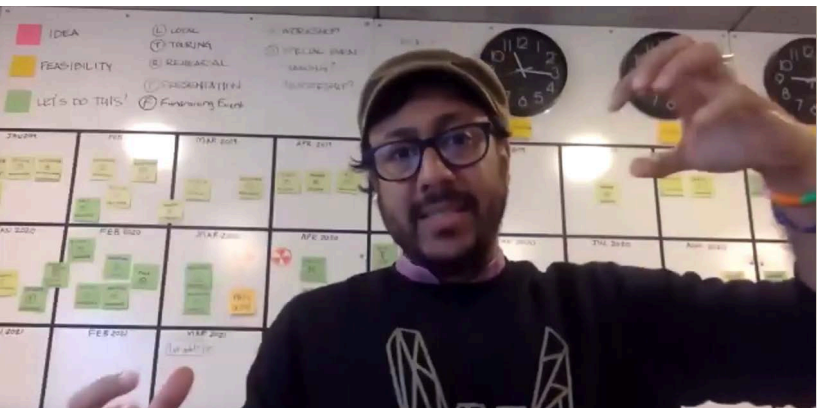
From cutting-edge makers and performers to leading academics and curators, Orion guests infuse our community with new energy, creativity and expertise. “The Orion Series plays a significant part in the research, creative activity and teaching conducted in the faculty,” says Art History & Visual Studies chair Marcus Milwright.

Building relationships with global partners ensures Fine Arts maintains an international impact. In the past five years, we’ve hosted

over 100 guests from around the world—including Australia, Canada, China, Denmark, England, Germany, Indonesia, Ireland, Mexico, Netherlands, Norway, Poland, Spain and the USA—with hundreds more dating back to the start of the program.

“Orion speakers also make a crucial contribution by giving classes and seminars that inspire and challenge Fine Arts students,” notes Millwright. Ironically, the COVID era actually made it easier to host 24 Orion guests via Zoom webinars, which meant our students continued to benefit from such international expertise this past year as (clockwise, below) museum curator Fahmida Suleman, visual artist Manuel Mathieu, alumni artist Kelly Jazvac and artist director Ravi Jain.

The Orion Fund also exists to support our faculty members as visiting artists/scholars at institutions outside Canada.



SEA RITUALS, CLIMATE CHANGE & THEATRE

The idea of artists working with scientists is nothing new to Dennis Gupa. An applied theatre PhD candidate under the supervision of Kirsten Sadeghi-Yetka, Gupa is also the current artist-in-residence with Ocean Networks Canada (ONC). He sees the artistic residency—launched in 2018 by Fine Arts and ONC—as a natural fit with his doctoral focus on sea rituals, climate change and sustainable ecology.

“Scientists spend hours in their labs thinking about their work, similar to what theatre and performance artists do in their rehearsal spaces,” says Gupa. “We’re all exploring and searching for meaning—this kind of interdisciplinary conversation simply lets us be better adjusted to global issue.”

As with any applied theatre practitioner, Gupa wants to use the tools of theatre and drama to bring about social change and build a sense of community—and, in his case, to attempt to grapple with the gravity of global warming . . . especially in the island nations of the world. “When we think of the water, I think of social justice.”

Having grown up in the Philippines, Gupa has witnessed firsthand the threat of extreme weather events. With his country being a former colony—extending across 7,600 islands and known for its maritime history, marine diversity and Indigenous population—the parallels between the Philippines and Vancouver Island are clear to Gupa. He says this is probably the reason he decided to do his PhD work at UVic.

“By looking at the experience and knowledge of local people—who’ve been experiencing these climatic events for so many years, but aren’t really given a lot of opportunities to tell their stories—we can learn from their wisdom. Our poetries and songs renew our kinship with the ocean.”

Gupa’s research focuses on traditional ways of knowing, as well as storytelling and applied theatre, and how these elements can be drawn into important discussions and dialogue in support of social justice, climate action and community participation. “I create interdisciplinary work with a kinship among knowledge disciplines,” he explains. “One of the fascinating functions of an artist is being an interlocutor, bringing people together to share our stories.”

While the pandemic is complicating Gupa’s original residency idea to create an immersive, ONC data-fueled performance experience involving the Filipino diaspora community—including playwright Karla Comanda, classical singer Jeremiah Carag, Philippine-based composer Darren Vega and Vietnamese-Canadian actor Thai-Hoa Le—he’s still planning a donor-assisted project that will unite these two worlds during his spring 2021 residency.

“How can we share our stories with the scientists, and what does that mean to them to listen to immigrants?” Gupa ponders. “How does our history of exile connect with climate disaster? We’ve never really tapped into that or discussed it in a scientific space.”



STUDENT EXPERIENCES

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

LOGAN SWAIN: PANDEMIC PLAYS

If you had to pick the worst possible time to start a theatre career, it would be hard to top the COVID era. Yet Logan Swain is feeling optimistic about his career choice, thanks to UVic's co-op program and alumni company Theatre SKAM.

Not only did Swain graduate in spring 2021 with a BFA in comprehensive theatre (design specialization), but he's already been hired as a producer with SKAM. "Doing theatre in a non-educational environment has been a great opportunity for me," he says.

But the pandemic isn't the only change facing the arts sector, where BIPOC issues have increasingly been at the forefront.

"The arts are usually viewed as progressive from the outside, but that's not always the case," says Swain, who has Métis heritage. "Most companies have one person as artistic director—usually a mid-career white man who's a former actor or director. It takes a lot of hard work and internal effort to change that, but it's time."

BAYLIE ADAMS: MAKING CHANGE

When fourth-year School of Music saxophone major Baylie Adams wanted to make a community impact during 2021's Black History Month, she looked to her own instrument for inspiration.

"We were only hearing about Black composers in terms of jazz music, so I read up on Black composers to find a more diversified repertoire," she explains. "I'd never even thought about it in terms of classical saxophone."

Adams' research led her to classical composer William Grant Still—the first African-American to conduct an orchestra in the US. From there, it was a short step to gathering fellow Music students to record an online recital of Still's work, which raised over \$500 for charity.

Adams, who received a \$1500 Student Life anti-racism grant to help finance her project, was glad to have stepped up. "Putting work into an event like this made me feel better about all of the injustices over the Black Lives Matter summer."



JOHN THRELFALL



LEON FEI

MANDY KILSBY: CURATING HISTORY

How do you juggle the busy demands of daily tasks with the need for professional development? As curator for Barkerville Historic Town since 2014—ground zero for BC’s gold rush in the 1860s—Mandy Kilsby manages a collection of nearly half-a-million archival objects and photographs.

But thanks to UVic’s Professional Specialization Certificate (PSC) in Collections Management, museum professionals like Kilsby are able to develop applicable knowledge and skills in a flexible format that suits their busy schedules.

“This was a good opportunity to learn best practices and current methods, and to connect with other people in the field,” says Kilsby, one of 29 professionals who received their PSC through our Art History & Visual Studies department in 20/21. Her PSC studies also helps sharpen her focus on the importance of historical collections like the one she manages daily.

“It’s just good training: the chance to have a bit more knowledge of what I’m doing, as everything otherwise is learned on the job.”



JENESSA JOY KLUKAS: DIVERSE REPORTING

Fourth-year Writing student Jenessa Joy Klukas finished her final year by interning at *The Tyee* as part of the Journalists for Human Rights’ Indigenous Reporters Program.

Of Xaxli’p and Métis descent, Klukas grew up on the land of the Haisla Nation in Kitimat and is pursuing a creative nonfiction focus. “As somebody who is Indigenous, the lack of diversity [in journalism] made me want to contribute my voice and make sure Indigenous stories are heard,” she says. “It’s nice to see the industry opening up—and I really do think it is what Canada needs right now.”

During her six weeks at *The Tyee*, Klukas wrote a series of stories about the childcare industry. “Early-childhood educators don’t get the support they need,” she says. “It’s also an under-developed topic in the media.” She also enjoyed the paper’s collaborative nature. “*The Tyee* was nothing but supportive.”

As Writing professor Deborah Campbell notes, “Jenessa Joy’s engagement with challenging issues from an Indigenous perspective makes her an invaluable member of any news team.”



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.

MUSIC: TAYLOR BROOK

A Canadian composer who writes for the concert stage, video, theatre, dance and robotic instruments, School of Music PhD candidate Taylor Brook's compositions have been performed by ensembles and soloists worldwide. A 2020 Guggenheim Fellow, he holds a Doctor of Musical Arts from Columbia University and is one of UVic's latest SSHRC Banting Postdoctoral Fellowships.

"My research will develop a novel framework for cross-cultural musical analysis that overcomes limitations engendered by Western musical notation," he says.

"I hope to build a greater understanding of tuning and temperament as an expressive force in music—as well as contribute to a broader effort in musicology, composition and music theory to decolonize the curriculum in higher education."

His music is often concerned with finely tuned microtonal sonorities, combining his interest in exploring the perceptual qualities of sound with a unique sense of beauty and form. As part of his SSHRC project, he will be writing a new composition for the Aventa Ensemble, to be performed in 2023.

WRITING: KIM SENKLIP HARVEY

On June 1, 2021, Syilx and Tsilhqot'in playwright, director and actor Kim Senklip Harvey became the first Indigenous woman to win the Governor General's Literary Award for Drama for her play *Kamloopa: An Indigenous Matriarch Story* (Talon Books)—less than a week after receiving her MFA in Writing.

"It's always been about the amplification," says Harvey. "I wrote *Kamloopa* to ignite the power that was within Indigenous people . . . to ignite journeys with Indigenous women that allow us to be exactly who we are in all of fullness and all of our fallibility and all of our brilliance."

Kamloopa had its world premiere in 2018 with a three-city tour under Harvey's own direction, and was nominated for eight Jessie Richardson awards and winning two, becoming the first Indigenous play in the history of the awards to win best production.

Harvey currently hosts the *Indigenous Cultural Evolutionist* podcast and is developing two TV series, completing her first book and is in pre-production to film a musical feature. She will also start her PhD in Indigenous Law in fall 2021 at UVic.



ART HISTORY: BAYLEE WOODLEY

Queer visibility is central to the work of Art History & Visual Studies Master's student Baylee Woodley. "Our 'collective memories' (or 'shared histories') have incredible potential to contribute to a sense of identity and encourage our own creative expressions and activism," she explains.

Currently the curator of *Queer Art History*—a digital archive designed to educate and empower LGBTQIA2S+ folks by sharing their rich histories—Woodley used tools from art history, queer theory and digital humanities for her graduate project, which explored trans and lesbian representation in the premodern French Courtly Romance *Le Roman de Silence* and the possibilities of remediation (or reinterpretation) in *QAH*.

"This is part of my broader aspiration to create accessible and queer-centered art histories, build community among queer artists, engage the potential of visual communication and creation to further opportunities for queer self-definition and contribute to efforts of queer legacy-building by validating the cross-temporal existence of queer individuals," says Woodley. She will begin her PhD at the University College London, England, in fall 2021.

VISUAL ARTS: RANDE COOK

A Kwakwaka'wakw multimedia artist and a past chief of the 'Namgis Nation, Rande Cook is certainly no stranger to our Visual Arts department.

A previous Audain Professor of Contemporary Art Practice of the Pacific Northwest with the department (2015/16) and a lauded artist with an international practice, Cook decided to build on his Audain position by enrolling as a Visual Arts graduate student to explore innovative ways to advance his knowledge and artistic practice.

"It is my intention to break barriers between Indigenous art and the art of the world by fusing many ideas that will enrich the body of my art form," he says. "My hope is that by doing this we as a society can see the beauty in all cultures and embrace the spirit that connects us all in an ever embracing rainbow of colour."

In addition to earning the 2021 Takao Tanabe graduate student award, Cook also exhibited his MFA work "Transcending" at Victoria's Empty Gallery (below), featuring a dramatic sculpture (of resin, feathers, metal, paint) on a platform of scattered red cedar boards.



FACULTY RESEARCH

As part of our commitment to experiential learning and research excellence, two of our faculty members presented as part of UVic's ongoing Dean's Lecture series this past year.

JOSEPH SALEM: SOUND STUDIES

From music to the conversations around us, our lives are shaped by sounds. Yet the field of Sound Studies—the study of the role sound plays in culture (both natural and unnatural)—is relatively new, having emerged from the disciplines of anthropology, history and cultural studies only two decades ago.

School of Music professor Joseph Salem makes his position clear in his talk, *Sound Studies: What Is It, Who Does It and Why Do We Care?* “The idea of Sound Studies is not to discriminate between sounds as it is to provide a soundtrack for our study of humanity. Scholars can now read between the lines of historical documents to discover the role sound played in cultures of the past.”

While focusing on the unconscious role of sound in society, Salem's goal is to make it more explicit. “Our self-awareness about the role of sound in culture has increased over the past 50 years,” he says. “Sound Studies remains a model for other disciplines: in lacking a specific centre and in maintaining flexible boundaries, it provides a space for us to adapt to our changing selves while maintaining a connection to our anthropological past.”

MELIA BELI-BOSE: GENDER PARADOX

No question, art provides an opportunity to discuss issues often considered taboo by societies. Consider contemporary Bangladeshi artist Tayeba Begum Lipi's sculpture *Love Bed*: a life-sized bed fashioned from stainless steel razorblades, it's held in the Guggenheim Museum's permanent collection.

“The sculpture exposes paradoxes in rural Bangladeshi women's lives,” explained Art History & Visual Studies professor Melia Belli Bose in her talk, *The Razor's Edge*. “The bed of razors is seductive and eerily inviting, yet—by virtue of the material's potential to inflict pain and even death—dangerous. Together with tiny golden safety pins, razorblades are synecdoches tethered to key events in the artist's early childhood and young adult life.”

Belli Bose's research focuses on issues of death, memorialization, gender and public identity in the early modern courtly and contemporary art and architecture of north India, Pakistan, and Bangladesh. As such, Lipi's work is an ideal topic. “She has established herself as one of a handful of brazenly outspoken, politically engaged Bangladeshi women artists whose work holds a mirror to their society and advocates changes such as improved women's education and healthcare.”



LAFAYETTE HEALTH FORUM: 15 YEARS OF LIVING WELL

Since 2005, the School of Music's Lafayette String Quartet—Ann Elliott-Goldschmid, Pamela Highbaugh-Aloni, Joanna Hood and Sharon Stannis—have hosted an annual free Health Awareness Forum, with topics ranging from mental health and aging well to cervical cancer, personalized medicine, brain health and, naturally, the healing power of music.

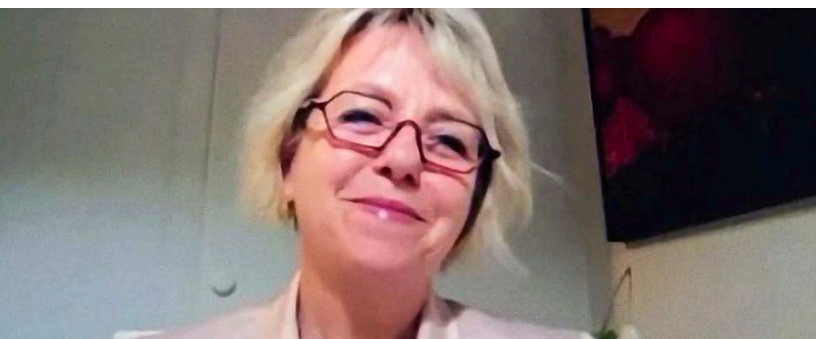
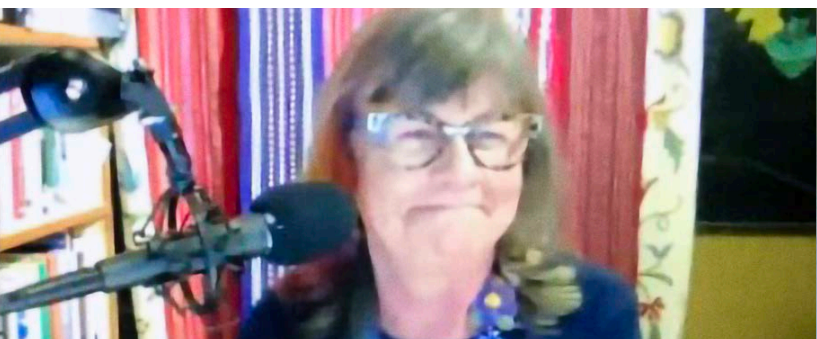
Unfortunately, the global pandemic provided an ideal topic for 2020: in both medicine and the arts, COVID-19 has had a devastating impact. *The Art of Living in the Time of COVID* was presented as a webinar on October 1, in partnership with UVic's Institute on Aging and Lifelong Health.

"Fifteen years ago we began hosting these forums," says the LSQ's cellist Pamela Highbaugh-Aloni. "We've long believed that what affects one of us truly affects us all. With each year's forum we've covered various health topics with expert speakers and we can easily say that in no other year has the topic been more universal or our experience more true than now—we are all affected by COVID-19. Let's just keep living and figuring out what we need to do."

Hosted by UVic Chancellor Shelagh Rogers, the online event featured guest speakers (clockwise below, from top right) BC Chief Provincial Health Officer Dr. Bonnie Henry, UVic Medical Sciences instructor and Victoria Symphony concertmaster Dr. Terence Tam, and UBC professor Dr. Steven Taylor, author of *The Psychology of Pandemics*, as well as a pair of performances by the LSQ themselves. Attended by 700 people, the LSQ Health Forum was, appropriately, the first Fine Arts webinar of the 20/21 academic year.

"Many of us are feeling some anxiety in the day-to-day uncertainty, but what has helped my anxiety is talking to medical professionals and listening to music," said Rogers. "A parallel can be drawn between people in medicine and people in music: both continue to practice throughout their careers, both understand that silence may express as much as words or musical notation do, and both have to be consummate listeners."

In her conclusion, Rogers noted with some prescience that "science will find a solution but the arts will get us through this."



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.

NEW BIPOC ARTS LEADERSHIP TRAINING PROGRAM

The Faculty of Fine Arts is proud to be partnering with performing arts groups and educational institutions in Victoria and Regina, who are working together to create an arts leadership training program for Black, Indigenous and People of Colour (BIPOC).

Resulting from ideas posed and needs expressed by BIPOC artists during a June 2020 deliberative forum, this new initiative is a way to create learning opportunities for the entire performing arts ecosystem in both cities.

Running July 2021 through to April 2022, participating organizations include UVic's Fine Arts, Belfry Theatre, Art Gallery of Great Victoria, DanceVictoria, Pacific Opera Victoria, Victoria Symphony, Victoria Conservatory of Music and Regina's Globe Theatre, Common Weal Community Arts and the University of Regina's Media, Art & Performance faculty.

"As a BIPOC artist, I find this collaboration genuine and meaningful," says Taiwo Afolabi, project coordinator with the Belfry

Theatre. "The senior management of these organizations have come to the table to ask difficult questions about the current state of the art. They are hoping to develop a path towards an arts and culture sector that is deliberately inclusive, while at the same time creating exchange opportunities by which they can unlearn old practices and learn new ways while moving our sector forward."

Afolabi, a PhD alumnus of UVic's Theatre department, is currently an assistant professor at the University of Regina and the former manager of community and artistic connections at the Belfry.

"The intention is to open the doors of our institutions—with humility and ethical intentions—with the goal of creating a safe and healthy environment in which to share institutional knowledge, together with the wisdom and experience of leading members of the national BIPOC arts community," says Belfry artistic director Michael Shamata.



Theatre PhD alumnus Taiwo Afolabi (left) in conversation with artistic director Michael Shamata at the Belfry

"JOIN THE HAPPY CHORUS": MASS CHOIR PROJECT SINGS OUT

When the pandemic began in early 2020, no one realized the global impact it would soon have—or that choir singing would become one of the riskiest activities of the COVID era. Yet by then planning was well underway for The Collaborative Beethoven Project: a mass-choir event involving UVic's School of Music, Concordia University and King's University, all performing Beethoven's *9th Symphony*.

The original concept was to have the UVic Chorus travel to Edmonton to perform live with the two other choirs, both of which would then return to Victoria to sing here. But, as the restrictions continued and the lockdowns increased, UVic Chorus leader Elizabeth MacIsaac soon realized it could not continue as planned. "No one thought this was going to last as long as it has," she sighs. "It would have been a great project."

Instead, it became a multi-choir virtual collaboration, with the choirs rehearsing online and recording by sections, all of

which were then mixed together into a final project. And while Beethoven's *9th*—with its uplifting "Ode to Joy" chorus—had always been the focus, MacIsaac says the project became "surprisingly popular", despite the restrictions, logistics and inevitable technological complications. Ultimately, three pieces were collectively recorded: "Ode to Joy" and Dubinsky's "We Rise Again" as audio-only projects, and a stirring rendition of "O Canada", which was performed together on Zoom.

"The ideas were already inherent in the Beethoven text—togetherness, community, fraternity, humanity—but the students were really starting to feel the anxiety and the stress of the pandemic," she explains. "So 'Ode to Joy' became a theme for us, something we could all focus on: the idea of joy and community and lifting each other up, despite overwhelming factors. We still don't know when—or even if—choirs will be able to sing together in the same way again."



ALUMNI SPOTLIGHT

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

MERCEDES BÁTIZ-BENÉT

When it comes to working in the arts and theatre sectors, BIPOC artists face many barriers due to systemic discrimination—yet BIPOC artists have always created innovative and bold new work.

As the artistic director of Puente Theatre, Mercedes Bátiz-Benét (Writing, BFA '02) has a number of BIPOC initiatives underway with other Victoria arts organizations to help address the gap in mentorship and support across the industry and in our own community—which she discussed during a special Fine Arts-hosted Distinguished Alumni webinar in March 2021.

“I think it’s paramount for local audiences to learn from other cultures, especially in the multicultural experiment that is Canada,” she says. “We need to have a greater and better understanding of what it means to be human.”

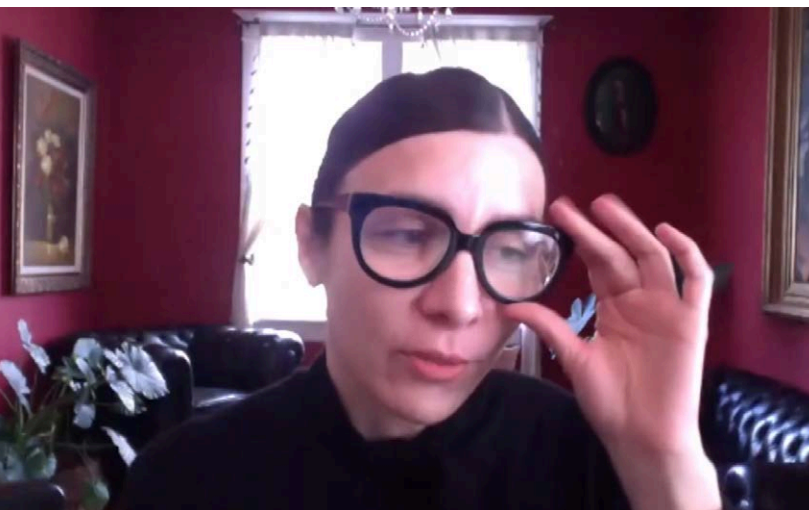
An award-winning multi-disciplinary artist, writer and director, Mercedes’ direction of *Fado, The Saddest Music in the World* earned Puente the \$15,000 JAYMAC Outstanding Production Award at the 2020 Greater Victoria Regional Arts Awards—which she used to fund these new BIPOC initiatives.

ANNA HOSTMAN

A double alumna (BMus '01, MMus '05), composer Anna Hostman’s compositions have been performed internationally and across Canada. Her work seeks out tactile encounters with the world while extending into history, memory, and landscape. Alongside pieces for the concert stage, she has composed for opera, dance, theatre, film & video, performance installation and documentary.

The title track of her 2020 album *Harbour* (Redshift Records)—featuring Toronto pianist Cheryl Duvall—was nominated for a 2021 Juno Award in the “Classical Composition of the Year” category; *Harbour* also featured on CBC’s *In Concert with Paolo Pietropaolo*, made a number of year-end best-of lists and was rated 2020’s #1 contemporary classical album in the UK magazine, *The Wire*.

From 2005-2008, Hostman was composer-in-residence with the Victoria Symphony. Her opera *What Time is it Now?*—based on an original libretto by poet P.K. Page—was premiered by the Victoria Symphony and recorded and broadcast by CBC radio. She’s currently back in our School of Music, where she teaches composition.



INGRID HANSEN

A busy professional puppeteer, voice actor and dancer, Ingrid Hansen (Theatre, BFA '09) has performed for a wide range of productions over the years, including popular TV shows like *Tiga Talk*, *Miss Persona* and *Skyship* on networks like APTN, Treehouse and Teletoon.

Much of the world saw her in action recently on *Helpsters*, the Emmy Award-nominated Sesame Workshop show on Apple TV+: Hansen voiced and puppeteered Heart, a big orange monster (below), for 26 episodes of *Helpsters*.

She's also co-artistic director (with fellow Theatre alum Kathleen Greenfield) of the SNAFU Society of Unexpected Spectacles—for which she co-created and performed the *Epidermis Circus* drive-in, one of Victoria's few live productions in 2021.

With SNAFU, Hansen has co-authored and performed in 21 live shows—including the award-winning likes of *Little Orange Man*, *Kitt & Jane* and *Interstellar Elder*, which have appeared at the National Arts Centre, Belfry Theatre, SummerWorks, The Great Canadian Theatre Centre, Centaur Theatre and numerous festivals across Canada.

INDIA RAE YOUNG

As the curator for art and images at the Royal BC Museum, India Rael Young (AHVS, MA '11) returned to Victoria in 2019 to oversee their collection of paintings, prints, drawings and photographs. Primarily housed in the BC Archives, the RBCM collection includes more than five million photographs and 10,000 artworks—including Emily Carr's sketchbooks, photographer Hannah Maynard's "BC Gems" and thousands of photos from *Beautiful British Columbia* magazine.

"I find myself equally transfixed by certain government photography, like the 4,000 vistas from Forest Service Lookouts that could have been taken by Ansel Adams," she said in a recent Art Gallery of Greater Victoria interview. "They present endless possibilities to share histories of the province, of land use, economies, displacements and climate change."

Dr. Young's research and exhibitions trace Canadian and American art histories through feminist, decolonial and critical race frameworks. Her curatorship has brought exhibitions of media arts and contemporary Indigenous arts to museums and art spaces in Canada, the US and Russia.



COLIN MCTAGGART

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.

\$1.875 MILLION FOR ENVIRONMENTAL & CLIMATE PROFESSORSHIP

The threat of climate change is the most perilous of our time—especially at the start of this new decade, frequently identified as the most crucial for preventing catastrophic consequences. One concerned individual is personally addressing that threat with an inspiring gift of \$1.875 million in support of the Wayne Crookes Professorship in Environmental and Climate Journalism.

The donation from Vancouver business leader Wayne Crookes includes both the \$1.5 million professorship and a separate \$375,000 fund to focus on environmental and climate journalism research and outreach. The new five-year professorship, to be appointed within the Writing department, will mentor the next generation of climate correspondents and writers.

“Wayne Crookes’ support of environmental and climate journalism echoes UVic’s deep conviction to help address the challenges

posed by climate change,” says UVic President Kevin Hall. “Actions like Wayne’s will carry us into a better future.”

Crookes sees his donation as a way of increasing the quantity, quality, depth and prominence of science-based environmental journalism and media coverage.

“This is a very important priority for me,” he says. “I believe climate change is an existential threat that the world is not doing enough to meet. We need to communicate more effectively with journalists and editors about the risks of climate change and the threats to biodiversity that humanity is facing.”

Crookes’ gift will increase media literacy and coverage by connecting students, journalists, citizens and policymakers through a public database of scientists and climatologists, as well as strengthen UVic’s journalism and publishing program.





Masters candidate Nikolay Ovchinnikov was one of two winners of the School of Music's annual Concerto Competition, performing Galliano's "Petite Suite Française". Inset: scholarship creators Brian Money and Nancy Dyer

NEW ACCORDION SCHOLARSHIP OFFERS KEYS TO THE FUTURE

Visit any music academy in Eastern Europe, Russia or China and you'll find numerous programs created specifically to study the accordion. Not so in North America, where it still doesn't get the respect it deserves as a symphonic instrument. At UVic, however, that perception is changing thanks to the Brian Money & Nancy Dyer Accordion Scholarship, which supports outstanding graduate or undergraduate students.

Our new School of Music program is unique in North America (University of Toronto also offers accordion studies, but only at the doctoral and Masters levels), and was "purposely designed" to be flexible, says Music professor Adam Con—an accordionist himself.

"We're preparing students to enter the market to be performers and ambassadors of the accordion with a wide variety of styles under their belt—even jazz, which you can't do anywhere else."

Part of that preparation will come from internationally acclaimed accordion performer and teacher Jelena Milojević, as well as from our Phillip T. Young Recital Hall. "We had 30 professionals from all over the world come here for a festival and they thought our acoustics were the best they'd ever heard for accordions," says Con.

Donor Brian Money started playing accordion at seven and continued studying throughout his career as a telecommunications engineer—including with Milojević herself. Russian graduate student Nikolay Ovchinnikov became our first accordion performance student in 2020, with three more starting in fall 2021 and still more confirmed for 2022.

"This instrument has a lot of ability to open up a diversity of music styles and experiences we're otherwise blind to," says Con. "There are a lot of students from Eastern Europe who want to come to North America."



Music student Iryna Peleshchyshyn playing the treasured 1748 violin.
Inset photo: donor Trudi Prelpchan



BACK TO BACH: TRUDI PRELYPCCHAN'S 250-YEAR-OLD GIFT

Some gifts transcend time, as current School of Music undergraduate Iryna Peleshchyshyn discovered when she received the gift of a treasured 18th century violin to play during her degree program. The French violin—crafted in 1748 and valued at nearly \$35,000—was donated to UVic by well-known local violinist Trudi Prelpchan, who knows a thing or two about being a young violinist: at just 16, she began playing with the Victoria Symphony in 1964.

The impact of the gift isn't lost on Peleshchyshyn. "The first time I played it, I fell in love with the sound," she says. "New violins might be powerful, but old violins have a gorgeous tone and a beautiful rich sound. It's like it has a soul: you feel its history, how many people have played it, how it has traveled and the different pieces it has played over the centuries."

In fact, the first piece Peleshchyshyn played on the instrument was Bach's "Chaconne"—which was also the first piece donor Trudi Prelpchan performed on the same violin . . . which was built during Bach's lifetime.

Originally from Ukraine, Peleshchyshyn is a fourth-year education major studying with Lafayette String Quartet violinist Ann-Elliott Goldschmid; as well as performing with the UVic Orchestra, she also plays in a student quartet and was a finalist in the School of Music's 2021 Concerto Competition.

When asked if she has any remarks for the donor, Peleshchyshyn doesn't hesitate in expressing her gratitude.

"Thank you so much for the opportunity to play upon this violin," she says. "It has really allowed me to explore so many new colours . . . it's such a beautiful instrument."



\$4.6M
Received
from donors



\$2.3M
Funds received
from estate gifts



749
Overall total
of donors



200%
Donors doubled
in past 3 years



9
New Fine Arts
awards created



Theatre student Jadyn McGregor working the livestream board

RESTRICTIONS CREATE LIVESTREAM LEARNING OPPORTUNITY

During the time when we were not able to have audiences in our theatres, filming and livestreaming the work of our students was one of the only ways we could share their efforts with both the general public and our on-campus community.

Thanks to the support of donor Anne McLaughlin, sponsor iA Financial Group and UVic's academic equipment allocations, the Department of Theatre was able to obtain professional-quality equipment (including cameras, gimbal and switcher) to livestream two plays this spring: Caryl Churchill's *Love & Information* and George F. Walker's *Problem Child*. While the first was more of a test run for faculty and students, nearly 700 households watched *Problem Child* in March.

Since the arrival of the equipment late last fall, production staff have been busy

instructing students in the art of filming, switching, live camera direction, video editing and other skills, offering our students advantages that will take them into the future of theatre.

"True livestreaming for theatre—where the performance is filmed live while you are watching—is challenging," says Theatre's assistant technical director, Simon Farrow. "We wanted the viewer's expectation of the video production to be as polished as every other element of our usual Phoenix productions . . . A good livestream theatre experience requires all the other elements of the production to contribute as well."

While livestreaming was a necessity in the COVID era, there's no doubt that this technology will continue to be a key part of theatre outreach, even when we are able to return to our seats in the theatre.



\$759,314
Awarded to
students from
donor awards



452
Awards for
undergraduate
students



68
Awards for
graduate
students



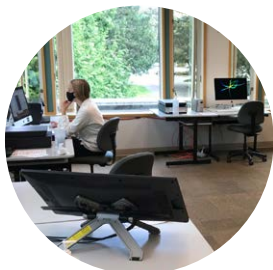
319
Number of
students who
received awards



1 in 4
Students
received
donor support

OUR COVID YEAR: A SNAPSHOT

After UVic's closure in March 2020, we found ourselves pivoting to a new reality for the 20/21 academic year as the faculty offering the most in-person, on-campus classes. ("A major feat," says Acting Dean Allana Lindgren.) Despite the inherent challenges, we managed to find unique solutions and new opportunities.



73
Safe Work Plans
created in Fine Arts



50%
Of all UVic Safe Work
Plans were in Fine Arts



135
Physically-distanced
courses offered



320
Online courses
launched



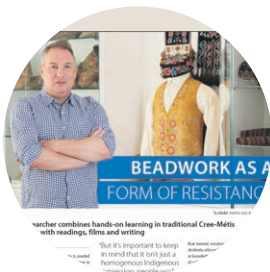
7
Classroom
safety ambassadors



150+
In-person
events canceled



50+
Online events
presented instead



150+
Faculty-related
media stories still ran

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	\$12,649,062
Ticket Sales, Sponsorship and Space Rental	\$75,147
Research & Creative Activity	\$89,693
Gifts and Endowments	\$24,386,267 (principal)

USES

Salaries	\$11,628,611
Operational Expenses	\$513,282
Student Awards	\$1,150,656
New Initiatives	\$300,000

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.



Rowan Watts (with camera) is one of the Theatre students who had to quickly learn new technology and stage techniques for our livestream production of *Problem Child*



FRONT COVER PHOTO BY JOHN THRELFALL
BACK COVER PHOTO BY VISUAL ARTS STUDENT EMILY KIRSCH

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