

# creative futures start here

## 2021 / 22 annual review



University  
of Victoria  
Fine Arts





# FINE ARTS BY THE NUMBERS: 2021/22

NEW ALUMNI: 212

OVERALL MEDIA STORIES: 225+

CAREER & CO-OP PLACEMENTS: 63

ORION VISITING ARTISTS & SCHOLARS: 25

STUDENT AWARDS DISTRIBUTED: 450

FUNDS AWARDED TO STUDENTS: \$1.7 MILLION

CURRENT DONORS TO FINE ARTS: 519

FUNDS RAISED FROM DONORS: \$2.7 MILLION

GRANTS AWARDED TO FINE ARTS: \$861,090

FACULTY GRANT HOLDERS ACROSS FINE ARTS: 22



Cast of the Phoenix Theatre production of *The Waste Land* (DEAN KALVAN)



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@UVicArts



## Message from the Dean

This Annual Review is a testament to the dedication and ingenuity of all members in our community, and the optimism that defines our aspirations. In the pages that follow, you will see that despite the challenges of the pandemic and ongoing devastating strife, the Faculty of Fine Arts holds steadfast to the view that creativity is hope in action.

This past year, we boldly launched several new projects. Karla Point, our Indigenous Resurgence Coordinator, initiated our Haa Huupa lunch series—an opportunity for colleagues to listen and learn from Indigenous elders and community leaders.

We debuted Creative Futures, a new webinar series, to showcase how faculty, instructors and students are addressing urgent issues through their research and creative activity. We embarked on new collaborations with arts organizations, including Ballet BC, Dance Victoria, the Belfry Theatre and the Art Gallery of Greater Victoria.

Thanks to the generosity of donors, we created new funding sources such as the Faculty of Fine Arts Indigenous Student Award, the Wurlitzer Visiting Professorship



in Religious Art and Indigenous Sacred Art, and the Lehan Family Activism and the Arts Lecture Series.

Our energetic and innovative activities are only possible with the support of our patrons, members of the Dean's external advisory board and our partners across campus and beyond. It is truly humbling to know that the Faculty of Fine Arts has so many friends and champions.

I hope you enjoy reading the Faculty of Fine Arts' 2021-2022 Annual Review!

Dr. Allana C. 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



**9200+**

Degrees  
granted

# HIGHLIGHTS OF THE YEAR

UVic President Kevin Hall hosts a town hall in the Chief Dan George Theatre, featuring a welcome by Fine Arts Indigenous Resurgence Coordinator Karla Point & a talk with professor Yasmine Kandil



AHVS professor Victoria Wyatt is featured on the popular wellness podcast *UVic Bounce*, speaking on the topic of “Seeing & Not Seeing Opportunities”



Following two years of disruptions due to the pandemic, UVic welcomes students back to campus with a return to full classes & a multi-layered approach towards health & safety



AHVS’s Marcus Milwright & Menno Hubregtse speak at the colloquium “Bauhaus, Design & the Livable Anthropocene”, celebrating Germany’s innovative Bauhaus School



2021

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER



Visual Arts professor Kelly Richardson is one of just six international artists & scientists invited to participate in the global movement @withnature2020—organized on Instagram by the UN Convention on Biological Diversity



Dean Allana Lindgren hosts “Ocean Art, Ocean Science,” an international interdisciplinary Zoom webinar with Ocean Networks Canada Artist-in-Residence Dennis Gupa (above), former ONC AIR Colton Hash & UK-based Canadian artist Jol Thoms



Tyee journalist Andrew Nikiforuk becomes the Writing department’s most popular Southam Lecturer as the YouTube video of his sold-out, in-person talk “Energy Dead-Ends: Green Lies, Climate Change and Chaotic Transitions” is viewed over 3300 times



Phoenix Theatre returns to in-person performances with a production of *Dead Man's Cell Phone*, directed by Theatre professor Fran Gebhard & featuring a visually stunning stage design by professor Patrick Du Wors



Internationally acclaimed Zimbabwe-born playwright Thembelihle Moyo arrives in Victoria to take up a position as Visiting Artist with Fine Arts, just in time for Regina's Globe Theatre to do a staged reading of her play, *I Want To Fly*



School of Music professor Steven Capaldo & graduate student conductor Ben Litzcke direct the Wind Symphony in *(Re)Watch*—which features the world premiere of “Snow,” a piece by Music composition student Luc Faris



NOVEMBER

DECEMBER

JANUARY

FEBRUARY

MARCH

APRIL

MAY

2022



AHVS alum DJ Fraser curates *Pop Anthropology* for Legacy's Maltwood Gallery, a retrospective exhibit of work by 2021 Honorary Doctorate recipient & Visual Arts alumnus Eric Metcalfe



After more than 35 years of concerts & teaching, the Lafayette String Quartet announce that their retirement as a performance ensemble will come at the end of the 2023 academic year



Guest director Dean Gabourie caps off a successful year of in-person performances at the Phoenix Theatre with Libby Appel's Bard mash-up, *Shakespeare's Women*



AHVS undergrad Caitlin Wareing-Oksanen earns the Victoria Medal for highest GPA in Fine Arts (8.61) while completing the Honours program, a Co-Op placement, a JCURA research project & working at the AGGV

# THE FACULTY OF FINE ARTS

*Movement in our five units always offers exciting opportunities for growth: here's who we welcomed between July 1, 2021, and June 30, 2022*

## ADMINISTRATIVE APPOINTMENTS



**Kevin Kerr**  
Chair, Writing



**Alexis Luko**  
Director,  
School of Music



**Marcus Milwright**  
Chair, Art History &  
Visual Studies



**Diane Dakers**  
Assistant Teaching  
Professor, Writing



**Sean Holman**  
Crookes Professor,  
Writing



**Thembelihle Moyo**  
Visiting Artist,  
Writing



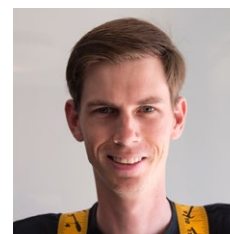
**Carey Newman**  
Impact Chair,  
AHVS/Visual Arts



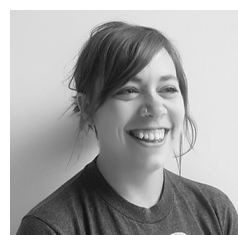
**Mitch Parry**  
Associate Teaching  
Professor, AHVS



**Claire Cacheux**  
Administrative  
Assistant, Music



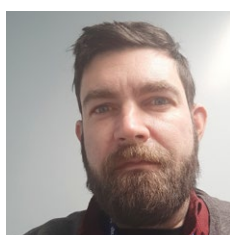
**Simon Farrow**  
Technical Director,  
Theatre



**Carly Greene**  
Workshops Technician,  
Visual Arts



**Tim O'Gorman**  
Operations/Production  
Manager, Theatre



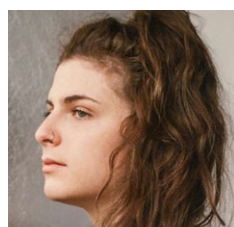
**Chris Sheaff**  
Administrative  
Assistant, AHVS



**Gregory Smith**  
Head of Scenic  
Construction, Theatre



**Katri Tahvanainen**  
Head of Wardrobe,  
Theatre



**Ila Zbarsky**  
Technology  
Assistant, Music

## NEW FACULTY & VISITING ARTISTS

## NEW STAFF MEMBERS

## DEAN'S EXTERNAL ADVISORY COMMITTEE

Mercedes Bátiz-Benét, Joy Davis, Lynda Gammon, Philomena Hanson,  
Glynis Leyshon, Colin Plant, Allison Ross, 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*



## THE IMPACT OF INDIGENOUS ART ON TRUTH & RECONCILIATION

Art not only has the power to inspire, it can also be a powerful catalyst for change. Nowhere is this more evident than in truth and reconciliation, as Carey Newman well knows. Appointed this year as the Impact Chair in Indigenous Art Practices in Fine Arts—one of only four UVic Impact Chairs—Newman brings his passion for decolonization and Indigenous resurgence to this new five-year position.

A multi-disciplinary Kwakwak'awakw and Coast Salish artist, master carver and author, Newman strives to highlight Indigenous, social and environmental injustice through his art practice while also building new relationships by challenging Canada's historical narrative.

"I think about this new position as being not just about the process and practices of Indigenous art making, but as an opportunity to discover what is possible when the

distinctions between disciplines are removed," he says. "It's also about how the processes of creative production and intellectual exchange are transformed by not only changing who participates, but also the questions we pose, how we approach finding solutions and the metrics we use to evaluate success."

An Audain Professor with Visual Arts since 2018, Newman is now jointly appointed to Art History & Visual Studies as Impact Chair.

"We know that art can be a catalyst in the process of discovering and sharing truth. We also know that art has the power to inspire people to action," he says. "This position provides me the time and resources to continue making art that addresses injustice and asks difficult questions. It also provides the opportunity to write about and critically reflect upon the process, and in doing so gain a better understanding of what works or doesn't work and why."

# FACULTY PROFILES

## ALEXIS LUKO

It's always special when alumni return to the Faculty, and such is the case with our new Director of the School of Music: formerly an undergraduate with the school she now leads, Dr. Alexis Luko picked up the baton as Music's new leader in 2021.

An award-winning musicologist with an international reputation in both film and renaissance music, Luko has presented at national and international conferences, concerts and film screenings, and has been awarded two residencies at the Ingmar Bergman Estate. She has also published extensively,

including recent research on monstrosity, music and film. Among her publications are *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* (Routledge) and the forthcoming 2022 publication *Monstrosity, Identity, and Music: Mediating Uncanny Creatures from Frankenstein to Post-Humanism* (Bloomsbury).

Luko believes music should be accessible to all. Over the years, she has taken delight in giving pre-concert and pre-screening lectures, making podcasts and engaging in collaborative projects with community partners.



## DAVID LEACH

A background in journalism and a passion for interactive technology fuels the work of David Leach, a professor with the Department of Writing since 2004.

Formerly the City Life editor at Victoria's venerable *Monday Magazine* and the managing editor of *explore: Canada's Outdoor Magazine*, Leach fuses his journalistic history with a love of technology by focusing on creative nonfiction, literary journalism, adventure travel, interactive narrative and digital storytelling.

A former chair of the Writing department, Leach has also been the director of UVic's Technology & Society program and led the creation of the Digital Storytelling & Social Simulation Lab; current projects include the creation of the Canadian Centre for

eXtended Realities. His publications include *Fatal Tide: When the Race of a Lifetime Goes Wrong* (Penguin Canada) and *Chasing Utopia: The Future of the Kibbutz in a Divided Israel* (ECW Press).

"I'd like people to take away from my research a deeper appreciation of the power of story and myth to bind a community together," he says.







## CONRAD ALEXANDROWICZ

A physical-theatre maker who specializes in the creation of interdisciplinary performances which address subjects central to the human journey, Department of Theatre professor Conrad Alexandrowicz is fascinated by issues of relationship, gender and power, and the nature of the performance event itself.

Alexandrowicz recently saw the release of *Theatre Pedagogy in the Era of Climate Crisis* (Routledge), a collection he instigated,

co-edited and contributed to; spring 2022 also saw him direct a full-cast production of T.S. Eliot's landmark modernist poem *The Waste Land* at UVic's Phoenix Theatre (above), which he adapted for the poem's centenary.

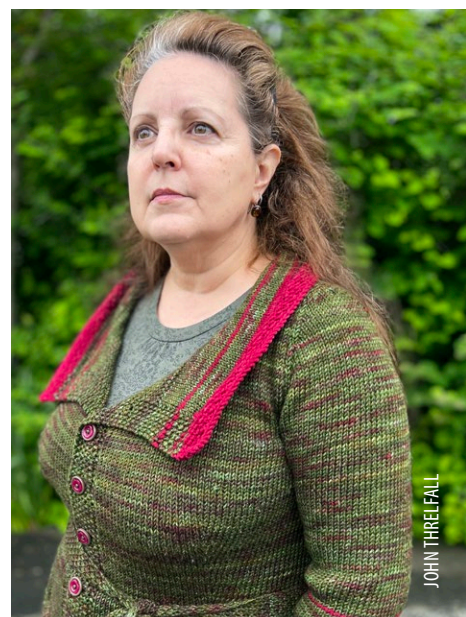
"This is not a play, and it completely ruptures all the rules of drama," he says of his *Waste Land* production. "I've rearranged the text to create dialogue . . . it works brilliantly and reveals meanings in an entirely different way."

## DENNINE DUDLEY

A social historian who looks at the world through the lens of visual culture, Dennine Dudley is a longtime instructor with the Department of Art History & Visual Studies: for over 20 years, she has been teaching courses ranging from first-year introductory classes to specialized third-year seminars. She works in a wide variety of periods and geographical regions with a special interest in the transmission of ideas, styles and objects across space and time; she also has a deep interest in textile arts and pop-culture art forms.

As the instructor of the popular AHVS Environmental Art course, Dudley was also the logical moderator for this spring's Creative Futures webinar on "Documenting the Climate Crisis" (see page 15).

"I'd like all my students to leave UVic mindful and appreciative of the role of visual culture in their daily lives," she says. "The things people make are critically important. Art matters!"





## FROM A RAGGED EDGE, DANIEL LASKARIN'S POSSIBLE FUTURES

An artist and a professor with the Department of Visual Arts, Daniel Laskarin's practice is object based, materially and philosophically rooted; it investigates our experience of images as a form of thought and of objects as other bodies, which in art may give sensory experience to consciousness.

His approach encompasses diverse media, drawn from industrial materials and processes, sometimes incorporating photography, video, optics, robotics, installation and sound. As well as both national and international gallery exhibitions, he has been involved with set design, public image projections and large scale public art commissions around the Pacific Northwest.

This year, Laskarin's work was featured in the prestigious Dean's Lecture Series with UVic's Division of Continuing Studies. His talk, titled "From a Ragged Edge: Possible Futures," offered insight into how research and creative practice continually reshapes the way we live and think.

"With memory as image and sculpture as the abstract body, time and physical experience may give form to uncertainty as a positive force," he explains. "This talk frames my practice in terms of memory, collapse and art that offers imaginative prospects for a future not yet determined."

When it comes to viewing art, Laskarin encourages people to not fall into the trap of assuming art always refers to something else or something outside of itself.

"Art proposes a different kind of knowledge," he says. "I would hope people can find a way to approach art the way they would if they came across a beautiful flower or a rock in the forest: a thing that is its own self. We might have a lot of questions about that thing, we might find resemblances to other things in it—but, as viewers, we're still confronted with the thing itself."

*You can watch Daniel Laskarin's 40-minute lecture on the Continuing Studies website*





Jan Wood (left) with James Fagan Tait and artistic director Michael Shamata rehearsing the Belfry's 2021 production of *Same Old, Same Old*

## SMALL BUT PROFOUND MOMENTS WITH JAN WOOD

Looking for a faculty member who is as busy in the community as she is on campus? Meet Department of Theatre professor Jan Wood, who has over 35 years experience as an actor, director, teacher, and movement and voice coach. Originally contracted with Theatre for just five years as an artist-in-residence, she is now a tenured faculty member who has stayed with the department for over 25 years, balancing teaching with professional acting and directing opportunities.

With credits including a number of film roles, most of Alberta's major theatre companies and appearances at Vancouver's Bard on the Beach and Ontario's Blyth and Stratford festivals, local audiences will likely recognize her from her long association with the Belfry Theatre: over the years, Wood has appeared in such productions as *The Life Inside*, *Reverberations* and *Half Life*, among others. For Wood, theatre is also a family affair—her husband, Brian Linds, is also an actor and sound designer. (Indeed, the pair even encored as the Fezziwigs in the Belfry's productions of *A Christmas Carol*.)

Her most recent work at the Belfry was in June 2021, when she and co-writer/co-star James Fagan Tait created the brand new show *Same Old, Same Old*. Originally planned as a mainstage production, the play morphed into a short film due to the COVID shutdown of live theatre spaces.

Steadily approaching "till death do us part", *Same Old, Same Old* follows a man and a woman as they reveal the small but profound moments that make up their lives through snippets, sketches and little scenes.

"From the moment I heard that Jan and Jimmy were writing this play—from the moment I started reading an early draft, and from the moment we performed it before an enraptured audience during our 2020 SPARK Festival—I knew this was a play that belonged on our stage," says Belfry artistic director Michael Shamata. "This long-married couple are so familiar—it is impossible not to recognize them in ourselves—and laugh out loud at the reality of their relationship."

## STAFF PROFILES

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

### KRISTY FARKAS

As the concert and publicity manager for the School of Music, Kristy Farkas is responsible for ensuring all aspects of their annual 150-plus performances go off without a hitch. But in her own time, she is also a composer, pianist, crafter and award-winning photographer, as well as an alumna of the School with her Master's in Composition.

Farkas' work seeks to confront the solitary paradigm of classical composition, with collaboration often playing a role in her creative process. Her work has been supported by the Canada Council for the Arts and the SOCAN Foundation; a regular performer with the A Place to Listen Ensemble, many of her sound projects have been site-specific, with scores ranging from more conventionally notated solo and chamber works to open score, graphic and text-based compositions. Kristy's love of nature is often reflected in her



work through field recordings and the use of natural objects as instruments.

Recent projects and collaborations include the Victoria Phonographer's Union, LaSaM, The Collective and a tour of Japan, where she performed and recorded with guitarist Shin'ichi Isohata. Kristy is also a founding member of CURV, a trio dedicated to the composition and performance of new experimental works in alternative venues.

### SANDRA CURRAN

By day, Sandra Curran is the secretary for the Art History & Visual Studies department, but outside of the office she is also a busy visual artist who combines her passion for drawing, designing and painting with a love of colour and texture. As well as holding a certificate in Professional Graphic Design, she is the creator of UVic's self-guided Campus Art Tour.

"My inspiration is found in the natural beauty of the West Coast, where I refuel my creativity and find inspiration by spending time in nature, walking my golden retriever along the many beaches and forested walking trails," she says.

With her daughter now attending film school in Vancouver, Curran is rediscovering herself. "In that space of creation, I am my true self, my style slowly imaging."





## LONG SERVICE AWARDS SHOW A COMMITMENT TO FINE ARTS

There's a lot of talk in Fine Arts about the wisdom of experience, of which there is perhaps no finer example than the number of our faculty and staff members named in UVic's annual Long Service Awards.

The most recent awards were announced at the end of 2021, and offered a remarkable range of veterans, including Theatre's Jan Wood (25 years); the School of Music's Ann Elliott-Goldschmid, Pamela Highbaugh Aloni, Joanna Hood, Sharon Stanis and Linda Sheldon, plus Astri Wright of AHVS (30 years all); and Theatre's Sandra Guerreiro and Music's Harald Krebs (35 years).

But the most remarkable pairing had to be that of Laura Nuttall in Visual Arts and Eva Solar-Kinderman at the School of Music—both of whom achieved 40-year status.

A piano instructor, recording artist and pianist, the Swedish-born Eva Solar-Kinderman has performed across Canada, the US, Europe, and Japan, specializing in the late works of Franz Schubert. She also

teaches at the Victoria Conservatory of Music and, until recently, was also a faculty member at Vancouver Community College.

While she has been the secretary with the Visual Arts department for 12 years now, Laura Nuttall has a long history at UVic, having worked in food services and the library; most of her time, however, was spent in the registrar's office before transferring to the Fine Arts faculty in 2010.

"I could smell sawdust the first time I walked into the Visual Arts building, so I knew it was going to be completely different here," Nuttall recalls.

For Nuttall, UVic is also a family affair: her husband works on campus, and her daughter is a recent School of Nursing graduate.

"I love helping people in Visual Arts," says Nuttall. "It's not about volume, like the registrar's office—it's about being there for that individual person, from enrollment to graduation. It offers a real sense of satisfaction and completion."



Eva Solar-Kinderman (left) with Laura Nuttall

# CREATIVE OVERVIEW

*While opportunities for public events were still limited due to pandemic restrictions, research & creative activity remain directly relevant to the teaching mission of our Faculty*

## AWARDS

Anthony Tan (Music) won the Jules Léger Prize for New Chamber Music, Jacques Lemay (Theatre) was named to the Order of Canada, David Leach (Writing) received the Fine Arts Teaching Excellence Award, Doug Jarvis (Visual Arts) was named the new executive director of Open Space Victoria, MFA candidate Carly Greene (Visual Arts) earned a \$7,500 Audain Foundation Travel Grant, and AHVS MA alum Jennifer Bowen won the prestigious Lieutenant Governor's Silver Medal and the Redefining Canadian Art History Fellowship (Art Canada Institute).

## EXHIBITIONS

Visual Arts faculty who held provincial and international exhibitions including Rick Leong (New York City), Carey Newman (Frankfurt), Kelly Richardson (Kamloops, Bournemouth) and Paul Walde (Coventry), while MFAs Connor MacKinnon and Colton Hash exhibited in Victoria and 14 BFAs mounted their own off-campus group show. As producer, Dan Hogg (Writing) screened his *Esluna: The Crown of Babylon* at 10 international film festivals, and AHVS undergrad Dani Neira curated the *Queer Futurities* exhibit at Open Space (Victoria).

## PUBLICATIONS

Writing's Tim Lilburn published a Mandarin translation of select poems in China, while Danielle Geller's memoir *Dog Flowers* was named to *Cosmo* magazine's "books of 2021" list and is nominated for two BC Yukon Book Prizes. In AHVS, Erin Campbell co-edited *A Cultural History of Furniture Vol II: The Middle Ages and Renaissance 500-1500*, with a chapter by Eva Baboula, while Marcus Millwright's *Introduction to Islamic Archaeology* was selected for

Arabic translation in Iraq and Allan Antliff published in *Anarchist Developments in Cultural Studies*. Theatre's Sasha Kovacs wrote the afterword for an International Theatre Institute anthology of Canadian plays, while Kirsten Sadeghi-Yekta published *Applied Theatre: Ethics* (with alum Monica Prendergast). In Music, Harald and Sharon Krebs secured publication of songs by 19th century composer Josephine Lang, while postdoc composer Taylor Brook was profiled in *Musicworks* magazine and Benjamin Butterfield ran a piece in *Art Song Canada*.

## PERFORMANCES

Highlights of the School of Music's year included faculty concerts by Ajtony Csaba, Bruce Vogt, Christopher Butterfield and Anthony Tan; hosting the symposium *Turn It Up! Music, Citizenship & Social Change* (Kirk McNally) and the music education conference *Everything is Connected* (see page 16); and the Chorus & Orchestra's *Weaving Changes*, Symphony's *New Momentum*, and a concert honouring former Music Director Rudolf Komorous.

Suzanne Snizek launched her latest CD, *Chamber Music (Re)discoveries* (Centaur), while Patrick Boyle scored the feature film *Learn to Swim* and Ajtony Csaba had a residency with Portugal's Symphonic Orchestra of Escola Superior de Música. Theatre's mainstage productions included Fran Gebhard directing *Dead Man's Cell Phone*, Conrad Alexandrowicz's *The Waste Land* and Dean Gabourie's *Shakespeare's Women*, while Brian Richmond directed *Dracula* and *Hedda Gabler* during his final season as Blue Bridge Theatre's artistic director.



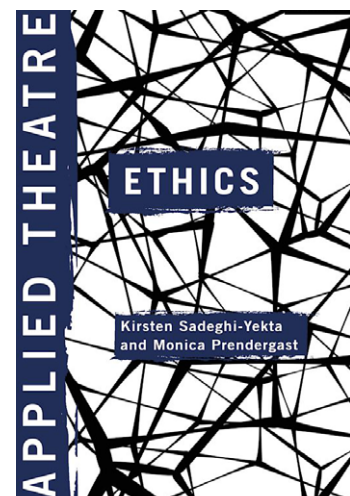
Anthony Tan



Tim Lilburn's China publication



Rick Leong (detail)





# NEW INITIATIVES

*Each year, Fine Arts is pleased to launch new projects responding to societal, cultural and institutional priorities; this year, we tapped into the popular power of the webinar to address issues of climate and sustainability*

## DEAN LAUNCHES NEW “CREATIVE FUTURES” SPEAKER SERIES

When it comes to the defining issues of our time, the arts have a vital role to play in helping people better understand the impact of our changing world. With that in mind, our new “Creative Futures” Dean’s Speaker Series highlights innovative and compelling work being done by Fine Arts scholars, researchers and creative practitioners in critical areas.

“Sustainability and climate change touch people in an emotional way,” says Dean Allana Lindgren, creator of the new series. “The arts can help motivate citizens to not only care about key issues but also take action.”

Given the escalating environmental situation, Lindgren chose sustainability and the climate crisis as the focus for the initial talks: two areas in which UVic as an institution is well known for its expertise, but Fine Arts perhaps less so.

She points to positions like the Crookes Professor in Environmental & Climate Journalism in the Writing department (see page 25), the environmentally focused work of Visual Arts professor Kelly Richardson (see page 4), and our continuing partnership with Ocean Networks Canada’s artist-in-residence program (see page 22) as evidence of our commitment to this priority across campus and in our communities.

“We have no shortage of faculty members who are doing fascinating

work when it comes to sustainability, the environment and the climate crisis, and we thought it was time to share that work with the rest of campus and the community at large,” says Lindgren.

The series kicked off in November with “Sustainability & the Arts,” focusing on the work of professors Conrad Alexandrowicz (Theatre)—who instigated and co-wrote the new textbook *Theatre Pedagogy in the Era of Climate Crisis* (Routledge)—and Kathryn Mockler (Writing), co-editor of the 2020 collection *Watch Your Head: Writers & Artists Respond to the Climate Crisis* (Coach House), as moderated by Shane Book (Writing).

The second event—titled “Documenting the Climate Crisis”—ran in May with environmental artist Paul Walde (Visual Arts), Crookes Professor and creator of the Climate Disaster Project Sean Holman (Writing), 2022 ONC artist-in-residence Colin Malloy (PhD candidate, Music), with environmental art instructor Dennine Dudley (AHVS) serving as moderator. Both sessions also featured dynamic Q&A sessions with the audience.

“Looking ahead, we’re considering a different focus for the Creative Futures series each year,” says Lindgren.

*Both Creative Futures talks are available for viewing on the Fine Arts YouTube page—just search for “UVic Fine Arts Creative Futures” on YouTube*



Shane Book



Kathryn Mockler



Conrad Alexandrowicz



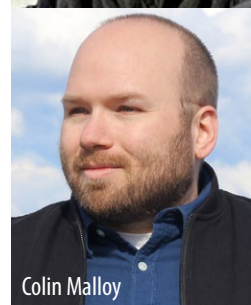
Dennine Dudley



Sean Holman



Paul Walde



Colin Malloy

# AEDI INITIATIVES

*Anchored by strong departments and distinct programs with experiential learning at the core, we actively seek to expand our commitment to accessibility, equity, diversity and inclusion*

## REBALANCING THE SCALES OF MUSIC EDUCATION

To paraphrase the poet Longfellow, music may well be our universal language, but how it's traditionally taught in our schools no longer speaks to today's multicultural society.

That's where School of Music professor Adam Con is looking to rebalance the musical scales. "We need to broaden the perspective of how and what we're teaching," he says. "We have to honour the past, but we also have to move forward by ensuring students see their own cultures reflected."

Con, co-head of UVic's Music Education program and principal investigator on the National Canadian Study on the Status of Music Education, believes we can build a better society by integrating concepts of access, equity, diversity and inclusion (AEDI) into every school's music classroom and ensemble—a difficult task, as the study revealed vast disparities between provincial approaches to music education.

"At UVic, we're teaching students that when they create music together, they become a community," he says. "We're actually teaching life—music just happens to be the vehicle."

Con's AEDI concerns are not only core to his teaching—including 15 years in the K-12 system, as well as his role as Choral Canada's national chair of AEDI—but are also rooted in his experiences growing up in Vancouver. "None of my music teachers looked like me . . . they were all white," he reflects. "I've recognized I can be one small piece of the representation puzzle: people see me and hopefully see possibilities in themselves."

Putting an AEDI lens on music education means reframing how it's taught, with an emphasis more on process over performance. While Con's research revealed there's no one-size-fits-all solution, essential steps forward include diversifying cultural partnerships to include Indigenous ways of knowing and





being—through hands-on projects like the School of Music’s 2022 Indigenous-led drum-making workshop (below)—and expanding the musical portfolio to better reflect our multicultural makeup.

“People tend to think about this lens by colour—what you can see—but sometimes it’s more about what you don’t see,” says Con. While the Western tradition places an emphasis on reading sheet music, many cultures learn by ear; that’s where access and inclusion become important.

“When we only teach music for music’s sake, we start to exclude people,” he explains. “From an Indigenous perspective, for example, music is integrated into all aspects of life . . . it’s not a separate subject.”

This shift in approach was at the core of the groundbreaking inter-faculty collaboration led by Dr. Anita Prest in the Faculty of Education and Dr. Steven Capaldo and Con in the Faculty of Fine Arts, with grateful contributions of Indigenous partners. The Indigenous Music Education conference, *Everything is Connected: Songs, Relationships,*

*and Indigenous Worldviews* was held at UVic in May and was attended by more than 200 people—an essential next step after research revealed the need to include First Peoples Principles of Learning in the curriculum.

“We’ve never had music educators, Indigenous cultural bearers and knowledge keepers from all of BC’s 60 school districts together before,” says Con.

This unique gathering was supported by eight partner organizations: the Victoria Native Friendship Center, BC Ministry of Education (Indigenous Branch), BC Music Educators’ Association, School Districts 61 (Victoria) and 83 (North Okanagan-Shuswap), Pacific Opera, UBC and UVic.

But Con realizes that more research and a long-term approach is needed to adopt an AEDI lens and decolonize the reliance on Western classical music. “Once our students start teaching in the public school system and are able to make a difference, it could be another five or 10 years before we see significant change,” he says. “But we plant the seeds and put our hope into our students.”





Fine Arts students participate in Music’s Indigenous-led drum-making workshop (left), with the final instruments being brought to life in a sunset drum circle


# AROUND THE WORLD


Each year, Fine Arts welcomes graduate students from across the globe to pursue their research and creative activities: while more than half of our current 85 graduate students come from across Canada, we are proud to welcome these members of the world community


**40+ domestic grad students**  
All across Canada


**Colton Hash**  
Visual Arts, USA


**Melissa Cistaro**  
Writing, USA


**Melissa Wotkyns**  
Theatre, USA


**Kyra Oser**  
Theatre, USA


**Mallory Goodman**  
Theatre, USA

**Anna O'Meara**  
AHVS, USA

**Joseph Garcia**  
Music, USA


**Lucia Anaya**  
Visual Arts, Mexico


**Sandra Campos Espínola**  
Music, Mexico

**Marco Neri Garcia**  
Music, Mexico

**Dersu Yazicioglu**  
AHVS, Turkey

**Deniz Pekmezci**  
Music, Turkey

**Amina Ejaz**  
AHVS, Pakistan

**Ambreen Hussaini**  
AHVS, Pakistan

**Letay Williams**  
Writing, Jamaica

**Sarah Roberts**  
AHVS, UK

**Terhi Hannula**  
AHVS, Finland





**Vjosa Mala**  
Theatre, Kosovo



**Hala Qasqas**  
AHVS, Syria



**Nikolai Ovchinnikov**  
Music, Russia



**Hao Guo**  
Music, China



**Xin Yu Li**  
Music, China



**Yiwen Qian**  
Music, China



**Guochen Wang**  
Writing, China



**Moming Zhang**  
Music, China



**Qinyue Zheng**  
Music, China



**Zihan Zhao**  
Music, China



**Priyank Chatterjee**  
Theatre, India



**Francis Matheu**  
Theatre, Philippines



**Jose Enrico Tuazon**  
Music, Philippines



**Kosar Movahedi**  
Visual Arts, Iran



**Babak Kashfi Yeganeh**  
Music, Iran



**Narges Montakhabi Bakhtvar**  
Theatre, Iran



**Atefeh Zargarzadeh**  
Theatre, Iran



**Arash Isapour**  
Theatre, Iran



**Seyed Negar Asadollahi Asl Tabrizkhah**  
AHVS, Iran



**Mahshid Babaei Mahani**  
AHVS, Iran



**Hamed Yeganehfarzand**  
AHVS, Iran



**Zahra Karamad**  
AHVS, Iran

# STUDENT EXPERIENCES

*Fine Arts offers a vibrant and engaging learning community that supports student success on campus, in the region and after graduation*

## POETRY FOR THE PLANET

When Eli Mushumanski was announced as the City of Victoria's Youth Poet Laureate for 2022, we were justifiably proud: they are the third YPL to come out of UVic's Writing program in the past 10 years, and will be mentored by John Barton, Victoria's current Poet Laureate and a fellow Writing alum.

A thoughtful, introspective non-binary poet with a double-major in Writing/English, Mushumanski will serve as Victoria's champion for youth and the literary arts, and will seek to inspire and engage local youth to share their stories through written and spoken word. They also aren't afraid of tackling big issues in their work—like climate change.

"Climate change is so big that it feels unreal, but poetry on its own isn't going to change the world," says Mushumanski. "It's about helping people feel they could turn outward . . . poetry is a way for people to connect to nature and make them really love and care about it. The only way things are going to get better is if we feel more connected to the natural world."

## AMPLIFYING UNHEARD VOICES

Despite efforts to diversify, it's difficult for music programs to shift from the traditional Western European canon. But the School of Music Student Association furthered the discussion by presenting "Amplifying Voices: Integrating Underrepresented Identities Into Music" as part of UVic's Five Days of Action initiative in November.

With a focus on highlighting marginalized voices and bringing awareness to AEDI-related challenges that musicians and musical institutions are facing, this student recital featured underrepresented identities in music. Student performances included works by Japanese, Ugandan and West African composers, as well as two original compositions by current international students Zihan Zhao and Marc Micu, plus a discussion panel featuring faculty, students, alumni and community guests.

The hope is that this is only the beginning. "Change cannot happen if the conversation ends after just one concert," says MSA president Nic Murker.





## REPRESENTATION THROUGH ART

Throughout the year, the Visual Arts building offers a wide array of exhibits by both undergraduate and graduate students, as well as visiting and faculty artists. This year also saw the launch of a student-curated BIPOC exhibit, *With Love*.

Centered on sharing the experiences and stories of Black, Indigenous and People of Colour through art, *With Love* created a space that recognized and encouraged cultural diversity, taking an impactful step towards understanding how individuals navigate the world in their own terms.

Organized by a team of undergraduate students and financed via their own series of fundraisers, the 12-artist exhibit ran in March and featured a strong array of work by both faculty and students. With the intention of learning and building a language to collectively discuss BIPOC experiences, the hope is that *With Love* will create a continuing legacy focusing on more opportunities for the BIPOC community—while also highlighting the potential of these spaces to incite change within the institutional system.

## COMMUNITY IMPACT AWARDS

The Faculty of Fine Arts was proud to announce three recipients in our inaugural Fine Arts Student Community Impact Awards, presented as part of the annual Greater Victoria Regional Arts Awards at a live event held in Sidney's Winspear Centre in October.

Each recipient—(below, from left) Alison Roberts (Theatre), Kyla Fradette (Music) and Dani Neira (AHVS)—received \$1,000 plus a beautiful crystal glass award for their community efforts this past year.

"For over 50 years, Fine Arts has been an incubator for young artists, technicians, arts administrators, volunteers and audience members," noted Dean Allana Lindgren at the awards ceremony. "And while our alumni and faculty members continue to make a vital impact on Victoria's arts community, we felt it was time to recognize the work and contributions our students make to the local arts community . . . and the time the community itself spends fostering and mentoring our students."



# GRADUATE RESEARCH

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

## OCEAN SOUNDS

Currently an interdisciplinary PhD candidate with both the School of Music and the Computer Science department, Colin Malloy's research focuses on music technology, with a dissertation highlighting the Caribbean steelpan. He is also the third Artist-in-Residence with Ocean Networks Canada, as part of a continuing partnership with Fine Arts.

Malloy frequently incorporates nature sounds into his practice as a composer, so it's a natural step for him to tap into ONC's vast hydrophone arrays of underwater microphones to create "data sonification" during his residency.

"We're all familiar with 'data visualization,' where you take data and turn it into a visual image that can be interpreted," says Malloy. "Sonification is when you're taking data and turning it into a musical aspect."

Malloy actively seeks ways to incorporate environmental concerns into his creative practice. "We can all sit around and agree that climate change is an issue but, if we're not doing anything about it, then we're not actually helping or making a change," he says.

## INTERSECTIONAL STORIES

A screenwriter who is intentional about creating stories infused with the diverse, vibrant culture of her Jamaican heritage that resonate with a global audience, Letay Williams received her MFA in Writing in 2022 and was one of only eight writers chosen for the 2022 Toronto-based BIPOC TV & Film Episodic Writers' Lab.

Her first short film, *Encounter*, won third place in a Jamaican mobile film competition; her next project *When a Man Loves & Lies* was an official selection in 2019's GATFFEST Film Festival. At the Creators of Colour "Big Pitch at TIFF" competition in 2021, Letay's project *Traytown* won the Audience Choice Award.

Most recently, she produced a live public reading of her MFA script titled *Inheritance*, a feature-length project set in both Jamaica and Canada. Described as a "heartwarming, LGBT/Family-Drama," the script was read by a cast of local and out of town talent (Kelowna, Toronto) who said they've "never read a story like this" and that it's "the movie intersectional communities are longing to see on-screen".





## HEALING THEATRE

An actress, drama teacher and playwright from Kosovo, Vjosa Mala is currently completing her Master's in applied theatre. A multiple award-winning veteran of European theatre festivals, her solo show *Audition* was performed more than 50 times across Europe and her play *Rozi's Fate* premiered at New York's ONE Festival.

As well as participating in the International Theatre School Festival in Amsterdam, Mala is also the founder of the NART art school in Kosovo, where she taught children acting. Several of her workshops used drama to teach people how to open up their personalities, increase their ability to problem-solve, strengthen their communication skills and raise their socio-psychological awareness.

As part of her degree work, Mala recently wrote, directed and performed the piece *Sky: Trauma & Applied Theatre* (below), an art-research project about the Kosovo war inspired by the stories of seven war survivors now living in Canada. These experiences were then compiled into one story, using metaphors and fictional characters as a means to protect participants from unfiltered exposure to war trauma.

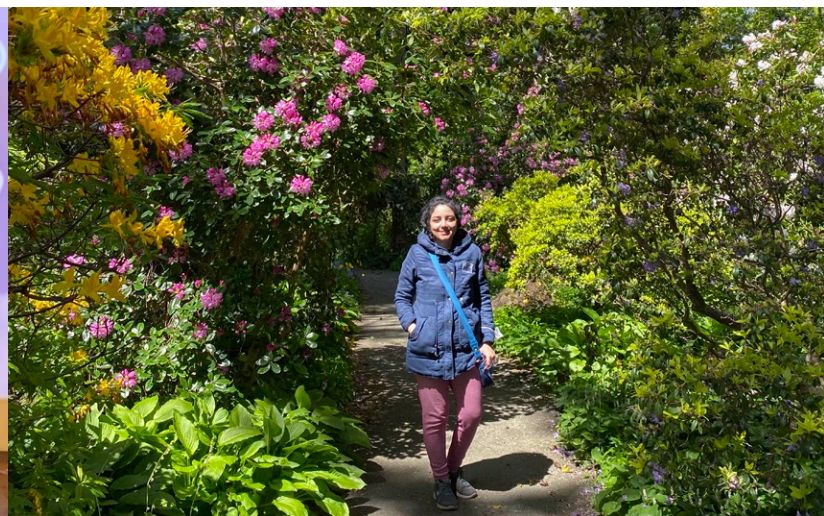


## INTERNATIONAL DESIGNS

Originally from Iran, Mahshid Babaei Mahani is pursuing her Master's Degree in Art History & Visual Studies, focusing on architecture, design and the Persian garden. Already the recipient of a Master's in architecture, Mahani brings a wealth of life skills to her studies.

"As an architect with years of experience in architectural designs, I am interested in the history of artistic patterns and designs in architectural concepts and masterpieces," she says. "My goal is to study the transformation of Persian gardens during the last 100 years since the Qajar dynasty."

Her current research maintains this focus, but is also considering the ways in which it has influenced North American garden design. A primary example is the extraordinary Shangri La estate near Honolulu, commissioned by heiress Doris Duke. Inspired by her trips across the Islamic world, Duke wanted the gardens to echo those of Safavid, Qajar and Mughal rulers. Mahshid is exploring how these designs were adapted to suit local conditions and native plant species in Hawaii, and will be looking at similar issues in other 19th- and 20th-century gardens inspired by Persian prototypes.



# FACULTY RESEARCH

*As part of our commitment to experiential learning and research excellence, our faculty specializes in pairing investigative inquiries with the student experience*

## STAGING EQUALITY MAKES CHANGE BY BUILDING RELATIONSHIPS

Theatre professors Yasmine Kandil and Sasha Kovacs have a vision of how theatre can address issues of race, diversity and inclusion by building relationships based on trust and respect—and it's called Staging Equality.

Created out of UVic's Strategic Framework Impact Fund, Staging Equality is a three-year, \$64,000 collaborative and creative research project. "Theatre is a tricky space to be contending with stories of racism and to try to work in an anti-racist methodology and decolonize theatre practices," says Kovacs. "These are really challenging things to do."

Together, the two are working with an interdisciplinary team of students, faculty and community partners like the Intercultural Association of Greater Victoria on a series of workshops and staged readings—including Victoria's first public reading of the Governor General's Literary Award-winning play *Kamloopa: An Indigenous Matriarch Story*, written and directed by recent Writing MFA Kim Senklip Harvey of the Syilx and Tsilhqot'in Nations, featuring a team of student actors.

Now in its second year, Staging Equality spent year one building a foundation of consulting,

questioning, listening and planning. "It's welcoming through relationship-building," explains Kovacs. "It really has been about collaboration, about building those relationships across campus and in the community."

Consider local playwright Lina de Guevara, who founded Victoria's Puente Theatre in 1988 to showcase the experiences of immigrants and diverse minorities. In September, Staging Equality presented a staged reading of de Guevara's play *Journey to Mapu* in the Chief Dan George Theatre, which featured an almost entirely cast of colour (below).

"With the readings, we're also really trying to foster connections between current BIPOC students and BIPOC alumni and artists," says Kandil, who is pleased that Staging Equality is becoming a sign of positive change in Victoria's theatre community.

"It's already starting to create a buzz and cultivate the kinds of relationships that will lead to projects beyond this," she says. "If you show trust and you show respect, people come willingly and want to stay and build more relationships through the arts. That's what's been moving for me."







The Climate Disaster Project visits Lytton, BC, following the 2021 fire that destroyed the town

## SHARING FEARS & TRUTHS ABOUT CLIMATE CHANGE

Recent climate-related disasters—from heatwaves and wildfires to floods and hurricanes—make it clear that we need to prepare for climate change, while also trying to prevent it. Journalists and scientists must work together to do that. To help support this work, philanthropist Wayne Crookes funded a professorship in 2021 in environmental and climate journalism with the Writing department, through a gift of \$1.875 million.

Sean Holman began his role as the Crookes Professor of Environmental and Climate Journalism in September; one of his initial actions was to co-lead the first ever Canadian study comparing perceptions of climate change coverage among journalists, climate scientists and the public. The resulting report, *Climate Coverage in Canada*, was published in November, offering recommendations for how climate-change reporting could be improved—including having scientists and journalists more effectively work together.

“As a result, we are getting a better idea about what climate scientists would like to see in the news media and how they would like the media to reflect the scientific evidence that surrounds climate change,” says Holman.

Crookes’ gift extends beyond the professorship to fund other research and outreach initiatives,

such as the Climate Disaster Project. The project brings together students at UVic and several partner universities to collect and share the stories of people who have lived through climate change-related disasters. Those stories are being published and broadcast by the project’s media partners, as well as added to a publicly available memory vault; APTN aired the first set of these stories in June.

“So much of the narrative about climate change has been around ‘can we stop it?’, without acknowledging that it’s happening,” says Holman. “The hope is that by creating these stories, we can build community, and by building community, we can create hope.”

Holman believes the project could create a perceptual shift for those sharing and hearing stories. For example, for students in his class, the collective realization that they weren’t alone in their fears about the future helped foster a sense of community.

Perhaps that’s the crux of why Crookes’ visionary gift is so important, not just to UVic, but to the world. It permits the sharing of truth—a truth belonging as much to one individual as to humankind. It shifts the focus from data and temperature percentages to empathy and shared experience, from the enormity of prevention to the reality of adaptation.



# COMMUNITY PARTNERSHIPS

*An integral and historical part of Victoria's vibrant cultural community, Fine Arts seeks to build on existing partnerships and explore new opportunities with the local arts scene*

## GRADUATE STUDENTS FEATURED AT THE AGGV

The Faculty of Fine Arts has a long history with the Art Gallery of Greater Victoria: from faculty exhibits to alumni on staff, from offering the annual undergraduate Fine Arts Student Pass to having current Curator of Asian Art, Dr. Heng Wu, serve as an adjunct professor with our Art History & Visual Studies department, we're justifiably proud of our 50-plus year history together.

As such, the AGGV was a natural and logical community partner to present the inaugural Arts Alive Graduate Showcase in April. Led by supervising faculty members Catherine Harding (AHVS), Megan Dickie (Visual Arts) and Benjamin Butterfield (Music), two evenings of graduate and PhD student public presentations featured creative work and scholarship by 15 students from all of our units.

"The evenings were simply stunning," says Harding. "I want to thank everyone for their courage, excellence, presence, amazing talent and dedicated professionalism. The world seems very dark these days, but our students all shone a huge great light into

that darkness with this event."

Each night of presentations followed a loose theme ("History & Place" and "Expressions Through Time"), with the additional MFA art exhibit *In & Out of Context* running April 15-29 in the AGGV's Spencer Mansion.

Participating students included Francoise Keating and Hamed Yeganeh (AHVS); Ada Qian, Grisha Krivchenia, Timothy Carter, Marco Neri and Jose Enrico Tuazon (Music); Melissa Wotkyns and Lauren Jerke (Theatre); Letay Williams (Writing); and Carly Greene, Colton Hash, Robyn Miller, Karver Everson and Connor MacKinnon (Visual Arts).

With the hopes of making this an annual event, the Arts Alive showcase provided our students with a unique professional and social opportunity to showcase interdisciplinary graduate-level arts scholarship and creative practice in a vibrant community environment.







Justin Rappaport and Patrick Boyle (far right) watch Sophie Robinson, Dex van ter Meij and Kiana Jung perform their piece "Letting Go"

## NEW BALLET BC, DANCE VICTORIA & SCHOOL OF MUSIC INITIATIVE

There's no question the COVID era has had a devastating impact on the arts industry, but one unintentional side-effect is that it provided time for new collaborations. One such creative initiative involved the School of Music, Ballet BC and Dance Victoria, where three teams of choreographers and dancers created a triptych of works set to new music by a trio of faculty composers.

After an initial meeting in late 2021 where Music professors Patrick Boyle, Christopher Butterfield and Anthony Tan connected with Ballet BC's Justin Rapaport, Livona Ellis and Zenon Zubyk (respectively), the newly formed composer/choreographer teams then set to work.

The resulting pieces—titled  $3 \times 3 \times 3$ —debuted at a public workshop at Dance Victoria's studios in March, hosted and moderated by Dean Allana Lindgren and Ballet BC's artistic director Medhi Walerski.

Tan, who recently won the Canada Council's 2021 Jules Léger Prize for New Chamber Music, sampled the very sounds of the four dancers themselves as the basis for his piece

titled, "Multiplicity is a Liberty."

"The challenge and joy of interdisciplinary work is very much the process," he explains. "I'm interested in the sound of people doing things," he explains. "In dance, I'm inspired by the sounds of people dancing—leaps, breathing, feet hitting the floor—so I wanted to explore that idea."

For Ballet BC's Ellis, this was the first time she had worked directly with any composer—let alone Butterfield, who joined her three dancers onstage for their piece, "Scenes of Thought" (seen on this issue's cover). "It's interesting because combining two artistic voices can create endless possibilities."

Much like a campus/community Venn diagram, finding common ground is at the heart of this project, whether between the composers and choreographers or the presenting partners.

"I'm happy that an academic institution can collaborate with a professional company like this," says Tan. "It's a good way to bridge different fields."

# ALUMNI SPOTLIGHT

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

## LUNCH & LEARN SERIES FEATURES YOUNG ALUMNI

While Fine Arts has no shortage of national and internationally renowned alumni at the peak of their careers, finding meaningful ways to engage our more recent graduates remains a priority for the faculty.

With that in mind, this year we created a new “Young Alumni Lunch & Learn” webinar series, which enabled current students to benefit from the recent skills and achievements of those who have graduated over the past 10 years.

Four separate webinars were held over both semesters, covering a range of topics designed to offer useful and practical information to upper-level students:

- “BC Arts Council Funding 101” saw Theatre alumna and current BC Arts Council program officer Erin Macklem offering an introduction to the often-confusing world of artist grants
- “Inside the Gallery” allowed Art History & Visual Studies alumni McKaila Ferguson and Jenelle Pasiechnik to share their paths out of school and

into their current positions with the Penticton Community Arts Council and Campbell River Art Gallery (respectively)

- “Are You Media Ready?” offered Writing alumnus Cormac O’Brien—currently social media manager for Toronto’s Six Shooter Records—the opportunity to share “insider” tips on promotions, marketing and working with the media
- “Finding Meaningful Work in the Arts” gave current career educator and AHVS alumna Caroline Riedel the chance to spread the word about UVic’s Coop & Career Services approach to employment preparations, work search transitions and career development.

Given the unintentional pandemic benefit of increased use of video platforms and overall webinar proficiency, these sessions allowed us to work with young alumni no longer based in Victoria. All these sessions are archived on the Fine Arts YouTube page and will serve as a foundation for future webinars in the coming academic year.



McKaila Ferguson  
(AHVS)



Erin Macklem  
(Theatre)



Cormac O'Brien  
(Writing)



Jenelle Pasiechnik  
(AHVS)



Caroline Riedel  
(AHVS)





Kim Senklip Harvey



Karen Clark Cole



Marion Newman

## FINE ARTS SHINES AT DISTINGUISHED ALUMNI AWARDS

Fine Arts was thrilled to see three of our graduates named among the 20 recipients of UVic's 2022 Distinguished Alumni Awards, with winners in each of the three categories: the Presidents' Alumni Awards, the Indigenous Community Alumni Awards and the Emerging Alumni Awards. Each award recognizes graduates who, through their leadership or accomplishments, contribute significantly to communities locally, nationally or globally.

Karen Clark Cole (AHVS '91) earned a prestigious President's Alumni Award for her work as CEO and co-founder of the award-winning, global experience design firm Blink UX. "Our mission is to enrich people's lives . . . so the world can have more happy people," she says.

Now based in Seattle, her leadership philosophy is grounded in being a "Possibility Thinker"—having an optimistic, fully present approach to life—which enables her to turn visionary ideas into action and plant a seed for what is possible in everyone she meets. This dovetails nicely with her work as executive director of Girls Can Do, a non-profit she founded in 2014 to inspire a generation of possibility thinkers and ignite a vision for equal opportunity.

Syilx and Tsilhqot'in director, writer and actor Kim Senklip Harvey (MFA Writing, '21) was named in the Emerging Alumni Awards category, adding to her 2021 Governor General's Literary Award for Drama for her groundbreaking play, *Kamloopa: An Indigenous Matriarch Story*.

Currently developing three TV series, Harvey is also working on her first book of prose and earning her PhD in Law at UVic. "I hope my continued work supports the next generation in the ongoing practice of making a more equitable and peaceful future," she says.

Finally, Kwagiulth and Stó:lō mezzo-soprano Marion Newman (Music, '93) was the recipient of an Indigenous Community Alumni Award. Now the host of the national CBC Radio show *Saturday Afternoon at the Opera*, she is much in demand as a speaker, teacher, dramaturge, director and advisor for institutions and arts organizations across North America.

When asked about her advice to young people, Newman says, "Never stop learning and don't be afraid to make mistakes: learn, apologize if needed and move forward. And remain open to other ways of engaging in your area of interest and expertise."

# DONOR SPOTLIGHTS

*From individual donations to the establishment of new programs and professorships, the impact of donor gifts lingers long after students graduate; here, we look at the significance of just a few*



## NEW LEHAN FAMILY LECTURE SERIES ON ACTIVISM & THE ARTS

How do you honour those who have supported your own journey over the years? If you're artist and former Women's Studies professor Dr. Hinda Avery, you create a new endowment celebrating the spirit of the family who took you under their wing as a child.

Avery's lifelong childhood friend Freda Knott (above) and the Lehan family have a long history of activism and a quest for social justice: indeed, Knott herself has been a member of the iconic Raging Grannies activist group for over 25 years, as well as the Council of Canadians, the Victoria Society for Humanistic Judaism and the Greater Victoria Water Watch Coalition, and remains an outspoken public speaker.

The Lehan family has also actively supported numerous community, environmental and social justice issues over

the years, including TLC Land Conservancy and both Vancouver's Citywide Housing Coalition and St. James Hall.

For Avery—who has always tried to integrate political, social and feminist issues into her life, academic and visual work—fusing activism and the arts with the Lehan family themselves seemed a logical connection.

The new \$25,000 Lehan Family Activism and the Arts Lecture Series will showcase a distinguished guest or panel of academics and professionals presenting ideas on how the arts can be a catalyst for change in advancing the understanding and goals of various social justice topics like Indigeneity, sustainability or environmental issues.

Fine Arts will debut the first Lehan Family Lecture in 2023.



## WURLITZER GIFT CREATES VISITING PROFESSORSHIP IN SACRED ART

Thanks to the generosity of one of the most iconic names in music, the new Wurlitzer Visiting Professor in Religious Arts and Indigenous Sacred Art will debut in 2023 and will inspire the next generation of artists, scholars and arts leaders through dialogue about religion and sacred arts in a global range of cultures and time periods.

Created by Dr. Frederick Pabst Wurlitzer—who served as both an oncological and vascular and pulmonary thoracic surgeon in California, as well as an international volunteer surgeon, before retiring to Victoria with his wife Ann, a nurse who remains active in supporting children's charities—the partnership also involves the donation of a number of pieces of art by noted Canadian and Indigenous artists to UVic's Legacy Art Collection.

This \$200,000+ gift will allow Fine Arts to host distinguished artists, scholars or community leaders from other parts of Canada and the world for a specific period in any of our five units. While teaching on campus, the Wurlitzer Professor will also give a public lecture and/or serve as a mentor or advisor in Fine Arts academic areas related to historical or contemporary religious art, and/or Indigenous spirituality and artistic creativity.

"We are deeply grateful to Dr. and Mrs. Wurlitzer," says Dean Allana Lindgren. "Their passion for the arts and their commitment to our students have led to a wonderful and visionary opportunity. The Wurlitzer Visiting Professor in Religious Art and Indigenous Sacred Art will position the University of Victoria at the fore of research exploring the intersections between creativity and spirituality."





"Vibrations" by Kosar Movahedi

## SUPPORTING THE MASTER'S: THE CHRISTOPHER FOUNDATION

As one of Canada's leading contemporary art schools, the demand to enter our Visual Arts graduate program remains high—yet life in Victoria comes with financial challenges for our grad students, thanks to steep rents, escalating material costs and the necessary travel expenses associated with living on an island. That's what makes the support of the Christopher Foundation Graduate Scholarships so invaluable.

The Vancouver-based Christopher Foundation awards cash gifts of up to \$10,000 annually to academically outstanding Visual Arts graduate students.

"At a time when costs are rising and futures uncertain, donor assistance can be critical to lighten the financial burden of students," says Visual Arts chair Cedric Bomford. "Donations

also help students find courage to make and think in ways that haven't been done before: this can be a daunting process, so donor support sends a message that our students are valued beyond our halls."

That's a sentiment echoed by international grad student Kosar Movahedi, one of the 2021/22 Christopher Foundation award recipients. "This generous award allows me to bring more risk and experimentation into my practices," she says.

Praising UVic's "supportive and highly influential environment," Movahedi feels buoyed by this award. "My artistic practice is in a state of reinvention right now, which is why awards like this are so beneficial. I hope to be able to contribute to the larger cultural industry of our city and province."



**\$2.7M**  
Received  
from donors



**519**  
Overall total  
of donors



**\$1.8M**  
Funds received  
from estate gifts



**70+**  
Donors for 3 or more  
consecutive years



**10**  
New Fine Arts  
awards created



## A MUSICAL LEGACY: THE JONES CELLO FUND

One of the remarkable opportunities offered to School of Music students is the ability to perform on celebrated instruments for the duration of their studies. One such is the Ferdinand Gagliano Julius Nicolaifecit Neap cello, built in Naples, Italy, in 1779.

Most recently owned by Marilyn Jones—who played it for more than 70 years—the Gagliano Cello is a significant part of the Marilyn June Jones Cello Fund Endowment, which was created to support the care and maintenance of it and other cellos in the School of Music.

“The generous gift of Marilyn’s fine cello not only has, and will continue to, enhance the experience and skill of the students who will have the opportunity to play and perform on, but it will feed their sense of possibility of achievement throughout their entire career,” says string professor and Lafayette String Quartet cellist Pamela Highbaugh Aloni.

Jones, who trained as a nurse but had a lifelong passion for music, brought the cello with her when she moved her family to Victoria in 1972, where she performed with local community orchestral groups. She continued playing the Gagliano Cello on a regular basis until 2018, when health issues made performance difficult.

But Jones wanted to ensure her treasured cello would continue to be played, and was delighted to gift it—along with an additional fund to support the care and upkeep of such fine string instruments—to the School of Music, where it would support the education of young musicians.

Highbaugh Aloni feels the Jones’ generous gift sends a clear message: “Every time it’s played, it reminds us that what the students are studying and striving for in terms of a career and lifelong pursuit is valued.”



Student Nicole Phanichphant (above) plays the Gagliano Cello at the memorial service for Marilyn Jones (below), shown playing the same instrument in this archival photo



**450**

Fine Arts  
students who  
received awards



**\$1.7M**

Funds  
awarded to  
students



**632**

Awards for  
undergraduate  
students



**146**

Awards for  
graduate  
students



**1 in 3**

Students  
received  
donor support

## UPCOMING PROJECTS

*We are proud to announce a selection of grants awarded to faculty members from the Social Sciences & Humanities Research Council, the Canada Council for the Arts and the BC Arts Council*

- **Christopher Butterfield** (Music): CCA funding for *Frame*, a CD of four large chamber works with Aventa Ensemble
- **Megan Dickie** (Visual Arts): CCA funding for *The Movers: New Ground*, a video project looking at vulnerability as a powerful force for change
- **Kristy Farkas** (Music): CCA funding for an audio/visual old-growth forest project combining her work as a composer/sound artist and photo/videographer
- **Connor Gaston** (Writing): CCA funding for *The Camerman*, a short film about two brothers entering adulthood
- **David Gifford** (Visual Arts): CCA & BCAC funding for *Noiseblau*, an interactive immersive installation
- **Atri Hatef** (AHVS): a SSHRC Postdoctoral Fellowship for *On the Periphery of the Ilkhanate*, exploring urban landscapes and architecture in 13th/14th century Iran
- **Daniel Laskarin** (Visual Arts): CCA funding for the sculptural project *Abandonment and Recovery*
- **Carey Newman** (Visual Arts) & **Kirk McNally** (Music): CCA funding for *Ma'mi kamkamdam: Blanket Songs*, a virtual reality version of *The Witness Blanket* with an original, interactive soundtrack
- **Kirsten Sadeghi-Yekta** (Theatre): a SSHRC Partnership Development Grant for *Championing Hul'q'umi'num' Language & Culture through Theatre*, bringing traditional stories to life via performance
- **Suzanne Snizek & Kirk McNally** (Music): SSHRC funding to support a third recording of *Suppressed* musical works
- **Beth Stuart** (Visual Arts): CCA funding for *The Gall*, a painting/video project exploring non-traditional pigments & sustainability
- **Paul Walde** (Visual Arts): CCA & BCAC funding for *Forestorium*, a site-specific operatic performance & video installation.

## 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	\$12,837,936
Ticket Sales, Sponsorship and Space Rental	\$55,043
Research & Creative Activity	\$316,568
Gifts and Endowments	\$31,994,953 (principal)

### USES

Salaries	\$12,093,712
Operational Expenses	\$1,532,573
Student Awards	\$1,701,904



# 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.



COVER PHOTOS BY KRISTY FARKAS

FRONT: CHRISTOPHER BUTTERFIELD WITH BALLET BC'S KIANA JUNG & EMILY CHIESSA BACK: BALLET BC'S SIDNEY CHUCKAS



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