

creative futures start here

2022 / 23 annual review



University
of Victoria

Fine Arts

FINE ARTS BY THE NUMBERS: 2022/23

VISITING ARTISTS & SCHOLARS: 28

FINE ARTS FACULTY GRANT HOLDERS: 24

FINE ARTS FACULTY GRANTS: \$2,932,329

CURRENT DONORS TO FINE ARTS: 490

FUNDS RAISED FROM DONORS: \$1,740,330

EARNED MEDIA STORIES: 182

NEW ALUMNI: 235

CAREER & CO-OP PLACEMENTS: 42*

STUDENT AWARDS DISTRIBUTED: 539

FUNDS AWARDED TO STUDENTS: \$992,418

*DRAFT NUMBERS



Message from the Dean

This past year felt like a new beginning. Although we were still dealing with the aftermath of the pandemic, we continued to grow in exciting ways. We initiated and renewed exciting local, national and international partnerships. We attracted students and visitors from around the world. Art and scholarship that first sprouted from assignments in our classrooms and studios blossomed into accolades and opportunities beyond the Ring Road.

For us, education equates with action. We are committed to helping our students cultivate the skills needed to become innovative artists and engaged leaders.

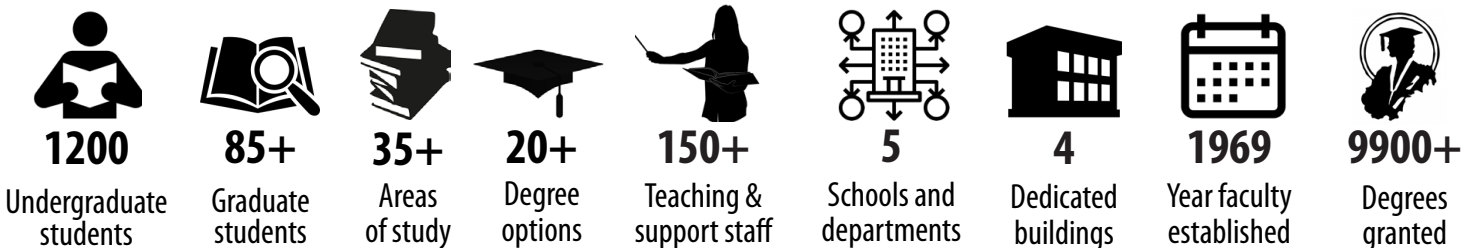
As you will read in the pages that follow, our curriculum, artistic practices, research and creative activities are rooted in our belief in the power of creativity, experimentation and the efficacy of the arts to help us to understand and address today's most urgent and vexing issues—including social and racial inequity, the impact of rapidly evolving technologies, and the need to mobilize individuals and communities to respond to the disastrous effects of climate change.

Our success stems from the collective efforts of our dedicated faculty, staff, instructors and students. We are also the happy beneficiaries of the support of our hardworking colleagues across UVic's campus.

Finally, I am particularly grateful to our many donors, partners, supporters, audiences, alumni and members of the Dean's External Advisory Committee, whose generosity has helped us to flourish.

Please reach out to me if any of the stories in our Annual Review intrigue or inspire you. I look forward to our future conversations!

Dr. Allana C. Lindgren
finedean@uvic.ca



HIGHLIGHTS OF THE YEAR

Two Fine Arts Master's candidates are honoured during BC's Lieutenant Governor's Awards: left, Writing's Alexandra Lainfiesta (Arts & Music) & AHVS' Jennifer Bowen (Best Master's, Silver).



When Pope Francis visits Canada, Carey Newman speaks to the media about the Vatican's collection of Indigenous objects and whether they should be returned to Canada.



Classically trained Indigenous tenor & composer Jeremy Dutcher kicks off UVic's new Voices in Circle concert series with an intimate conversation with our students.



Visual Arts faculty & staff present *Piers* at UVic's Legacy Gallery, an 18-artist exhibition exploring how artists' practices change through teaching, learning & mentorship.



2022

MAY

JUNE

JULY

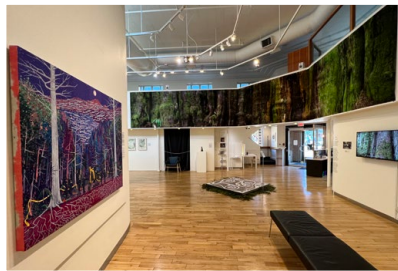
AUGUST

SEPTEMBER

OCTOBER



Already stars in the classical music world, the Lafayette String Quartet are now officially astronomical, thanks to asteroid "Lafayettequartet (613419)" — so named to mark the LSQ's retirement by longtime fan Dr. James Hessler of the Dominion Astrophysical Observatory.



Legacy Gallery's *Still Standing* explores the relationship between art, ecology & activism in BC's forests with alumni Mike McLean, Rande Cook, Connie Morey, Heather Smith, Jeremy Herndl, Kyle Scheurmann, Jordan Hill, plus profs Paul Walde, Carey Newman & Kelly Richardson.



Just in time for Halloween, Music professor & veteran silent film accompanist Bruce Vogt presents two sold-out, live piano screenings of the 1922 German expressionist classic *Nosferatu* at Cinecenta, earning standing ovations from the 600 people in attendance.

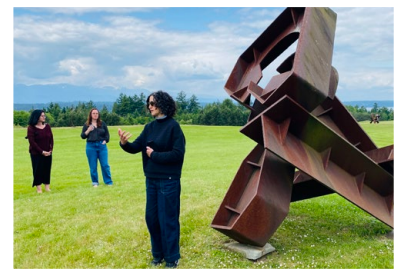
Theatre's Sandra Guerreiro & Adrienne Holierhoek are among the 22 honourees at the inaugural Fine Arts Blanketing Ceremony in First Peoples House, organized by our Indigenous Resurgence Coordinator, Karla Point.



Writing professor Gregory Scofield is one of only three judges—and the only Canadian—selected to determine the winner of the 2023 Griffin Poetry Prize: at \$130K, it's the world's most generous poetry prize.



Musician Daniela O'Fee speaks to the annual Company of Ideas forum, curated by Cambridge's Dr. James Fox at the Jeffrey Rubinoff Sculpture Park on Hornby Island, where 8 AHVS grad students also presented their research.



NOVEMBER

DECEMBER

JANUARY

FEBRUARY

MARCH

APRIL

MAY

2023



Led by Music instructor & Victoria Symphony tubist Paul Beauchesne, UVic's 44th annual Tuba Xmas fundraiser earns over \$3,300 for charity—bringing their overall total to more than \$70K since the event began.



Fine Arts Dean & dance historian Allana Lindgren connects with the local community by offering a pre-show lecture to Dance Victoria audiences ahead of a performance by the acclaimed Dance Theater of Harlem.



Juno-winning singer-songwriter & producer Hawksley Workman spends two days at the School of Music offering a live Q&A, career advice & a recording session with students in our Create Lab studio.



The Visual Arts BFA show caps off the year with a building-wide exhibit featuring 100 pieces by 23 emerging artists working in sculpture, performance, installation, painting, animation, drawing & digital media.

THE FACULTY OF FINE ARTS

Movement in our five units—Art History & Visual Studies, Theatre, Visual Arts, Writing and the School of Music—always offers exciting opportunities for growth: here’s who we welcomed between July 1, 2022, and June 30, 2023

ADMINISTRATIVE APPOINTMENTS



Kristi Blyth
Acting Director of
Administration,
Fine Arts



Erin Campbell
Acting Chair,
Art History &
Visual Studies



Megan Dickie
Associate Chair,
Visual Arts

NEW FACULTY



Carmen Alatorre
Assistant Professor,
Theatre



Lindsay Delaronde
Audain Professor,
Visual Arts



Dennine Dudley
Assistant Teaching
Professor, AHVS

NEW STAFF



Sarah Murphy
Associate Dean’s
Assistant, Fine Arts



Janine O’Neill,
Secretary,
Visual Arts



Dani Proteau
Equipment Room,
Fine Arts



James Thurmeier
Assistant Technical
Director, Theatre



Letay Williams
Dean’s Assistant,
Fine Arts

DEAN’S EXTERNAL ADVISORY COMMITTEE

**Mercedes Bátiz-Benét, Joy Davis, Lynda Gammon, Glynis Leyshon,
Colin Plant, Alison 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



MARCUS MILWRIGHT RECEIVES UK GLOBAL PROFESSORSHIP

When the eight recipients of the British Academy's prestigious Global Professorships were announced in late 2022, only one scholar in Canada was on the list: Dr. Marcus Milwright, chair of our own Department of Art History & Visual Studies.

Milwright's four-year research professorship—valued at \$1.48 million CDN—will see him working at the Department of History of Art at England's University of York on a research project titled, *Making Meaning: Craft Practices and the Process of Change in Islamic Art*.

"It's based on the idea that we understand objects when we understand the processes of making them, and the people responsible for doing that—how they develop their skills, the environments they work in," he explains. "It's not simply a question of how something gets made: it's through the process of making we understand the meanings those objects have in their societies."

The author of seven books, Milwright has spent more than 20 years studying Islamic art and archaeology, and traditional craft practices in the Middle East. For *Making Meaning*, he'll still be working with excavated artifacts and museum objects, but will also broaden the focus to include textual and photographic sources.

Milwright sees this Global Professorship as an opportunity to share his findings through articles, books, websites, podcasts and public engagement.

"There's an urgent need to try and record craft practices across the Islamic world—as well as across the world itself," he says. "As we see crafts dying out, we see how war, instability and displacement often lead to a severing of craft traditions that have been handed down over generations in families. I want to collect as much of that information as possible and then share it so other people can use it."

FACULTY PROFILES

CHRISTOPHER BUTTERFIELD

Forget the gold watch: noted composer and longtime School of Music professor Christopher Butterfield is marking his UVic retirement with the release of his latest album, *Souvenir*. Performed by longtime musical collaborators Aventa Ensemble, the 70-minute *Souvenir* features four never-before-recorded large chamber pieces. "Each piece was originally commissioned by a different ensemble in the country over a 20-year span—it's like I'm doing my own musicology here," he chuckles.

While Butterfield has been teaching composition at UVic since 1992, he first circled the Ring Road to study under renowned composer Rudolf Komorous and earn his Bachelor of Music in 1975, and has since helped launch the careers of a new



generation of acclaimed composers including Anna Höstman, Cassandra Miller and Daniel Brandes.

"We've had a remarkable 40-plus years of building a reputation for composers who are looked at as rather remarkable . . . and nobody's quite sure why," he says. "Is it something in the water? Is it island life? Victoria has an extremely rich musical and cultural environment, but we're also sort of disconnected and have to make everything up ourselves."

CARMEN ALATORRE

Originally from Mexico, assistant professor Carmen Alatorre is a multiple award-winning Latinx costume designer, and the newest hire in our Department of Theatre. Over the years, she has designed for over 80 productions mounted by the likes of Bard on the Beach, Vancouver Opera, Arts Club Theatre, Royal Manitoba Theatre Centre, Citadel Theatre, Electric Company and Chicago Shakespeare Theatre.

Most recently, she co-curated (with SFU's Wladimiro Rodriguez) the official Canadian exhibit at the Prague Quadrennial: *A Carrying Vessel* is a conceptual installation predicting new artistic life (and the slow decay of traditional colonial theatre) in Canada, built on-site in June 2023 with the assistance of Theatre's head of props, Carolyn Choo.

"Our space is a designer's studio, housed in a Brutalist cube in ruins, from which new life will

temporarily spring in the form of time-based artistic micro-interventions," Alatorre explains.

"We basically created a representation of the establishment of Canadian theatre in the '60s and '70s, when there was a lot of money to spread around to build places like the National Art Centre . . . so the structure is a container, a cube, and that cube is broken."



MO BRADLEY

An award-winning feature film director, media artist, curator and educator, Mo Bradley has directed more than 40 short films and videos, and has been teaching media arts since 1996.

A professor with the Department of Writing since 2004, their films have screened at galleries and festivals around the globe, including the Museum of Modern Art in New York. Their recent feature—the groundbreaking transgender romantic comedy *Two 4 One*—earned

widespread acclaim and won numerous awards at film festivals across Canada and the US.

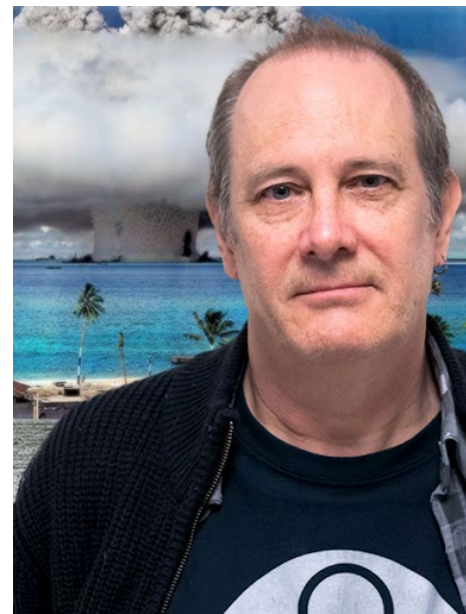
They are currently working on a short VR documentary, *Elegy for a Trailer Park*, and a documentary titled *Unwitnessed: Opiates for Sale*. *Unwitnessed* focuses on BC's current opioid crisis by talking to front-line workers, experts, parents and youth who are seeing first-hand how high-potency, pharmaceutical-grade drugs are ruining lives.

MITCH PARRY

When it comes to talking about movies, nobody does it better than Mitch Parry. A busy and popular associate teaching professor who joined Art History & Visual Studies in 2001, Mitch has also taught film studies at both Western and Concordia universities, contributed several articles to critical filmographies of South American and Canadian cinemas, and has held a variety of positions on film and TV productions.

With his Master's thesis on depictions of consciousness in the films of Sergei Eisenstein and the fiction of James Joyce, Mitch's specialties range from film aesthetics and international cinema to documentaries, slow cinema, the avant-garde and the apocalypse.

His creative oeuvre also includes two books of poetry and a novella (published in English and French); his poetry and reviews have appeared in the likes of *Fiddlehead*, *Event*, *Grain*, *Prairie Fire*. His work was also published in the recent collection *I Found It At The Movies: An Anthology of Film Poems*.





THE LEARNING JOURNEY OF LINDSAY DELARONDE

Over the past decade, the Audain Professor in Contemporary Art Practice of the Pacific Northwest in our Department of Visual Arts has been held by such distinguished artists as Governor General's Award-winner Rebecca Belmore, *Witness Blanket* creator Carey Newman and internationally acclaimed Haida creator Michael Nicoll Yahgulanaas, to name just a few.

But our the latest Audain Professor—Lindsay Katsitsakatste Delaronde—is unique in our Audain history, thanks to her long connection with UVic. “The University of Victoria has been essential not just in my educational journey but also as a place of deep reflection in my purpose,” she says. “I’ve never stopped caring about people and trying to make positive changes in our communities.”

With years of professional practice and two UVic degrees behind her (Visual Arts MFA, Indigenous Communities Counseling Psychology MA) plus a PhD in applied theatre practice with our Department of Theatre currently underway, Delaronde has never lost sight of her own learning journey.

“This position is a marker of the hard work I’ve

been doing for the past 20 years: it anchors my artistic practice in relationship to my scholarship in one place and has a creative grounding that really aligns with who I am.”

The Audain Professorship was established by Vancouver’s Audain Foundation in 2010 with a \$2-million gift from philanthropist and UVic alum Michael Audain. The Foundation further committed \$160,000 in new funding to the professorship in February 2023, including a three-year, \$60,000 project specifically designed to support the Audain Professor’s efforts around outreach, community engagement and related research activities.

“The Audain Professors are all foundational artists within the Canadian landscape of Indigenous contemporary art. Each has a big history to draw on in terms of tools and techniques and facilitation, and each brings something of themselves into the space,” says Delaronde.

“That’s what’s beautiful about the position: it doesn’t have a narrow scope . . . the Audain Professorship creates a platform for Indigenous artists to be themselves within our institution.”



HARALD KREBS & A PLACE OF INFINITE POSSIBILITY

It was a very different world when Harald Krebs stepped in front of his first School of Music class as an assistant professor in 1986: CDs were brand new, email was unheard of, and zooming simply meant going faster.

Three decades later, he's an internationally respected music theorist, award-winning Distinguished Professor, past president of the Society for Music Theory, and a Fellow of the Royal Society of Canada. Also the head of Music's theory program, Krebs is now retiring after 37 years of scholarship and teaching.

Looking back, he reflects on what the School of Music was like when he first arrived after completing his PhD at Yale, and teaching briefly at UBC and the University of Wisconsin-Madison. "UVic's School of Music was smaller and cozier," Krebs recalls, "but it seemed like a place of infinite possibility."

Proof of that came during his first year, when the Faculty of Fine Arts launched the interdisciplinary Adaskin Festival—named for noted Canadian composer Murray Adaskin, then living and working in Victoria. "It was

an amazing opportunity to meet some of the icons of Canadian art. It was also an introduction to what could happen at UVic—and, later on, I helped to make some things happen myself."

Indeed, Krebs went on to organize or co-organize a remarkable seven academic conferences and two symposia, bringing illustrious international scholars to UVic.

Long a champion of the music of Robert Schumann and of 19th-century women composers, he has lectured and published widely on these topics. When asked about his favourite courses to teach over the years, it's his second-year course on analysis of 19th-century music to which he looks. "That's my era: I live in the 19th century, so it was always a joy sharing that music with students."

When asked what he'll miss most, Krebs points to the obvious. "The students! I'll miss my colleagues too, but the students have always been very special. They've been a lot of fun to work with and have inspired me in various ways. I'll really miss those interactions."

STAFF PROFILES

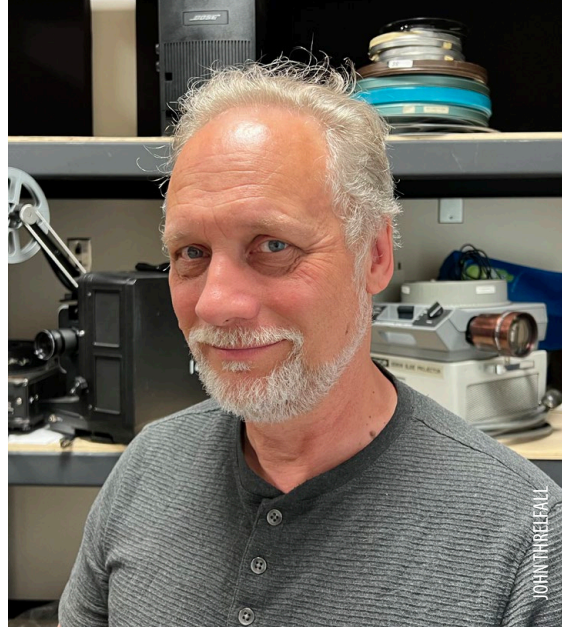
Aside from their invaluable supporting roles, many of our Fine Arts staff are also busy creatives themselves

CLIFF HAMAN

A Senior Academic Assistant in the Visual Arts department, Cliff Haman works with faculty, students and staff to help them realize the more technical aspects of their creative projects.

He also teaches an art & technology course where students reimagine and ameliorate discarded urban landscapes and public spaces using 2D and 3D design software. Some of his other creative practices include photography, experimental video and computer-assisted design.

Haman also has a strong sense of public service and currently volunteers as chapter chair for UVic's Professional Employees Association, where he is additionally the second vice-president of the association itself. His main points of advocacy within



the union include striving for livable wages, balanced with a reasonable workload for everyone; developing realistic, actionable and scalable climate solutions; and contributing meaningfully to the successful implementation of the 94 calls to action of the Truth and Reconciliation Commission

Prior to UVic, Haman worked in creative industries ranging from trade book publishing to the console games industry. Off-campus, he lives with his wife and cats, and can be frequently found hiking Victoria's numerous paths and trails.

KATRI TAHVANAINEN



From *Star Trek: Beyond*, *Snowpiercer* and *Deadpool 2* to *So You Think You Can Dance Canada* and the 2010 Winter Olympics ceremonies, it's very likely you've seen some of Katri Tahvanainen's costumes without knowing it.

Now the Head of Wardrobe with the Department of Theatre, she brings almost 20 years of professional experience to her classes, having created costumes for a wide range of film, television and professional theatrical companies, including the Stratford Festival, Banff Arts

Centre, National Ballet Company, Canadian Opera Company, Belfry Theatre and Pacific Opera Victoria, to name just a few.

Over the years, she's occupied positions as a cutter, stitcher, tailor, assistant designer, coordinator and dresser. Tahvanainen's experience not only encompasses costuming and wardrobe for dance, opera and theatre, but also such unique fields as animal wear, tutu construction and puppetry (including the acclaimed Ronnie Burkett Theatre of Marionettes).

JOHN THRELFALL

As the faculty's in-house Communications and Special Projects Officer, John Threlfall handles a diverse portfolio for Fine Arts, including storytelling, photography, media relations, special events, social media and core projects like the publication you're reading right now.

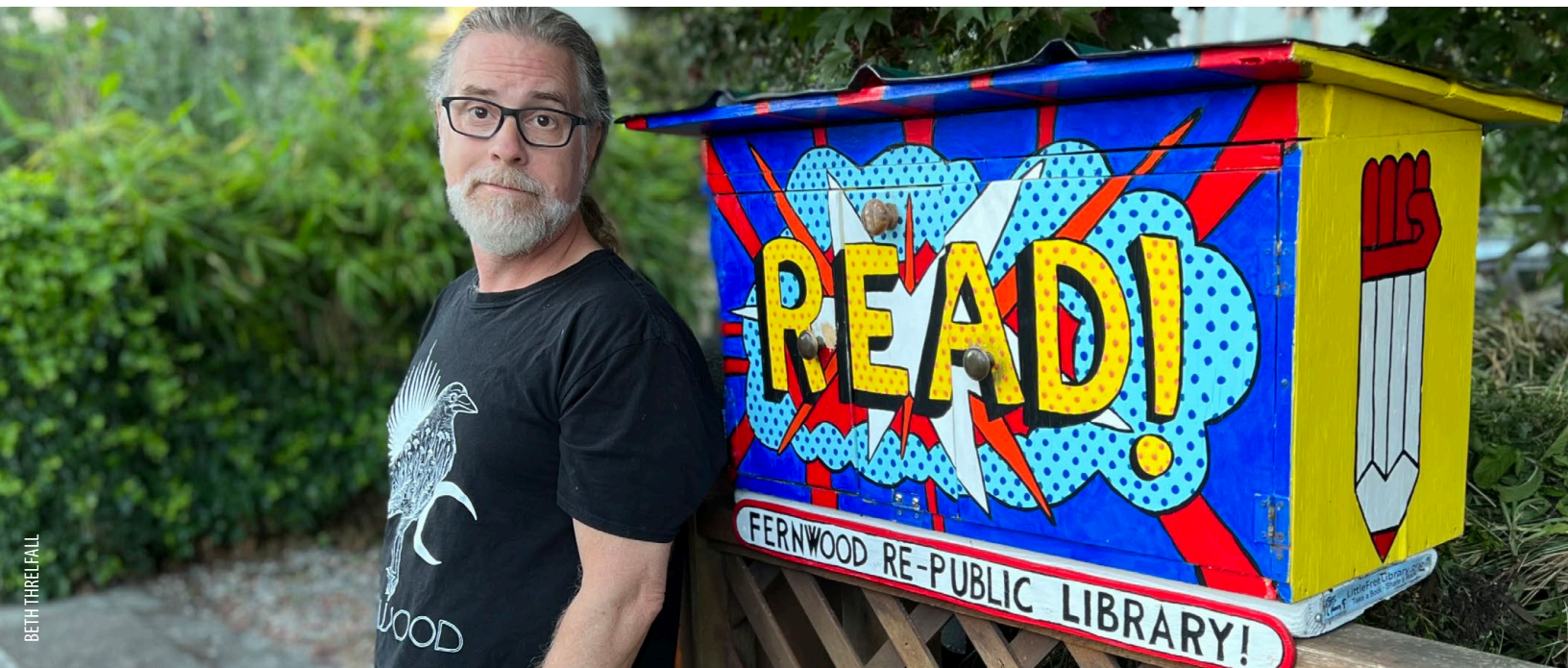
A freelance writer for over 30 years, Threlfall also spent more than a decade at Victoria's *Monday Magazine*, where he rose from being a part-time staff writer to editor-in-chief. His professional resume also includes time spent as a wedding DJ, land-claim researcher, film projectionist, volunteer firefighter, a decade as a live theatre stage manager and five seasons as the on-air "walking encyclopedia of popular culture" for CBC Radio's *Definitely Not The Opera*.

He was also one of six Canadian Gen-Xers featured in a NFB documentary, was both a motorcycle journalist and co-host of Speed Channel's *Canadian Biker Television*, spent 20 years as a professional theatre critic and is an acknowledged James Bond expert who continues to write, teach and speak about 007's cultural legacy (supported by his own 700+ piece Bond collection).

A proud UVic alum, Threlfall also taught for 15 years across campus, primarily with our Writing department, with courses ranging from magazine publishing, music writing, the history of the disc jockey, a century of time travel and representations of witchcraft in popular culture.

A passionate arts advocate, dedicated community builder and frequent volunteer, Threlfall has served on the boards of Intrepid Theatre, *The Malahat Review* literary magazine, the *Martlet* student newspaper and the Victoria Visual Arts Legacy Society. His current passion is Greater Victoria's 650+ Little Free Library network, for whom he builds libraries, manages books and creates community-engagement projects like the Little Free Library Bingo game.

He has also been a practicing witch for nearly 40 years and is a Black Cord Priest with the 13th House Mystery School, one of Victoria's oldest and largest covens. Considering that our Writing department was founded by the late Robin Skelton—one of Canada's best-known witches—Threlfall happily carries the torch for UVic's long connection with writing and magick.



CREATIVE OVERVIEW

Research & creative activity are directly relevant to the teaching mission of our Faculty

AWARDS

Anthony Tan (Music) was nominated for a 2023 Juno Award; Deborah Campbell (Writing) was named a UVic Lansdowne Professor; Steven Capaldo (Music) earned UVic's Award for Teaching Excellence & Educational Leadership; Carolyn Butler-Palmer (AHVS) received a BC Museums Association Changemaker Award (honourable mention); and Marcus Milwright (AHVS) received a Global Professorship (see page 7).

EXHIBITIONS

In Visual Arts, Kelly Richardson exhibited in Belgium, England, the Netherlands, South Korea and Montreal; Carey Newman's *Witness Blanket* appeared at Montreal's Musée de la civilisation; and Paul Walde had a solo show at the Kamloops Art Gallery and work in Toronto's MKG127 group exhibit. Rick Leong exhibited solo in Montreal and curated an Art Windsor Essex group show (including his own new, large-scale work); Daniel Laskarin had work in Toronto; and Laura Dutton appeared in Saskatoon's Nuit Blanche and locally at Deluge Contemporary. Group shows by faculty, instructors and alumni included Legacy Gallery's *Still Standing* and *Piers*, Victoria Arts Council's *This Image That*, and the Art Gallery of Greater Victoria's *Symbiosis*.

PERFORMANCES

In addition to mainstage shows *Spring Awakening*, *Vinegar Tom* and *Mojada*, Theatre hosted *Reawakening Language on Stage* (see page 24); *Im.print* with the Inter-Cultural Association; Staging Equality's *It's Just Black Hair*; and the symposium *Canadian Soundings: Plumbing the Depths of Voice in Canadian*

Theatre. Additionally, Patrick Du Wors, Carmen Alatorre and Caroline Choo all participated in the Prague Quadrennial of Performance Design & Space.

Victoria Symphony's Giuseppe Pietraroia led the UVic Symphony Orchestra this past year; Benjamin Butterfield co-directed Toronto's Ukrainian Art Song Summer Institute; Anthony Tan premiered new work for Germany's 2022 Giga-Hertz Prize; Patrick Boyle composed new music for US choreographer Justin Rapaport and the Peter London Global Dance Company; and Arthur Rowe performed all 10 Beethoven sonatas for piano and violin at Ontario's Jeffery Concerts. Music hosted *Sound Genres: Exploring Sound as Foundational Practice*; Merrie Klazek and Maria Acuña both offered Dean's Lectures; and the Lafayette String Quartet presented a final series (see page 25). Group faculty concerts included *Across The Boundaries*; *Bold, Beautiful & Brave*; *If Music Be the Food of Love*; and *Sorcery, Witchcraft & Fantasy*.

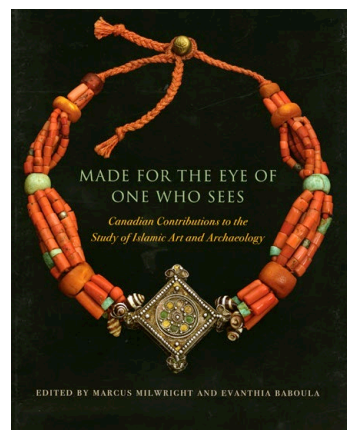
PUBLICATIONS

Marcus Milwright & Eva Baboula (AHVS) co-edited *Made for the Eye of One Who Sees*; Gregory Scofield (Writing) released *kōhkominawak ocihciwawa: Our Grandmothers' Hands*; Alexis Luko (Music) co-edited *Monstrosity, Identity and Music*; Carey Newman (Visual Arts/AHVS) co-wrote *The Witness Blanket*; Tony Vickery (Theatre) & Allana Lindgren (Dean) co-edited *Canadian Performance Documents & Debates*; Deborah Campbell (Writing) has a chapter in *The Routledge Companion to World Literary Journalism*.

New albums include *Stepworks* (Patrick Boyle), *Souvenir* (Christopher Butterfield), *20th Century Chamber Flute* (Suzanne Snizek) and EMU's *LAND SEA SKY* (with Paul Walde and Music's George Tzanetakis).



Deborah Campbell



NEW INITIATIVES

Each year, Fine Arts is pleased to launch new projects responding to societal, cultural and institutional priorities

STAGING AN IMMIGRANT EXPERIENCE

2022 was a busy year for playwright Thembelihle Moyo, who came to Fine Arts from Zimbabwe as a Visiting Artist in 2021 and currently splits her time between our faculty and UVic's Equity & Human Rights office.

In addition to being named playwright-in-residence with locals Puente Theatre, seeing her play *The Prophetic Place* run in *Canadian Theatre Review* and having a new play *The Dark Bridge* go into development with Puente and partners at the Arts Club Theatre, Electric Company, Playwrights Theatre Centre and ZeeZee Theatre, Moyo also saw the Phoenix Theatre mount both a staged reading and workshop production of her immigration play, *It's Just Black Hair*.

"It's about the experience of immigrants—especially those from Africa—and the microaggressions that people don't discuss," Moyo said during an interview with CBC Radio. "You might think it's easy to talk about our hair, our food, the way we think . . . the play talks about all the issues that surround us as people who are trying to get into a new culture."

Directed by Theatre professor Yasmine Kandil, produced by EQHR executive director Cassbreea Dewis and supported by Theatre's Staging Equality research project and professor Sasha Kovacs, *It's Just Black Hair* also featured Theatre student Divine Mercy Ezeaku in the lead role.

"About half of it was based on my experience as a new person to Canada," says Moyo. "I lived in Africa for 39 years and it's not easy for me to just throw away everything that I came with . . . it takes time for a person to learn a new place." Yet while her experiences were very specific, Moyo feels the play offers a universal with which people from many countries can empathize.

"I just want people to get to know each other, accept each other, learn from each other. I want to commit to my Canadian lifestyle 100 percent, but I still have my African experiences with me. I just want people to be mindful as I'm learning the ways of Canada."



Clockwise: the *Black Hair* team of Sasha Kovacs, Yasmine Kandil, Cassbreea Dewis, Thembelihle Moyo & Mandy Suen



Above: *Black Hair* actors Wendy Magahay & Divine Mercy Ezeaku
Below: Moyo with CBC Radio's Jason D'Souza



RESPONDING TO THE CLIMATE CRISIS

What happens when three pieces of “suitably apocalyptic” art by an internationally acclaimed, environmentally focused digital artist appears in the official video for the new Metallica album? If you’re Visual Arts professor Kelly Richardson, you hope it’s an opportunity to use this format as another way to spread your environmental message.

“I love it when contemporary art breaches popular culture in this way: it’s really important to get my work out to as many people as possible . . . not that Metallica is taking to the stage and talking about my concepts,” Richardson laughs. “For me, it’s about engaging the public in bigger conversations about where we’re all heading.”

Richardson’s art—which earned national media attention this year thanks to the Metallica connection—is just one of the climate-focused research and creative projects currently underway in Fine Arts.

Along with Richardson, Visual Arts professors Paul Walde and Lindsay Delaronde are part of MFA alum Rande Cook’s environmentally focused interdisciplinary Awi’nakola Project

(see page 26), while Walde’s 2023 installation “Glacial Resonance” showcases his ongoing concern about our environmental crises channeled through sound and video in a gallery setting.

The Writing department is tackling the climate crisis via the donor-funded Crookes Professorship of Environmental and Climate Journalism, where Crookes Professor Sean Holman has created the Climate Disaster Project (CDP). Working with partner institutions across Canada and around the world, the CDP uses the model of an international teaching newsroom in order to train students in trauma-informed journalism techniques to collect, compile and share survivor stories.

This spring, the CDP was featured on the national CBC Radio show *What On Earth* and was also announced as a finalist in the global Covering Climate Now 2023 Journalism Awards, which honour the best coverage of the climate emergency and its solutions. (Just to put that in focus, other 2023 CCNJA nominees include the likes of the BBC, *The Guardian*, PBS, Al Jazeera, CBS and ABC.)



Richardson’s “Creation Stories” as seen on Metallica’s set



Walde’s “Glacial Resonance”

SETTA STUDIO

KAMILOOPS ART GALLERY

As one of four finalists in the “engagement journalism” category, the CDP’s work with climate disaster-affected communities was recognized for their recent media partnerships with *APTN Investigates*, *Megaphone* and *Asparagus* magazines, and the *Fraser Valley Current* newspaper, all of which included climate survivor stories taken by UVic students.

“Our newsroom is supported by leading journalists, psychologists, social workers, climate scientists and public policy scholars who are working to humanize climate coverage,” says Holman. “But none of this would be possible without the hundreds of students and survivors we collaborate with to share and investigate stories of climate disaster.”

In the School of Music, 2022 Ocean Networks Canada artist-in-residence Colin Malloy focused on the impact of oil on the world’s oceans—which has even had a direct influence on his chosen instrument. As well as being an interdisciplinary music technology PhD candidate, Malloy is an award-winning percussionist and composer who plays the Caribbean steelpan (or steel

drum), an iconic instrument originally created from leftover WWII oil barrels in Trinidad; as an oil-producing nation, the steelpan is Trinidad’s national instrument.

“They have hundreds of steel bands, most of which are oil-industry sponsored, so I thought it was a natural lens through which to analyze how oil affects the ocean,” says Malloy.

Over the course of his four-month residency, Malloy met with ONC scientists and examined ocean data in order to create a series of new electro-acoustic percussion compositions titled *Oil & Water*, which used a process of “data sonification” to transform data into music using his own custom-designed software.

“By using data to drive the music, it will hopefully lead audiences to reflect on how our own daily use of oil affects the ocean,” he explains. “People’s minds and feelings are changed through stories and emotions, not through data, but I do want everything I do to be informed by actual data—it’s important for my music to reflect truth and accuracy, to have integrity.”



CDP student Sandy Ibrahim & Crookes Professor Sean Holman



Colin Malloy

PHOTO SERVICES

JOHN THRELFALL

SCENES FROM A YEAR

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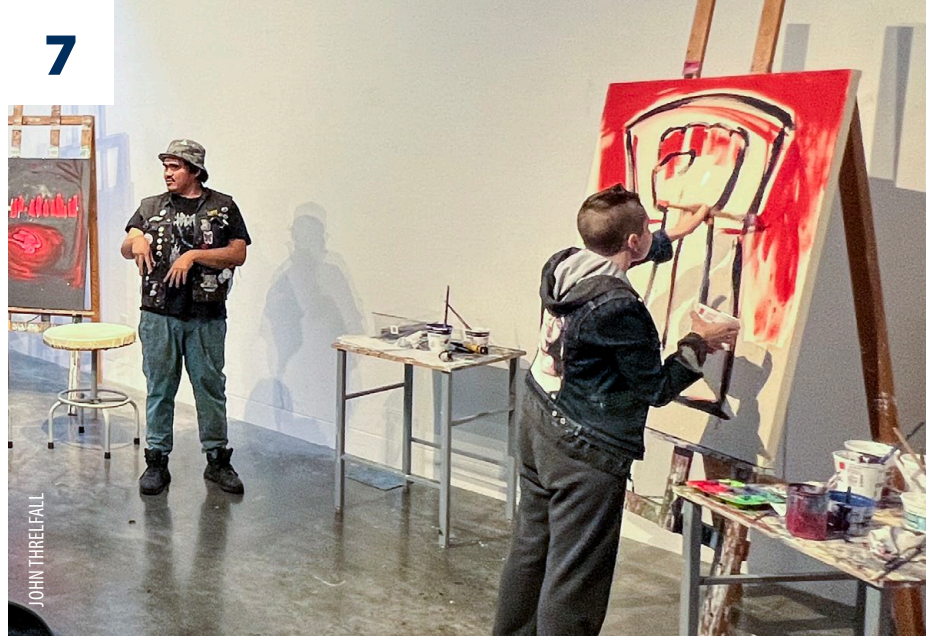
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6



7



8



9



10



1. Artist Charles Campbell offers the first Lehan Family Lecture on Activism & the Arts
2. Broadway veteran Michelle Rios directs November's *Spring Awakening* at the Phoenix
3. Distinguished Alumni Josh Lovell (r) stars in the Victoria Symphony Donor Gala, seen here with Music's Anne Grimm, student Clayton Butler & mentor Benjamin Butterfield
4. A scene from Francis Matheu's production of *Vinegar Tom* at the Phoenix (see page 23)
5. *The Tye* founder & veteran journalist David Beers is Writing's 2022 Southam Lecturer
6. *Past Wrongs Future Choices* paper-cut artist-in-residence Elysha Rei in Visual Arts
7. Poet Alex Taylor-McCallum & student Tori Jones collaborate at UVic's 5 Days of Action
8. Music student & 2022 Concerto Competition winner Cole Davis with Victoria Symphony's Giuseppe Pietraroia leading the UVic Symphony Orchestra
9. Guest director Carmen Aguirre leads the Phoenix's powerful spring play, *Mojada*
10. Trailblazing cultural diplomat Zainab Verjee is awarded an Honorary Doctor of Fine Arts at our spring convocation.

STUDENT EXPERIENCES

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

NAOMI HARRIS

A versatile Japanese-American accordion performer, Naomi Harris had a busy year: in addition to her School of Music studies, she wrote her own three-movement performance for accordion and vocals as an artistic contribution to UVic's Equity Action Plan, served as music director for Phoenix Theatre's production of *Vinegar Tom*, and also earned a Valerie Kuehne Undergraduate Research Award (VKURA).

For her VKURA project, she created a 38-minute composition exploring the relationship between audience, performer, composer and the environment. "The Life of a Songbird" incorporated various methods of practice as well as recordings of bird songs and the ocean.

"As technology continues to develop, accessibility of recording equipment to people all over the world will increase," she explains. "This spread of culture and experience will force the world of Western Music to deconstruct purpose and meaning in composition, thus the boundary between artist and audience must be dissolved."

LAVEEN GAMMIE

It would be difficult to find a more engaged student than Visual Arts undergrad Laveen Gammie. Over the four years of her BFA program, she participated in three public art projects, 16 group exhibits and 12 solo shows—eight of which were off-campus, including a six-month installation at downtown's Open Space gallery (see page 2).

Laveen also received a Jamie Cassels Undergraduate Research Award and a community award from the Victoria Visual Arts Legacy Society (below), as well as being the founder and curator of The Vault gallery at downtown's Rockslide Studios.

"I had the hopes of creating and running a communal space that engaged with the arts community in Victoria, but the reality of running the space I had envisioned had never felt financially possible," she says of The Vault.

"This sort of non-traditional gallery gives people a chance to have their work seen by larger audiences in a casual environment that fosters community, encourages conversation, and allows people to connect to one another."



JOHN THRELFALL



NATASHAVANNETTEN

Laveen receiving her VWALS award from Paul Scrivener

TWINS WIN VICTORIA MEDAL

For the first time, the Victoria Medal—awarded annually to the highest GPA in the Faculty of Fine Arts—has been presented to two people: Rachel and Sarah Lachmansingh.

Identical Guyanese-Canadian twins based in Toronto, both came to UVic specifically to enroll in our Writing program. Both were double-scholarship winners, saw their work professionally published in literary magazines, worked with the student literary journal *This Side of West* and were mentees for the Writers Union of Canada BIPOC Writers Connect program.

As well as earning exceptional (and identical) grades, Sarah also worked as the fiction intern for *The Malahat Review*; Rachel was a finalist for the 2022 CBC Poetry Prize, was longlisted for the 2022 CBC Short Story Prize and was nominated for both the Pushcart Prize and National Magazine Awards.

“At the core of it, writing is love,” says Rachel. “Whether people want to do it as a profession or a hobby, the centre of that creativity is the heart.” Sarah agrees: “Whatever I’m working on, it’s got to be something that I love.”



Rachel (left) and Sarah

STUDENT IMPACT AWARD REDUX

This was the second year for our annual Student Community Impact Award, created by the Dean’s External Advisory Committee to recognize individual achievements or outstanding efforts made by one or more full-time undergraduate students for a local arts organization.

Presented as part of the Greater Victoria Regional Arts Awards, this year saw undergrads Tori Jones (Visual Arts) and Isolde Roberts-Welby (School of Music) each earn \$1,000 prizes.

Jones won for her work organizing *(Un) Expected*, an undergrad art exhibit held at Sidney’s ArtSea Community Arts Council Gallery. With less than two month’s notice, she was able to coordinate 13 students for their first off-campus exhibit.

Roberts-Welby was honoured for her work with the Victoria Children’s Choir, with which she has been involved for over a decade and led to her current position as a choral scholar at Christ Church Cathedral and a soloist with various local choral groups. Congratulations to both!



Jones (left) & Roberts-Welby with Dean Lindgren

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

NEIL GRIFFIN

As our fourth Artist-in-Residence with Ocean Networks Canada, Writing MFA Neil Griffin is exploring and demystifying the unique relationship between a descending whale carcass and the species that will spend decades feeding on the biomass.

Fusing the creative with the scientific, Griffin is writing a series of lyric essays titled *Whale Fall*—which coincides with ONC’s multi-year project on the same topic. “It’s a fairly new field, but some of the best minds thinking about it are right here,” he says.

A trained biologist who spent a decade studying wildlife in the likes of Belize, Honduras and East Africa, Griffin sees a direct connection between his fieldwork and his graduate work. His thesis is titled *The Museum of Ruin*, a SSHRC-funded book-length essay exploring the biological and human history of extinction, and he sees his ONC project as a natural extension of that.

“There’s enough connection for it to be relevant: the deep sea is also threatened by our incessant extractive activities, so there’s a lot of overlap in thought and material.”

PASCALLE RICARD

Both an AHVS BFA alum and a current Master’s candidate, Pascalle Ricard is also a project assistant with UVic’s CanAssist program (specializing in accessibility driven program development and accessibly visual design consulting) and hosts CFUV’s weekly campus radio show, *Fiji Mermaid*.

As implied by her show’s title (named for PT Barnum’s sideshow curio), Ricard is fascinated by the objects we collect. “We surround ourselves with things by choice, by familiarity and even out of requirement,” she explains. “Our things become part of our rituals and they shape our cultures . . . materiality does not equal superficiality: it’s the physical representation of our abstract ideas and thoughts.”

For her MA research, Ricard is focusing on the Mezuzah, the Jewish historical and contemporary ritual object found on homes and building entrances. “Some see it as a house protection amulet, for others it’s a private connection with God and Jewish identity,” she says. “But I wonder how the meaning and purpose of this sacred object changes when it’s no longer in a home or sacred space but is in a museum instead?”



JOHN THRELFALL



KOSAR MOHAVEDI

A mixed-media artist who makes photos, videos, sculpture and drawings, Visual Arts MFA candidate Kosar Mohavedi has been working as both an instructor and academic assistant with the department. Mohavedi was one of five BC winners of the 2022 Audain Foundation Travel Awards (seen below with donor and UVic alum Michael Audain), which provides young artists with \$7,500 to travel to view art.

Once her thesis project is complete, she hopes to travel to the US southwest with an eye to creating her own art book of photography. "It's such a traditional form, because some photos just don't fit in an exhibition and you can spend more time with them in a book," she says.

With a BSc in architecture from the University of Tehran, Mohavedi spent her formative years living between Vancouver and Tehran. But her photography has always been very architectural. "I like looking at a lot of modernist architecture," she explains. "I like the minimalism of Brutalist spaces, how concrete flattens space and builds tension. That works well with photography, which can't inherently depict three-dimensional spaces, but can subvert notions of truth."

FRANCIS MATHEU

As the latest Filipino student to select our Theatre department for their Master's degree, Francis Matheu is no stranger to political theatre: over the years, he's directed 40 shows, appeared in nearly 50 more as an actor and has a marked preference for material with social relevance. "I like to use drama for social change: I call it 'constructive societal revolution,'" he says.

That focus was clearly in the spotlight when Matheu directed Caryl Churchill's scathing feminist satire *Vinegar Tom* as his thesis dissertation this year. Made possible in part by funding from the Philippines National Commission for Culture & the Arts and the Canadian Association for Theatre Research's 2022 Robert Lawrence Scholarship, he feels this 1976 play is a distressingly contemporary piece of political theatre, ideally suited to our tumultuous times.

"There's a lot of disinformation happening in our society right now, both here in North America and at home in my own country," he says. "I'd like to use theatre to combat that. When I was reading the play, I kept asking myself, 'How can this be so relevant to our society today? Who benefits from inequality?' As a theatre artist, it became a calling for me—I needed to do something."



SCOTT LITTLE



JOHN THREEFALL

FACULTY RESEARCH & CREATIVE ACTIVITY

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

INCREASING TRADITIONAL LANGUAGE FLUENCY WITH THEATRE

As Indigenous Elders pass, how can younger generations best learn and increase their fluency with traditional languages? Theatre professor Kirsten Sadeghi-Yekta believes applied theatre techniques can be an important part of the language-learning equation, and the Indigenous theatre festival *Reawakening Language on Stage*—held at our Phoenix Theatre in September 2022—offered a glimpse into how performance can powerfully augment classroom education.

Created in collaboration with Hul'q'umi'num' Language and Culture Society (HLCS), Hul'q'umi'num' Language Academy and other university partners, the festival offered a weekend of performances, workshops and discussions aimed at exchanging research-based knowledge on the best practices for using theatre as a tool for this essential project.

“Language revitalization is the most important thing,” says Hul'q'umi'num' speaker and Cowichan Tribes member Tara I. Morris, a UVic PhD candidate in Theatre and Linguistics who worked with Sadeghi-Yekta on the festival. Now co-director of the featured play *Jealous Moon*, Morris has been involved with the project since 2019 in a variety of roles. “We’re fighting for our language—we don’t accept it to be extinct—so

we’re organizing and preserving and revitalizing with the younger generation. This festival offers a beautiful way to create space and help keep the language going . . . people need to know how hard we’re working.”

Sadeghi-Yekta has been engaged with this project since 2015 and her work has been supported by a number of SSHRC grants, including a new three-year Partnership Development Grant with UVic Linguistics professor Sonya Bird as co-lead. “We’re hoping to offer a spark for people to see that it’s possible to learn traditional languages through alternative ways—it doesn’t only have to be in classrooms,” explains Sadeghi-Yekta.

Currently involving about 60 participants, the project combines theatre-based techniques with community-inspired storytelling to help participants increase their fluency, focusing on nourishing a sense of excitement in speaking and performing only in Hul'q'umi'num'. Sadeghi-Yekta estimates that there are now less than 30 fluent speakers remaining.

“Our Elders are passing so quickly, we’re trying to make sure we find ways to expedite the process and engage the younger generations,” she says.



Sadeghi-Yekta (right) rehearses with community participants tsatassaya | Tracey White and suy'thlumaat | Kendra-Anne Page



THE LAFAYETTE STRING QUARTET TAKE ITS FINAL BOW

When violinists Ann Elliott-Goldschmid and Sharon Stanis, violist Joanna Hood and cellist Pamela Highbaugh Aloni made the decision to pursue a career as a professional string quartet in 1986, they had no idea where their collective journey as the newly formed Lafayette String Quartet would take them. But with over a dozen albums and a thousand appearances worldwide now behind them, the members of UVic’s multiple award-winning string quartet chose to retire as a performance ensemble in August 2023.

“We just thought we’d do this for two or three years, but here we are over 35 years later—and what an experience we’ve had,” says Highbaugh Aloni. “But great things have to stop at some point, and this feels like the natural time to finish.”

Not only have they made musical history as the world’s only all-female string quartet still with all original members, but their career includes feats achieved by few other quartets: performing the complete Beethoven cycle of string quartets, the full Mozart quartet and quintet cycles, and the chronological cycle of Shostakovich’s 15 string quartets.

Since becoming permanent artists-in-residence at the School of Music in 1991,

the LSQ has also enhanced UVic’s reputation by training and mentoring over 400 string musicians, and by developing the Master’s of Music in String Quartet Performance—the only program of its kind in Canada.

“Our career took such a rich trajectory with teaching,” says Elliott-Goldschmid. “Had we been strictly a performing group, we would have gotten through much more repertoire—but our role models were always great musicians who taught.”

They have also played an essential role in Victoria’s extended music community, as both musicians and champions of public-school string programs, as well as bolstering Canada’s chamber music reputation and legacy.

Their final season has been as busy as any in their illustrious career, including recording five new commissions by female composers, two film projects, hosting the final installations of both the long-running Lafayette Health Awareness Series and Quartet Fest West, undertaking one last tour and even having an asteroid named after them (see page 4).

“We could never have dreamed of this adventure,” says Highbaugh Aloni. “We’ve really had a great run.”

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

AWI'NAKOLA AS A WAY OF BEING

It would be difficult to imagine two more different audiences than those at Montreal's COP 15 UN Biodiversity Conference and Victoria's Rifflandia Music Festival, but both were on the schedule for the Awi'nakola: Tree of Life Foundation in 2022.

Founded by a group of Indigenous knowledge keepers, scientists and artists with a common commitment to create tangible solutions for the current climate crisis—and educate others through the process—Awi'nakola seeks to share cross-disciplinary research practices and develop ways to heal the planet, heal the people and change culture.

Led by Makwala Rande Cook—former UVic Audain Professor, Visual Arts MFA and hereditary chief of the Ma'amtagila First Nation—and Ernest Alfred, hereditary chief of the Tlowit'sis Nation, Awi'nakola (pronounced "A-weet-nah-kyoh-lah") takes its name from a Kwak'wala word which loosely translates to being one with the land, ocean, air and all living forms. "When elders

say this, it's the embodiment of respect and relationship to all living things," Cook explains.

But what began with five people in 2019 has now grown into an international group of more than 40, including Visual Arts professors Kelly Richardson, Paul Walde and Lindsay Delaronde.

In July 2022, Awi'nakola members spent a week in Kwakwaka'wakw territories documenting the loss of old-growth ecosystems—some of the last primary forests on the planet—and coming up with ways to communicate the severity of the loss to BC's coastal rainforests. While there, the scientists conducted research that could one day help regenerate damaged forests, while the artists gathered imagery for future projects.

The Awi'nakola Project is also working to secure exhibitions in locations where the BC government is known to purchase by-products of old-growth trees. Together, they are working collectively to build a better future for generations to come.



Rande Cook (left) with David Mungo Knox | Walas Namugwis at COP 15



Onstage with Paul Walde (l) & Kelly Richardson at Rifflandia



Participants in 2023's GToG (l) & the accompanying public art project

EXPLORING GENDERED THREADS OF GLOBALIZATION

Who makes our clothing? How has the shift from artisanal production to “fast fashion” over the last 150 years devalued women’s textile labor in Asia? How are heritage textile/garment traditions being preserved by labourers, and the organizations supporting them?

Hosted in March 2023 by Art History & Visual Studies professor Melia Belli Bose, *Gendered Threads of Globalization: 20th century Textile Crossings in Asia Pacific* (GToG) united 30 scholars, activists and artists from across North America, Asia and Europe for a three-day symposium dedicated to these issues.

GToG gathered specialists from a range of disciplines and artisanal practices to discuss intersections of gender, textiles, garments, fashion, labour and heritage across Asia (India, Pakistan, Bangladesh, Cambodia, the Philippines, Indonesia, Malaysia, China, Taiwan, Japan and the diaspora) from the late 19th century to present.

GToG also included a number of free events aimed at the general public, including discussion panels, a textile-based public art performance and a screening of Cathy Stevulak’s award-winning documentary *THREADS*.

“I conceived this conference to unite those working with heritage textile study, revival and preservation in different Asian cultures,”

Belli-Bose told India’s *Telegraph* newspaper. “We focused on women’s roles as designers, textile makers, cultural stewards, activists working for recognition and safe working conditions. The gendered angle is rooted in the fact that women have always had an integral role in textile production, from sericulture in East Asia to making nakshi kanthas in Bengal and phulkaris in Punjab to indigo in Southeast Asia.”

The textile-based performance by Bangladeshi-American feminist artist Monica Jahan Bose used hand-woven saris from Bangladesh to explore questions of labour, gender and industry, including the inequitable gender impacts of the garment industry and climate change. Bose used the sari to represent women’s lives and sustainability; a pre-colonial, 18-foot-long unstitched garment that is always recycled and never discarded, saris are passed on for generations and, when eventually worn out, they are layered in three and made into kanthas (thin blankets and baby swaddles).

Given that the garment industry and fast fashion may contribute as much as 10 percent to global climate change, Bose invited viewers to join the performance by mending and sewing with her, and by writing and drawing on saris personal climate pledges and pledges to cut back on fast fashion. The saris from the performance (seen above) will now be worn and used in future installations and performances.

ALUMNI SPOTLIGHT

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

PUTTING INDIGENOUS STORIES ON SCREEN

After spending 30 years producing and directing hundreds of live plays, Theatre grad and instructor Leslie Bland (MFA 1999) decided to start his own film company—Less Bland Productions—in 2011. “I felt like I was hitting the ceiling of what could be accomplished with live theatre, but film and television offer a bigger, broader canvas,” says Bland.

Sporting a solid track record of film-fest screenings and experience with the likes of broadcasters including CBC, Discovery Networks, Super Channel, Knowledge Network and Télé Quebec, Bland’s popular documentaries include the likes of *Gone South: How Canada Invented Hollywood* and *The Wine Guys: Grape Escapes*, as well as the all-female comedy series *She Kills Me* and the mixed-race rom-com *Ollie & Emma*. “There’s a complexity in working with film that I really enjoy,” he says.

Most recently, Bland has partnered with fellow producer and Cowichan Tribes member Harold Joe in a new joint venture, Orca Cove Media, which focuses exclusively on celebrating First Nations storytelling.

So far, the producing pair have had hits with hot docs like *Dust n’ Bones* (examining the preservation and re-dedication of First Nations remains and artifacts) and *Tzouhalem*, a cinematic investigation into the story of legendary Cowichan Chief Tzouhalem.

“Orca Cove’s mandate is to allow Indigenous creators to tell the stories they want to tell,” says Bland. “A lot of the stories are hyper-local, but they also have broader appeal and a point of authenticity.”

That broad appeal can either come through subject matter—such as their current documentary, *A Cedar Is Life*, which screened at the 2023 Victoria Film Festival and explores the cedar tree’s pivotal role in the cultural life of coastal First Nations from Alaska to California—or narrative approach.

The team recently completed filming *The Great Salish Heist* (starring *Dances with Wolves*’ Graham Greene), set to be the world’s first comedic Indigenous heist film; also in development is *Pow Wow Summer*, a coming-of-age romance set on the Canadian pow-wow circuit.



Harold Joe (left), Leslie Bland & Graham Greene



A scene from *A Cedar Is Life*

ORCA COVE MEDIA

ORCA COVE MEDIA



Jim



Afolabi



Gruben



Lovell

A QUARTET OF DISTINGUISHED ALUMNI AWARDS

UVic’s Distinguished Alumni Awards celebrate the remarkable achievements of graduates in three different categories, and we had four Fine Arts recipients honoured at the annual awards in Spring 2023.

An Inuvialuk artist who’s passionate about bringing awareness to the Arctic environment through her art, Tuktoyaktuk-based artist Maureen Gruben (Visual Arts BFA, 2012) received the Presidents’ Alumni Award. “UVic was where I was really introduced to contemporary art,” she says. “That introduction alone opened up so many ideas, doors, new ways of thinking and understanding that was not so traditional It was really huge for me.”

Nigerian-born Emerging Alumni Award recipient Taiwo Afolabi (Applied Theatre PhD, 2020) has dedicated his life to using theatre for social change. Now a professor and Canada Research Chair at the University of Regina, he is also founder/director of Regina’s Centre for Socially Engaged Theatre. “Whether it’s devising a play in the community, writing a paper or doing a workshop, it’s ultimately about the people I’ve been able to touch and who have

touched my own life,” he says.

Award-winning local artist Sarah Jim (Visual Arts BFA, 2019) is from the small village of Tseycum in **WSÁNEĆ**; she received the Emerging Alumni Award for her work in the field of environmental restoration. It was at UVic that she developed what has become her signature style. “In my very last painting course, I made this piece that was all native plants with Coast Salish elements,” she recalls. “That was a really big turning point for me and my career.”

Victoria-born recipient Josh Lovell (Performance BMus, 2015) is already a major player on international opera stages. The winner of numerous awards—now including this UVic Emerging Alumni Award—he is currently an ensemble member at the renowned Vienna State Opera house Wiener Staatsoper, and has helped raise the profile of Canada on the international stage. Josh considers himself “very fortunate” to have been able to perform at such a high level since finishing his education (see page 18). “This entire journey goes back to UVic,” he says. “None of this would have been possible without my teacher, Benjamin Butterfield.”

NUMBER OF 22/23 ALUMNI: 235

211 UNDERGRADUATE
24 GRADUATE

TOTAL NUMBER OF ALUMNI: 9902

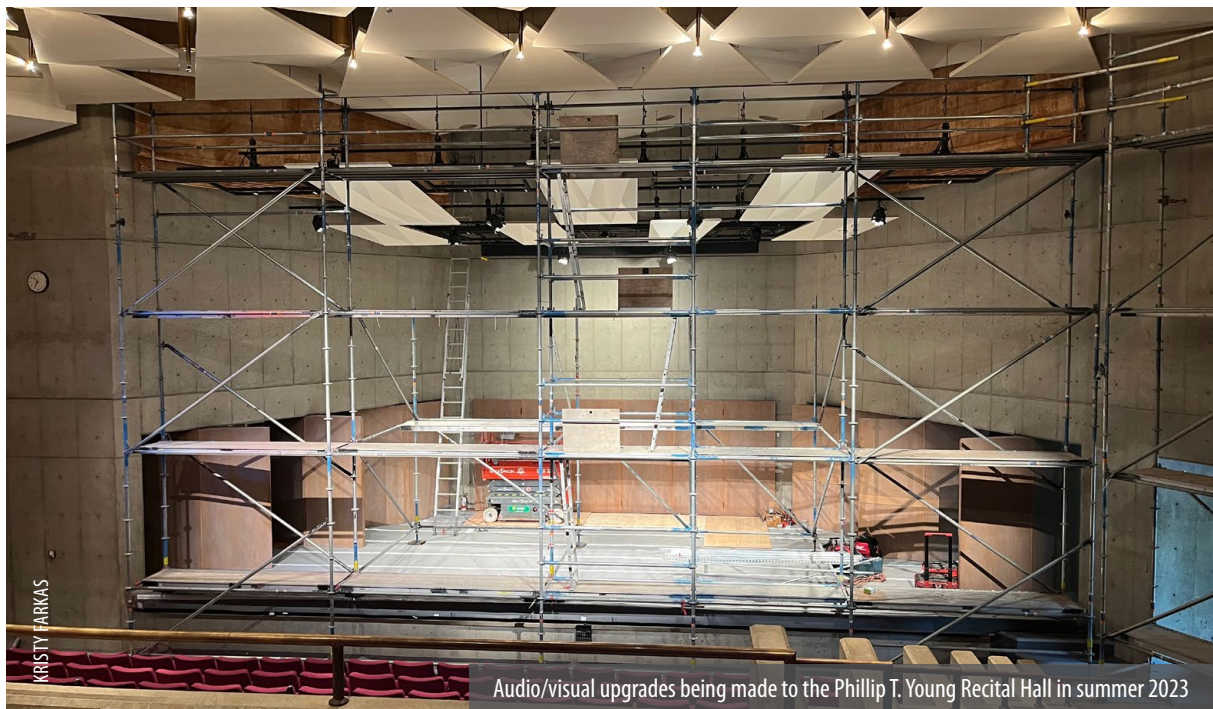
8,196 UNDERGRADUATE
1,136 GRADUATE *includes multiple degree-holders*



New MFA Jennifer Landrey (Writing) with UVic President Kevin Hall

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



LEGACY GIFTS TRANSFORM STUDENT EXPERIENCES

Performance infrastructure may not be top of mind when it comes to supporting the student experience, but it's always a primary concern in the Faculty of Fine Arts.

Such is the case with the School of Music's Phillip T. Young Recital Hall: named for the former professor whose vision led directly to the construction of both the Music building and UVic's Farquhar Auditorium, the 220-seat PTY is an exceptional performance venue that has provided essential opportunities for generations of student musicians. "We know so many people find solace, beauty and meaning in music at our beloved PTY," says School of Music director Alexis Luko.

Yet while the PTY hosts over 140 events a year, it is showing its age. Case in point? A ceiling-mounted projection screen and laser projector may not have been on the plans when it was built in 1979, but both

are now must-haves in this increasingly multimedia era. Both were included in phase one of the recent donor-assisted audio-visual renovations; phase two will see the installation of a built-in sound system.

"The generosity of our donors is fundamental: it shapes the future of music performance, creation, research, technology and education here," says Luko, who notes the new AV system will offer myriad opportunities for screenings, slideshows, multimedia performances and projected surtitles during concerts.

"This new system will position our students for success with 21st-century tools to create and perform at their best," she says. "And an upcoming campaign focusing on stage and seating renovation will further enhance our audience experience and ensure the longevity of the PTY—where we are always excited about the next performance!"

HOW A PASSION FOR MUSIC FUELS A DRIVE FOR PERFORMANCE

It's no exaggeration to say that the love of music can transcend a single lifetime. That's certainly the case with the Douglas & Jennifer Mann Scholarship, which is offered annually to Music students in recognition of Douglas' appreciation of the arts in all of its forms . . . but especially music.

"Our love of music was only eclipsed by our love for one another," noted his wife Jennifer when the award was created.

A UVic Education alum, Douglas appreciated the arts in all of its forms and would have been thrilled that his legacy is benefiting future talents in the School of Music.

Fourth-year performance student Morgan Sheeley is the inaugural recipient of the Mann Scholarship. Sheeley feels it was "a great honour" to receive this award to assist with his classical guitar studies.

"I was filled with joy when I received notice of the award," he says. "Music is my absolute passion in life and I've had the

privilege of working under Dr. Alexander Dunn for some time now. Every lesson and masterclass that I've participated in has been phenomenal."

For his Bachelor of Music graduation recital on guitar, Sheeley performed a series of etudes by Heitor Villa-Lobos, as well as Joaquín Turina's *Sonata, Op. 61* and Bach's *Cello Suite No. 2 BWV 1008*. "I chose UVic because of the outstanding reputation of their faculty in the School of Music [and] my journey has been more than fulfilling," says Sheeley.

Given Douglas Mann's own appreciation for music—later in life, he even learned to play the mandolin—we're certain that he would have appreciated both Sheeley's talent and passion.

"It is of immense solace to create something beautiful out of the tragedy of his death and to know that in a very small way, we will both be part of a student's musical journey, now and in the future," says Jennifer.



Fine Arts Development Officer Samantha Krzywonos (l), guitar student Morgan Sheeley, visiting artist Bokyoung Byun & guitar instructor Alexander Dunn



Ximena Garduño Rodríguez in 2023's Phoenix Theatre production of *Mojada*

MEGAN FARRELL

PHOENIX SUBSCRIBERS PLAY A VITAL ROLE AS PATRONS & DONORS

As anyone who has ever been to the Phoenix Theatre well knows, our students learn by doing. They're involved in every aspect of our productions—from running the box office and acting on stage, to working on the design, creation and management of sets, costumes, props, sound and lighting.

But our audiences also play a vital role as patrons and donors, whose contributions allow us to provide the best education we can by hiring industry professionals, renting and building costumes and sets, and purchasing state-of-the-art production equipment.

"To me, it's important to support theatre, as I feel it's a vital part of life," says Anne McLaughlin, who has not only been an annual subscriber for over 30 years but, as a donor, has also funded a graduate scholarship in applied theatre.

Many subscribers also find it gratifying to be able to follow the careers of graduates as they move forward with their professional lives. "If you've never been to Phoenix Theatre, give it a try," she continues. "You might get hooked!"

McLaughlin is just one of many longtime subscribers and donors who are vital to the Phoenix's success. "Theatre as an art form cannot exist without our audiences and we are thankful for every patron who walks through our door," says Audience Services Manager Sandra Guerreiro—herself an alum of the department.

"I've worked here for over 37 years and pride myself on the relationships I've built," she says. "Our loyal patrons even supported us through COVID and helped us weather a year without any performances in order to support students on their educational journeys."



\$1.74M
Received
from donors



490
Overall total
of donors



\$598,825
Funds received
from estate gifts



227
Donors for 3 or more
consecutive years



10
New Fine Arts
awards created



FOR THE LOVE OF FILM

PRODUCING FUTURE SCREEN TALENT

Victoria has always been a centre of film appreciation, and the success of the first Victoria International Film Festival (1982-1985) is an example of that appreciation. In recognition of this, and to support the love of film moving forward, the society that produced VIFF '82-'85 has established the "For the Love of Film" scholarship to support a Fine Arts student currently studying film.

Established by two retiree best friends—Michael Hoppe, longtime program director of UVic's beloved Cinecenta, and senior public servant Heather Dickson—the "For the Love of Film" scholarship was awarded for the first time in 2022: Writing student Gillian Lenz, a queer writer and screenwriter from Bragg Creek, Alberta, was the inaugural recipient.

"Would it be embarrassing to say I cried when I received this scholarship?" says Lenz. "Well, even if it is, I'm not afraid to admit it. You have made my education possible."

A second-year student majoring in writing (screenplays and creative nonfiction) and

minoring in film studies, Lenz recalls being told when she was younger that if she worked hard and put her mind to it, she could become a doctor, a lawyer or an engineer . . . so she put her mind to pursuing a film degree.

"If you allow it to be, university life is a solitary existence," says Lenz. "For a while, my coursework kept me company: the characters on screen were my friends, their dialogue a surrogate for conversation, their lives far more interesting than mine . . . the spectator-screen relationship coalesced into a soup of reality and fiction."

Yet while that soup may be delicious on the page, there is still the reality of pursuing an arts degree in an increasingly expensive city like Victoria, which is why donor-funded support is so important to our students.

"This scholarship, though materially beneficial, is also symbolically reaffirming. It says to me: 'You're doing all right. Keep going,'" says Lenz. "I don't believe in dreams. I believe in goals because goals are always possible . . . and this support brings me one step closer to reaching mine."



356

Fine Arts students who received awards



\$992,418

Funds awarded to students



440

Awards for undergraduate students



99

Awards for graduate students



1 in 3

Students received donor support

EXTERNALLY FUNDED RESEARCH (SELECT)

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



\$2.93M
Faculty
grants awarded



24
Faculty
grant holders

- **Steven Capaldo** (Music) is co-applicant on the SSHRC Connection Grant, *Advancing Indigenous Representation in Music Education Spaces on Turtle Island / Anahuac*, led by Anita Prest (Education).
- **David Gifford** (Visual Arts) received a consecutive Canada Council grant for a new *Puppets Forsaken* project (above), his continuing sculpture/noise collaboration with Natali Leduc.
- **Yasmine Kandil** (Theatre) received a SSHRC Partnership Development Grant for *Celebratory Theatre for Building Inclusion, Resilience & Social Acceptance of Racialized Newcomer Immigrants & Refugees to Canada*, in partnership with the Inter-Cultural Association of Greater Victoria and the Vancouver Island Counseling Centre for Immigrants & Refugees.
- **Carey Newman** (Visual Arts/AHVS), along with a team led by Camosun College, have been awarded two grants from the College and Community Social Innovation Fund (NSERC/SSHRC): *Preparing for Totem 2.0* and *The Virtual Reality Witness Blanket Project*.
- **Kelly Richardson** (Visual Arts) has received a Canada Council grant and an Arts Help grant for an environmental video series, *Harvesters of the Resolute*, as well as a BC Arts Council grant to support the production of a large panoramic video installation.
- **Joseph Salem** (Music) has won a SSHRC Insight Grant for the *12 Hommages a Paul Sacher* and the effects of unilateral philanthropy on serialism.
- **Beth Stuart** (Visual Arts) won the substantial 2022 BNC Public Art Competition for her interactive sculptural project “Les Tendresses”, consisting of three four-metre columnar sculptures that are physically animated for engagement with the viewer, to be installed at the head office of the National Bank of Canada in Montreal.



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) and contributes over \$429 million to the city's economy (2020 CSA study)—an important part of the \$1.8 billion in

added income UVic contributes to Greater Victoria.

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.



DEAN KALIAN



FRONT & BACK COVER PHOTOS BY JOHN THRELFALL

UVic's beautiful Finnerty Gardens was the location for two site-specific public events in Fine Arts this past year: April saw playwriting & theatre students create & perform the limited-run show *Infinity Gardens* (above, featuring students Tamra Marie & Elena Audrey Mae), while the School of Music's *Sound Genres* symposium in May featured the debut of "Songs For Tree", a new Canada Council-funded, peripatetic, multi-instrumentalist work by composer, alum & current School of Music concert manager Kristy Farkas (front cover).

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