

An abstract painting featuring vibrant, layered colors of blue, green, and purple. A prominent pink scribble is overlaid on the upper portion of the artwork. The background is a textured, light-colored surface.

The Canadian Association
of Fine Arts Deans

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The Voice of Post-secondary
Programs in Fine Arts in Canada

cafad

Chair's remarks
University news

Chair's remarks

TO THE READERS OF OPUS, I hope you have had a wonderful winter and can see the buds of springtime. If your university is like mine, 2017-18 has been great. Just one example: the Atlantic region received word of federal support for the Oceans Supercluster. Why am I mentioning this here? Well, NSCAD is a partner in the cluster through the COVE (Centre for Ocean Ventures) by virtue of the sheer determination of a few faculty working with chiton, seaweed and fish skin (SCOBY) to develop through research-creation methodologies new sustainable, biodegradable, waterproof and desirable materials for industrial, commercial and fashion-forward applications. We also see our role in the supercluster as integrally vital in the unpacking of discussions about resource economies, particularly communities' reliance on water, precarity of resources, the prospects for reconciliation given lived experience, and the ongoing social justice implications resource management and research.

When I tell people about NSCAD's participation in the Supercluster, I am looked at askance. "Think about it," I say. The creative economy is utterly dependent on the contribution of fine arts, craft and design. This does not mean that we are producing graduates for a corporate mill where students will be harvested to add colour to projects. What the future will look like is being written under the increasingly recognition of the value of entrepreneurship (what I prefer to think of as intrepidity) and experiential learning to bring about systemic change. Surprising, to those outside the sector, entrepreneurship has currency. The characteristics of our students (savvy and gumption) and of our experiential curricula (critique, iterative processes, collaborative and distributed modes of work) are the loci of innovation and ingenuity as Canada modernizes its economy and as the focus moves from STEM to STEAM+D.

If your students are like ours, talk of entrepreneurship makes them uncomfortable and a wee bit angry. Students want to be independent and self-sufficient; they want their work to be principled: to have ethical value and reflect principles of social justice. The characteristics that students aspire after ought to inform a modern definition of entrepreneurship.

Quality of living and happiness indices remind us of the importance of having cultural richness in the spaces where we live. Arts and culture connoisseurship, internationalization (global awareness), innovation for the sake of better not novelty are key to our institutional roles, mission and mandate. CAFAD is very much looking forward to supporting your local efforts to engage with the future! If you have not yet had the chance, I recommend Coro Strandberg's report, *Maximizing the Capacities of Advanced Education Institutions to Build Social Infrastructure for Canadian Communities*, commissioned by the J.W. McConnell Family Foundation's RECODE initiative and Simon Fraser University (April 2017). The report sets out the social imperative and the business case for accelerated social innovation, and introduces a typology of assets that advanced education institutions can harness. Further, it defines a social infrastructure architecture to facilitate this transition. It concludes with a set of collaborative actions that advanced education organizations can pursue together to foster breakthrough ideas, and poses questions for further research and investigation.

All my best for 2018.

Please join us in Edmonton at MacEwan University for our annual conference (October 11-13, 2018)

Dr. Ann-Barbara Graff, NSCAD University

University of Windsor

Trevor Pittman, SoCA's operations manager, watches as Dr. Alan Wildeman plays the piano in a new practice room at the Windsor Armouries.



Dr. Bruce Kotowich, left, directs a choir of music students during first day of classes inside the former Windsor Armouries January 4, 2018. The century-old building has been redesigned and now houses the School of Creative Arts.

NICK BRANCACCIO / WINDSOR STAR

The University of Windsor's new School of Creative Arts buildings are open! Classes started there yesterday for students. Here are links to 3 articles which include photos and comments from students.

University of Windsor Daily News, January 5, 2018 "School of Creative Arts comes to life in downtown Windsor"

<http://www.uwindsor.ca/dailynews/2018-01-04/school-creative-arts-comes-life-downtown-windsor>

Windsor Star: story, photos and video of Bruce conducting University Singers

<http://windsorstar.com/news/local-news/first-day-of-class-at-the-new-u-of-windsor-creative-arts-school-downtown>

CBC Windsor

<http://www.cbc.ca/news/canada/windsor/school-creative-arts-university-windsor-1.4473572>

Mount Allison University

NEWS FROM THE DEPARTMENT OF MUSIC



MOUNT ALLISON MUSIC ANNOUNCES A MAJOR GIFT

On October 27, 2017, the Department of Music celebrated the announcement of a major gift to support and enrich the music student experience at Mount Allison. A million-dollar endowment has been established by former Chancellor Dr. John Bragg in honour of the women in his family who have taught and supported music over the years. The fund will support an artist-in-residence, student summer programs and tours, as well as some new technology. The department and university community are energized by this gift, and the first students supported by the Bragg Fund have already applied and been accepted into a diverse range of summer programs.

The announcement event in October featured performances by the Mount Allison Brass Quintet and the Elliott Chorale.

MOUNT ALLISON HONOUR BAND WEEKEND

In November, we welcomed 45 talented and enthusiastic high school students to campus to take part in the 4th annual **Mount Allison Honour Band weekend**. These students, nominated for the

program by their high school band directors, came together for an intensive weekend of rehearsals and sectionals with MtA faculty. The weekend culminated in a performance conducted by **Dr. Greg Burton** in Convocation Hall, showcasing the many talented high school participants from throughout New Brunswick, PEI, and Nova Scotia.

FACULTY NEWS

Monette Gould in *Sea to Sea*

Soprano Monette Gould is performing as soloist in Howard Shore's new work *Sea to Sea*, commissioned for Canada 150. The work will be heard in Saint John at the end of January and in Moncton in February, with choir and the *Tutti Musica* orchestra conducted by Tony Delgado. Monette is also organizing and rehearsing a 60-member choir and soloists for four performances of excerpts from Handel's *Messiah* during Easter weekend with the *Tutti Musica* orchestra.

Vicki St. Pierre sings Vivaldi and Britten

Dr. Vicki St. Pierre was recently on the West Coast of Canada and the US singing in a very special project. Organized by Early Music Vancouver, this five-concert tour started in Seattle, moved to Portland, back to Seattle, then to Victoria, BC, and finally, finished at a



sold out Chan Centre in Vancouver! The program was the music of Vivaldi - all of which was written for his work at the *Ospedale della Pieta* in Venice. Because this music was written for the women and girls at the Pieta, EMV decided to put together



an orchestra and vocal ensemble comprising only women. Led by Monica Hugget with her violin, this was one of the most musically rewarding and enjoyable experiences of Vicki's career. Earlier in the term, Vicki performed at a CD release party for a disc of Benjamin's Britten's *Canticles* – and Vicki was featured on two of the *Canticles*. The disc can be purchased on many platforms and is called "Britten + Pears: The Canticles". It features tenor Zachary Finklestein and was produced by Scribe Records based in Seattle, USA.



Greg Burton as conductor

Dr. Greg Burton is conductor of the MtA Symphonic Band and MtA Chamber Orchestra during the 2017-18 academic year. Both ensembles performed for over 1000 school students at the Pops Spectacular in October. In November, the Cham-

ber Orchestra performed songs by Gustav Mahler with Dr. Vicki St. Pierre as soloist. This fall Dr. Burton also conducted the MtA Honour Band, a concert band comprised of 50 promising high school musicians from PEI, New Brunswick and Nova Scotia. His December included three performances with Symphony New Brunswick as well as other festive performances in the Maritimes. The winter season continues to be busy for Dr. Burton as he conducts Symphony Nova Scotia in multiple performances this January. Later in the term, he will lead the MtA Chamber Orchestra in Schubert's Symphony No. 8 and MtA Symphonic Band concerts in February and April.

New Music by Kevin Morse

Dr. Kevin Morse's collaborative audio installation titled *The Space Between* (with visual artist Dan Steeves) was at the Saint John Arts Centre this November and December, following three months at the Owens Art Gallery in the spring. The exhibition opening in Saint John also included a concert of Morse's new composition performed by the Saint John String Quartet. Dr. Morse was also commissioned last year to compose a new work for the PEI Symphony Orchestra and choir as part

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Dr. Kevin Morse's collaborative audio installation titled "The Space Between" (with visual artist Dan Steeves) was at the Saint John Arts Centre this past November and December.

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of the Canada 150 celebrations. It was premiered on November 19 at the Confederation Centre in Charlottetown.

Patrick Nickleson wins grant

Dr. Patrick Nickleson, visiting Assistant Professor of Musicology at MtA this year, has been awarded a prestigious grant. Along with co-applicants Dylan Robinson (Queen's) and Jeremy Strachan (Cornell), Patrick received a SSHRC Connections grant to fund a weekend-long workshop on the role of settler-colonialism in North American music. The workshop will take place at Queen's University in May 2018.

News from Gayle h Martin

Gayle h Martin had a productive sabbatical in 2016-17. She toured Austria and Switzerland,

playing sixteen historic instruments, concertized in Sunnyvale (California), Winnipeg (Manitoba), Burlington (Vermont), Bangor (Maine), Halifax (Nova Scotia), and Sackville (New Brunswick), and recorded material for her fourth CD.

Gayle's sabbatical culminated in a unique theater/musical production, which took place at the Conservatory of Music in November, 2017. *Paradoxes: The Life and Music of Fanny Hensel* was an interdisciplinary project conceived of by Gayle and supported by the President's Research and Creative Activity Fund. The production opened a door to Fanny Hensel's world, her compositions, and her struggles with the social and professional constraints inherent in early nineteenth-century Berlin. Dr. Martin's dissertation, *Gender issues in the compositions of Fanny Mendelssohn Hensel* inspired the concept of this project. Dr. Glen Nichols from MtA's Drama program managed the theatrical



Scenes from “The Life and Music of Fanny Hensel.”

direction, and his talented student, Jena McLean, wrote the script, supported by an Independent Summer Research Grant. Thaddeus Holownia contributed the artwork that was on display in two rooms of the Conservatory and on-screen in Brunton. The Atlantic String Machine played works by Haydn in addition to Fanny Hensel’s only string quartet. The Elliott Chorale, directed by GhMartin, sang Fanny’s part-songs and a larger eight-voice work, *Nachtreigen*, also by Hensel. Christelinda Laureijs from Amherst, Martine Jomphe, a gifted Mount Allison piano student, and faculty member Lynn Johnson performed several of Hensel’s piano works. Senior voice students Morgan Reid, Sarah Short and Emily Steers performed lieder by Fanny Hensel. To further exhibit the talent in and around Sackville, chocolates were provided (while one browsed the artwork), made by Sackville’s chocolatier, Ed Knuckles. This production was in “promenade” theater style, meaning that the audience moved around to different areas in the building. The setting was meant to imitate the type of “Sunday Musicales” Fanny would have hosted at her large home in Berlin in the early nineteenth century; because she was female and from a wealthy family she was not permitted to perform in public nor publish her own music.



Partners in Time: Comparing Notes, Part I will soon be joined by *Partners in Time: Boundless Notes, Part II*. These will be available for sale at the Conservatory or may be downloaded at Naxos later this spring. Part I displays the differences in compositions by Buxtehude and Bach. Part II demonstrates the influences Bach and Buxtehude had on various composers. For example, Martin plays two Buxtehude *Praeludiums* that are followed by Petr Eben’s *Hommage à Buxtehude* in which Eben artfully and rather playfully bases his work on ideas from the Buxtehude *Praeludiums*. Other works on the disc will be *Toccata, Adagio, and Fugue*, BWV 564 by J.S. Bach, a sonata by C.P.E. Bach, the sixth sonata by Mendelssohn, and *Prelude and Fugue on the name of B-A-C-H* by Liszt. Both of these projects, as well as *Celtic Impressions* were recorded in the Mount Allison University Chapel; Gayle h Martin finds great pride in showcasing the small, versatile Casavant organ that is perfectly wedded with the stone building. Jeremy Van Slyke was the masterful recording technician.



Sue Colberg

SUE COLBERG APPOINTED TO INTERNATIONAL BOOK JURY

Art & Design professor, Susan Colberg, has been appointed to the jury of the Stiftung Buchkunst international book design competition held in Leipzig, Ger-

many, February 8–11, 2018. The competition is the most prestigious one in the world for book design, and Sue is the only juror from North America.

MEET THE CAULFIELDS, A FAMILY OF CREATIVES

Art and science are often viewed in opposition to one another, but in the Caulfield family, these pursuits co-mingle in extraordinarily creative and collaborative ways. U of A printmaker Sean Caulfield was recently named a Fellow of the Royal Society of Canada) – presenting a conversation on the convergence of art and science with Sean, his brother Tim (health policy researcher, and Fellow of the RSC), and Tim’s son Adam (a cellist in the University Symphony Orchestra, and Immunology major).

QUICK Q&A WITH MASTER CELLIST ROBERT COHEN

World renowned cellist and Distinguished Visitor, Robert Cohen, spent a week with the U of A Department of Music teaching workshops and a masterclass, culminating in a sold out performance at Convocation Hall. In this Curious Arts article, he discusses the life and challenges of being a professional musician, and the magic of attending live concerts.

LRT STOP TO FEATURE ART BY STEPHANIE JONSSON

U of A sculptor and head technician Stephanie Jonsson was awarded a public art commission from



Stephanie Jonsson

the City of Edmonton. She will be creating some new sculpture installations to be featured at the new Valley Line Muttart LRT stop, with inspiration drawn from the many exotic

plants and flowers at the Muttart Conservatory.



Sculpture prototype by Stephanie Jonsson

CELEBRATED VOICE ACTOR AND ALUMNUS ALAN BLEVISS PASSES AWAY

Known for his voice-over work, notable U of A alumnus Alan Bleviss ('67 BA) was a passionate supporter of the arts, and the voice actor famous for hundreds of documentaries, commercials and movie trailers. In recognition of Bleviss’ contributions, the University of Alberta Department Of Drama had named a rehearsal and production venue located within the Fine Arts Building the Bleviss Laboratory Theatre.

VIDEO: SOFIA LUKIE ON DESIGNING THE SET FOR STUDIO THEATRE’S DOLL HOUSE

MFA Theatre Design candidate Sofia Lukie shared a behind-the-scenes look at the process of designing the set for Doll House, from the perspective of a student. Doll House was presented at the Timms Centre for the Arts in December, 2017.

**"Doll House" set by
Sofia Lukie**



**MFA Theatre Design student
Sofia Lukie discussing how she
created the set for Studio Theatre's
"Doll House."**

