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Azadeh Elmizadeh, (MFA 20)  
*Falling Red*, Oil on linen, 2020

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### NO STUDIO? NO PROBLEM

How the core of art school is changing under physical distancing

### A QUESTION OF ACCESS

Art scholars and teachers look to redefine issues of access and equity

### ALTERNATIVE STRUCTURES

Lessons and opportunities for an art education beyond the classroom

### EXPANDING CONNECTIONS

Finding new ways to collaborate in an educational landscape in flux

### A TIME FOR CHANGE

Thoughts on the future of art education

### COMMISSIONED ILLUSTRATIONS BY

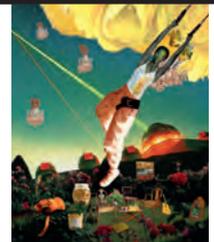
Raphaëlle Groulx-Julien, Jem Woolidge, Ali Sheikh, Luigi Pulido and Erick Jantzen

# School Guide 2021: Art education in a time of unprecedented change

ASSEMBLED BY JOY XIANG LEAH SANDALS BARBARA SOLOWAN BRYNE McLAUGHLIN

**Raphaëlle Groulx-Julien** began an MA in visual art and media at the Université du Québec à Montréal in September 2020. In 2018–19, she participated in La somme des distances festival, and has recently taken part in the Les Encans de la quarantaine initiative. Groulx-Julien's artworks reflect a multidisciplinary research practice. Regardless of the medium, she always incorporates assemblage.

**RGJ: It's a trivial scene: a forbidding monkey; a rose holding a guitar while looking at its own reflection; a living room arranged in an enclosed garden under a starry sky strewn with chandeliers. Faced with shifting COVID-19 restrictions that make it difficult to anchor oneself in the physical world, the art student remains suspended in and moving between two poles: interior places imbued with both comfort and anxiety and virtual spaces of communication with the universe. Her ongoing adaptation requires the development of a "new gymnastics."**



Raphaëlle Groulx-Julien  
*Une nouvelle  
gymnastique* 2020

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**Curtis Talwst Santiago, O dia depois do carnaval "The Day After Carnival", 2019**  
Acrylic, aerosol, charcoal, pastel on canvas 60 x 60 in.  
Courtesy of the artist and Rachel Uffner Gallery

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# Pursuing their passions

RBC recognizes, and deeply values, the role of artists as innovators within our communities—particularly in a time of unprecedented change.

RBC supports and shares Canadian Art's desire to provide insights and advice to the next generation of artists in Canada. Valued and diverse mentors within the art community as well as art students have generously shared their experiences and wisdom within this guide, highlighting the expanded opportunities and creative challenges that define an art education in 2021. We hope this knowledge helps to enrich the journeys and practices of early-career artists.



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# NO STUDIO? NO PROBLEM

How the core of art-school education is changing under physical distancing

## Studios are the heart of an art school.

They are places to test ideas and work through problems, as well as to access space, specialized equipment, technical expertise, and peers and professors. This is where the magic of unstructured time and discussions reveals new inspiration. But how are tactile learning and studio practices being adapted when access to facilities is limited? While some art schools have opted to go completely virtual, others are holding a mix of online and smaller, in-person lessons with regulated access to studio space. Overall, it seems the emergent rule for art schools and art students is to try to anticipate uncertainty under pandemic conditions and be poised to readjust when necessary.

At the **Alberta University of the Arts** in Calgary, in-person access to studios, including fibre, glass, ceramics, printmaking and metalwork is currently overseen by expert technicians who teach and guide material processes. AUArts studio manager Tara Niscak has been involved first-hand in pivoting the school's extensive facilities toward supporting students at a distance. "The technicians' roles have changed dramatically. When the announcement came that we were all online in the fall with the potential to have some students come in, we started concentrating on how to support them in building their own spaces and on new resources," Niscak says.

AUArts's Studio At Home initiative has expanded into an opportunity to teach skills to simulate real working conditions, something students don't often contend with until after they graduate. Instructional videos and online orientations walk students through how to set up and safely maintain a home studio; technicians hold weekly drop-in "Tech Talks" online; and the school started a resource they've been talking about for years, Studio A-Z, an internal online hub of crucial material knowledge from each studio program area. They also implemented more equipment rentals, as well as curbside drop-off services (for processes such as kiln firing and bronze casting), which Niscak sees as possibly continuing. "In some ways, COVID-19 has forced us to move into areas we've been wanting to go to, but haven't had the chance to," she says. "There are all sorts of students out there and different ways of wanting to work, why wouldn't we support them if we can?"

"We expected students to take a gap year, with a drop of 40 per cent in enrolment, but it hasn't happened," says Ilene Sova, Ada Slaughter Chair of Contemporary Painting and Drawing at **OCAD University** in Toronto. Instead, there were waitlists for

fall classes. In virtual town halls held over the summer, Sova encouraged students to use this time—when they can't easily find employment, travel or do many other things—as an opportunity to create work, earn credits and connect with their artistic community at OCAD.

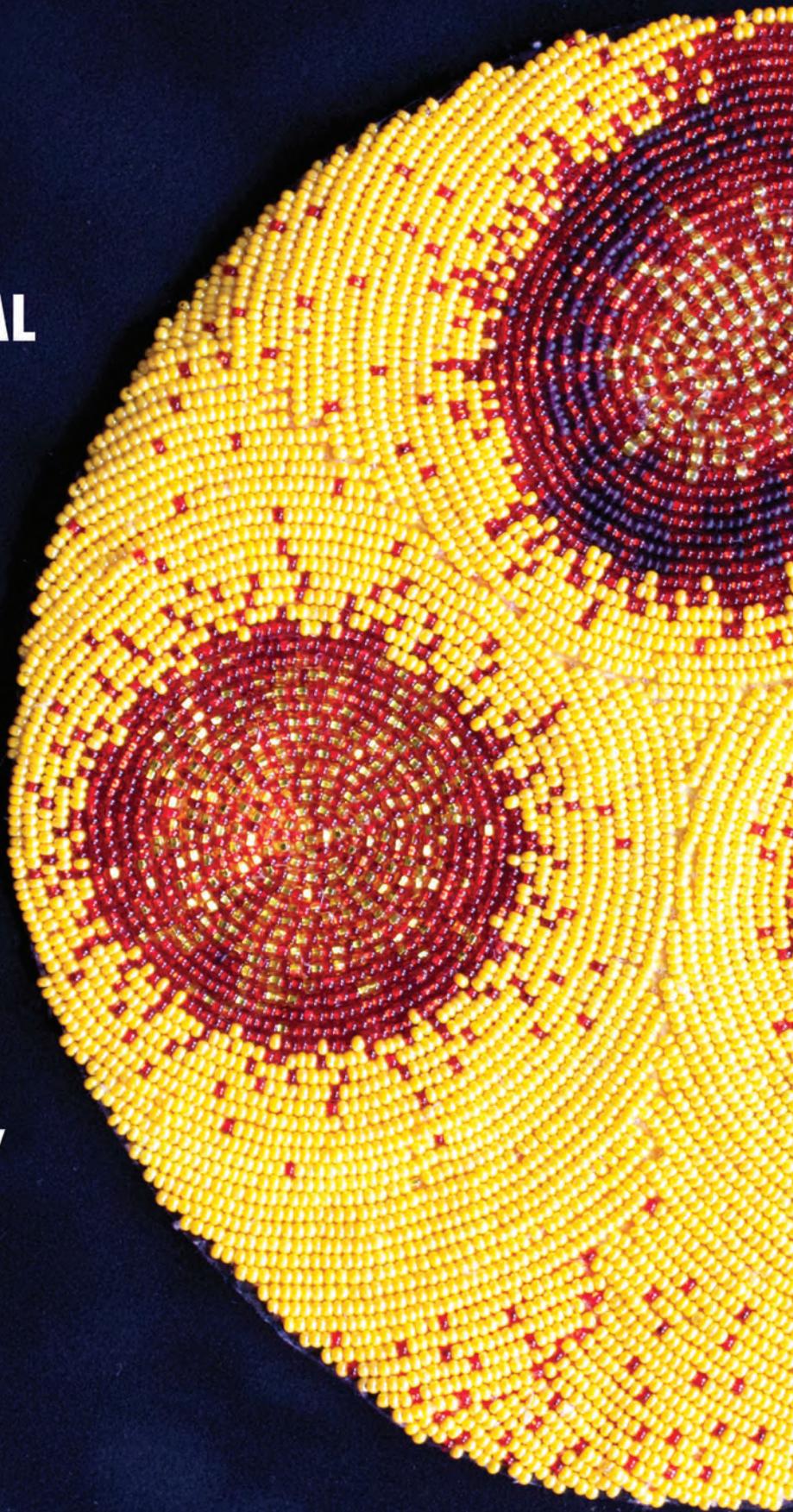
Rethinking materiality and resources has been key to continuing to create, including in Sova's own art practice. OCAD courses shifted over the summer and fall to scale down projects for home studios and allow for DIY solutions like up-cycling materials from closets and painting with turmeric and coffee. Sova is acutely aware of concerns around art materials in a pandemic, considering financial precarity (as part-time jobs continue to evaporate) and the possible safety risks of asking students to go to an arts supply store. Her approach included developing the interdisciplinary COVID-19 Responsive Art course, which tackles head-on the anxiety and isolation students can feel by asking them to put this crisis in context with both their own positionalities and those of artists in other crises throughout history. "Students are concerned about materials and grades, and instructors are taking into consideration those circumstances," Sova says. "The materials and crisis should be connected...a traditional painting isn't going to have as much conceptual impact now." Similarly, Working From Home, a new course taught by associate professor Michelle Forsyth, looks at the home as a "site of creative inquiry," and at artists throughout history who were confined to smaller spaces, such as Frida Kahlo making art from bed.

While adapting art school to the virtual realm is imperfect, Sova also recognizes how some online learning removes barriers to participation for students with different access needs or other responsibilities such as caretaking, or those who want to stay in and study from their communities. She suggests, "If we become more adept at this, the potential for our education to reach students who previously didn't have access is huge."

Anaïsa Visser finished classes for an MFA in film production and creative writing at the University of British Columbia in May 2020 and took that experience as a student into a teaching position at **Emily Carr University of Art and Design** in Vancouver. Visser adapted the virtual summer production course Bring Your Own Device to be less focused on technical learning and more about finding modes of creative resilience. Students worked with the technology they had available and felt comfortable using, from mobile devices and tablets to DSLR

COVID 19, 2020  
Ruth Cuthand, BFA'83, MFA'92  
Winner of Governor General's Award  
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# ORIGINAL SINCE TIME IMMEMORIAL



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“For students who are weighing whether or not to go to school, there’s something about education itself that is a creative endeavour... The act of choosing to still learn and work through this pandemic is an act of creativity.”

— Anaïsa Visser

cameras. Throughout the course, Visser encouraged students to find and develop stories to tell from within their immediate social circles and homes.

The central question for Visser, with these expanded technical and conceptual parameters, was how to teach young artists not only to stay motivated and innovate their practices in a challenging learning environment, but also to find solace in the work they’re making. “For students who are weighing whether or not to go to school, there’s something about education itself that is a creative endeavour, regardless of what you’re studying, but especially if you’re studying art,” Visser says. “The act of choosing to still learn and work through this pandemic is an act of creativity. I hope that as a result students will feel they are better equipped to overcome any discouragement.”

What is analog photography without its darkrooms? It’s been difficult for Andrew Wright, associate professor of photography and the current graduate program director in the department of visual arts at the **University of Ottawa**, and his now all-online students to lose access to these necessary facilities. But the circumstances have also presented new opportunities: “The first thing I had all my students do was turn their bedrooms, bathrooms or living rooms into camera obscuras so that they could experience a real analog image,” Wright says. With the help of studio assistants, he also made cyanotype paper for students to pick up or receive in the mail. To Wright, it’s a “happy irony” to return to some of the oldest photographic processes when nothing else is available, and to bring image-making back to the physical action of light—something his students have found a lot of value in during a time that is otherwise defined by digital screen-based learning.

For fourth-year sculpture student Asha Cabaca, restricted access to studios at **York University’s School of the Arts, Media, Performance and Design** in Toronto has meant converting space in her garage into a working studio. But this temporary set-up hasn’t been ideal without professors and technicians in the same room: “I feel like now we have to take more initiative to do what we want,” Cabaca says. “There’s been a lot of stumbling, but learning as well, and the professors have been trying to make it the best possible experience.” The biggest shift for Cabaca has been enrolling in elective courses, rather than the metalwork class she intended, for example. While challenging, this broadening of coursework across disciplines offers new perspectives that can in turn inform a developing art practice in unexpected ways.

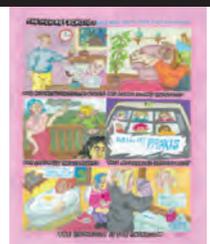
Cabaca’s year-long Installation Art class, taught by York University professors Yam Lau and Brandon Vickerd, introduced her to interventionist strategies in her own work, such as creating raw-clay mushrooms and placing them in a park to document their disintegration. Vickerd, himself a sculptor, knew he couldn’t teach classes as he had previously. He refocused on the energized meanings of public space on a mass scale, from the pandemic to civil rights protests to the toppling of colonial monuments to using digital space as a forum for critical change.

Vickerd has seen students respond to these new circumstances and considerations by distinctly shifting core ideas of whom their artwork is for, as compared to a year or two ago. One of his students, for example, works at a retirement home and explored interventions to help uplift that at-risk community during the COVID-19 lockdown. He’s also seen how students’ practices are being redefined when they can no longer solely identify and work within a specific medium or skill set. Conversations have moved toward a gift-economy model, with students working from gestures of goodwill and exchange.

“In institutions, it’s not often we actually get to think about what we do as an experiment,” Vickerd says. “I think in a lot of ways, as challenging as that is, it’s like returning art school and universities back to their core purpose—they were always about experimentation, failures and successes, and assessing why something worked and why something else didn’t.”

**Jem Woolidge** is an interdisciplinary artist working in textiles, printed matter and narrative comics. Their primary focus is embroidery, inspired by the tone and accessibility of late 20th-century animation and the laborious, devotional nature of traditional tapestry weaving. They are an Interdisciplinary Arts major at NSCAD University in Halifax.

**JW: Attending art school online during a mass quarantine has definitely been an adjustment. My roommates and I have been joking about the way we’ve unintentionally recreated the daily routines of an in-person learning experience, but at home. In a lot of ways, it’s like real school, though you can do it from the bath if you’re sneaky enough.**



Jem Woolidge  
*The New Art School*  
2020

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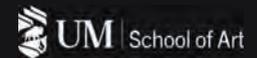
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Ayodele Mzilikazi. BFA Photography, *Island Life of Trinidad & Tobago - Savannah Vendor*, 2020, Digital photography. Inkjet print, 16 x 20 inches.

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JEM

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AHVA printmaking students in the Printmedia Research Centre, Audain Art Centre, UBC Vancouver Campus, October 2020. Photo: Rob Bos.

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photo: Gary Spearin

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# A QUESTION OF ACCESS

Art scholars and teachers look to redefine issues of access and equity

In a first this past October, the Universities Art Association of Canada held its annual conference online. The opening panel was “Accessing Art in the Virtual World: A Conversation about Access, Equity, and Diversity in 2020,” chaired by students Samantha Chang and Brittany Myburgh of the University of Toronto and Lauryn Smith of Case Western Reserve University/Cleveland Museum of Art. “Art history educators worked collaboratively in compiling lists of online resources to assist students and colleagues worldwide” in recent months, they noted. “Although the internet has helped many, the lockdown highlights significant connectivity and access inequality.” Just a few weeks earlier, in September, hundreds of artists, activists and scholars participated in the Scholar Strike for Black Lives in Canada to protest anti-Black racism and police brutality.

“I don’t think you can teach a class right now on anything—especially museums—that doesn’t take into account the current moment,” says Kirsty Robertson, director of Museum and Curatorial Studies at **Western University** in London. “One thing we have been doing [in class] is thinking about how museums might respond effectively to Black Lives Matter to move beyond a performance of care into some meaningful change.” The school’s **Centre for Sustainable Curating** also launched this year. “This moment has presented many opportunities to talk about how we can reduce the environmental impact of museum exhibitions,” says Robertson, “while also talking a lot about how we are using immense energy resources to be online.”

At the **University of British Columbia**, online panels, talks and conferences “are here to stay,” Critical and Curatorial Studies program director Scott Watson says. “They are easier to organize and less expensive, and easier on the planet.” At the same time, Watson notes, “people are hungry for an embodied experience.” A curatorial student who left during the spring lockdown is moving forward with her thesis show at the Polygon Gallery—even if she can’t be there. “We’re working from her SketchUp design and we’ll communicate with her on FaceTime to get the show installed,” says Watson. “That is unusual.”

Professor Jayne Wark, who’s been teaching art history at **NSCAD University** in Halifax for more than 30 years, can relate to this unusual, and often vulnerable, learning context. “The old pedagogy of teaching skills, like how you do your research, still comes into play,” says Wark, “but in the classroom, in designing the assignments, it’s a whole new game.” Wark has new technology and administration to manage, while her

students process global crises in addition to their courseloads. To address that reality, Wark has reduced readings and assignments for all students; done one-on-one virtual calls with students for more in-depth catch-ups; and made small-group projects mandatory so that students have an impetus to connect, rather than isolate.

Indigenous art history education is changing too. Jackson Two Bears and Devon Smither of the **University of Lethbridge** and **Open Art Histories** recently facilitated “Land is Our First Teacher”: Teaching Indigenous Art Studio and Art History Online. The description for this interactive workshop promised to examine the risks and opportunities of the current era as “a starting point for developing strategies for creating accessible, inclusive and active remote classrooms that position education as the vehicle for sustaining cultural knowledges.”

And, in June 2020, NSCAD announced that art historian Charmaine A. Nelson—Canada Research Chair in Transatlantic Black Diasporic Art and Community Engagement—will create the **Institute for the Study of Canadian Slavery**. “There’s a 200-year history of slavery in this nation that has yet to be—even in any surface way—taken on or tackled by academics, or the lay public or the media,” Nelson has said. On her own website, Nelson maintains lists of key resources and archives for Black Canadian studies in the arts. “As I always say to my students, the fields of Postcolonial Canadian Studies and Black Canadian Studies are wide open,” she states, “especially as it concerns the discipline of Art History, which seeks to examine art and visual culture.”

**Ali Sheikh** is a painter and illustrator from Mississauga currently enrolled in the Drawing and Painting program at OCAD University in Toronto. Focusing mainly on portraiture, his current work touches on ideas of relationships and identity through the integration of realism and comic-book influences.

**AS: Finding motivation in the home-studio environment.**



Ali Sheikh  
*Inside Out 2020*

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Karen Finley addressing the seminar.



Marysia Lewandowska

Photo by: Yves Yang Yihing

Professors Barbara Balfour and Jennifer Fisher taught the 2020 Institute on the theme of "In Practice" with guests Karen Finley, Marysia Lewandowska, and Emelie Chhangur. In 2021, Professors Nina Levitt and Sarah Parsons will host the 13<sup>th</sup> annual Goldfarb Institute, "Photography: In and Out of the Archive."



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▷ Kelsey Sparrow, *Big Auntie Energy* (2019) | Aniya Jacob, Fine Arts student, photo by Kai Liu, Fine Arts grad | Caio Mendes, *Nourish* (2019)

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# ALTERNATIVE STRUCTURES

## Lessons and opportunities for an art education beyond the classroom

An art education is not just for art school. It can come by way of various, even unexpected, means and sources. Galleries and museums, for example, have used this moment of reduced access to expand free online offerings in unprecedented ways. **SAW Gallery's Free School** (based in Ottawa, but recently held online for the first time) offers practical lessons in artmaking by artists such as Shary Boyle, Barry Ace and Joi T. Arcand. The **Montreal Museum of Fine Arts** has presented informative videos about how key professionals—conservation specialists, art therapists and curators, among them—function within the institution. And, more than ever, international events, symposia and artist talks are open to anyone with internet access.

The experimental online program **Dark Study**, from the US but available to international participants, centres on art in the absence of the studio and traditional university settings. Founded by Caitlin Cherry, Nora Khan and Nicole Maloof in May 2020, Dark Study aims to remove gatekeepers of higher education to better serve those who are underrepresented. Instead of a typical application process, applicants to the free, year-long virtual program were asked to express how their relationship to society informs the art they make, and then submitted their responses via video or audio. A roster of advisors includes notable artists, curators and writers, such as Sondra Perry, Jesse Darling and David Xu Borjonjon.

Sara-Jeanne Bourget and Mark Johnsen, both artists and sessional instructors at Emily Carr University of Art and Design, launched **Patio Press** last spring from their Vancouver apartment. They invited peers to be virtual residents—each resident received a printing plate to prepare, then Bourget and Johnsen printed the works and returned the finished editions (and plate) at no cost. Partnering with ECUAD, the pair launched the **Patio Press x Emily Carr Fellowship**, which gives each student awardee the opportunity to produce an edition that is then showcased online. A print from each edition will also be added to a special collection at the school's library. "That was important for Mark and me to give them that, to make sure they can have a couple things on their CV right now," Bourget says.

Bourget and Johnsen have built projects of expanded connection and collaboration into their virtual courses at ECUAD too. In Bourget's Drawing: Narrative Images class, students are asked to maintain a term-long correspondence with a partner via voice recording or Instagram. Similarly, Johnsen initiated a postcard exchange in his DIY Printmaking Techniques class so

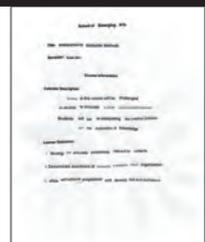
students can experience the physicality of each other's works. "The students have been making high-quality work at home," explains Johnsen, "but I miss, and I know they miss, that communal space where things happen unplanned. I'm really optimistic that whenever we do get back into that space, the level of compassion, understanding and patience that we've developed with each other stays present."

For ECUAD student Erick Jantzen, refocusing on localized artmaking has radically shifted how he views his practice during the pandemic. "I think a lot of students struggle with online engagement," he says, "What's been really rewarding for me has been going on walks in the neighbourhood, talking to people in my community." As Jantzen has had to reimagine printmaking using kitchen materials, stovetop alchemy, and handmade inks, dyes and papers, these specific observations about his surroundings have become a key part of his process.

To Jantzen, saying art schools have gone "online" is a failure of language: students still make work in their bedrooms, on their balconies and in other spaces of lived experience. This shift in perspective has huge potential. "What place-based making offers is that people are suddenly creating from outside the art school bubble," he says. "You just have to go outside and see the smoke [from forest fires], or go to the garden and pick your own vegetables and you're back in a very specific creative context."

**Luigi Pulido** is an interdisciplinary artist who studies at the Alberta University of the Arts in Calgary, with a focus on sculpture. His practice is informed by histories of conceptual art, media arts and text-based works. Pulido currently works with ideas of performativity and interaction in response to stratification, institutional change and site-specificity.

**LP: In response to COVID-19, art institutions have migrated to online learning environments to best deliver instruction. But through this, the paradigm of education and the role of institutions has shifted massively. Winter 2021 Syllabus is a deconstruction of language taken directly from course syllabi in order to reconstruct and recontextualize language to create a new syllabus.**



Luigi Pulido  
*Winter 2021 Syllabus*  
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**Title:** INTRODUCTION TO Malleable Methods

**Semester:** Winter 2021

### Course Information

#### Calendar Description:

Students in this course will be challenged to develop to innovate to situate and contextualize responses. Students will be re-interpreting the creative process and the acquisition of knowledge.

#### Learner Outcomes:

1. develop and articulate awareness relevant to contexts
2. Demonstrate awareness of frameworks in relation to culture. organization
3. allow self-reflexive progression and develop skill and confidence

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Rudra Manani (BFA 2020) "Get Your Om On"



# EXPANDING CONNECTIONS

Finding ways to collaborate  
in an educational landscape in flux

Shuttered student centres. Professors and peers only seen on a screen. Empty hallways. “For lack of a better term, it’s weird,” says Ernest Zarzuela, a fourth-year studio major at the **University of Manitoba’s School of Art** in Winnipeg. “Art school is an environment where the teaching is fairly intimate, and a lot of it is from who you surround yourself with. The biggest thing I think about is how difficult it must be for someone starting their first year of art school in this extremely unconventional environment.” Luckily, Zarzuela has been able to keep his lab work position at U of M and, though half of his courses are online, he can use a shared studio as long as masking and sanitization protocols are met.

“We’ve been learning that creating online social spaces is just as important as being able to provide accessible education to students who either don’t live here or live in remote areas or live next door but can’t be there in person,” says Ingrid Percy, chair of Visual Arts at **Memorial University’s** Grenfell Campus in Corner Brook. Art professors there have opened Zoom rooms before class for student hangouts, scheduled regular one-on-one phone calls with students, rented off-campus studio space for students, and started virtual community hours for printmaking and textile studios.

At **Concordia University** in Montreal, student-to-student mentorships and Discord forums have helped to keep people connected. The Fine Arts Student Alliance is also using its external-events pause to address other needs: “We’ve been focusing this year on our bylaws, making amendments to work on anti-racism and addressing anti-Black racism within the university,” says Maddi Berger, FASA outreach coordinator. At the MFA level, graduate program director Erika Adams is working to ensure students maintain teaching assistant positions at a distance. “The TA-ships are key not only because of the financial benefit,” says Adams, “but also because, in my experience, I find when I have a chance to show someone else how to do something, it’s a morale boost.”

Connecting with and learning from visiting artists is central to **Simon Fraser University’s School for the Contemporary Arts** offerings. After Alejandro Cesarco, the Spring 2020 Audain Visual Artist in Residence, had to depart due to lockdown, he and students shifted to online, adapting the usual IRL exhibition assignment into an Instagram project and book. This past fall, the residency was adapted into the Visual Art Forum, a series of free online public lectures by artists Pablo José Ramírez,

Jeremy Deller, Sandra Brewster, Irena Haiduk, Sanja Iveković, Charles Gaines, Samson Young and Tanya Lukin Linklater. Each speaker also met privately online with SFU students.

At **Portage College** in Alberta, work continues to ensure that Indigenous students—who comprise 40 per cent of the college’s student body—have space for cultural needs and relations. It recently moved ahead with building a permanent structure where students can smudge, to be completed in June 2021. “A lot of our students come from northern communities and are very connected to the land,” says Donna Feledichuk, dean of Paramedicine, Education, Native Arts and Trades and Technology. “We needed a venue that would allow them to maintain that connection and feel that connection.”

In lieu of in-person internships, the Innovation Accelerator, part of the Virtual Internship Program at Oakville’s **Sheridan College**, matched students across disciplines with a community collaborator who posed an of-the-moment problem. At term’s end, student teams pitched their co-designed solutions. “What our students are doing is providing real options for challenges that exist at a time of great change,” says Donna Braggins, associate dean of Design, Illustration and Photography.

**Erick Jantzen** is an environmental artist based in Victoria. He is in his third year of a BFA at Emily Carr University of Art and Design in Vancouver and holds a BSc in biology from the University of Victoria. His work aims to spark dialogue about our relationship to ecology and place.

**EJ: While shifting to online studies ostensibly diminishes the importance of place, in actuality, as our work is recontextualized into our immediate surroundings, place has never mattered more. Studying from home has allowed me to reconnect with the local flora and fauna that continuously influence my art practice, as inspiration and material source. By exclusively using natural and recycled materials, this speculative mail-art assemblage confronts our relationships to and the tensions within technology, environment and communication. Materials used include red algae, blackberries, duckweed, blueberries, cattail, copper and soot.**



Erick Jantzen  
Permapunk Post 2020

Phoebe Huang, *Picture a Place to Live*, 2018. Digital photograph.



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Photo: 2018 Visual Studies Undergraduate Eyeball exhibition



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Dear friend,  
Thank you for your  
endless collaboration.  
Here's a portrait of Cotton-  
wood I whipped up with  
materials from Ruwus,  
Ruweis and red algae,  
among others. Long  
live the rewild!  
E.J.



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Design: Gabrielle Diaz Artwork: Nada Hafez, Sar fi bens Sebez w mele7, 2019



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**“I’ve been thinking a lot about the role that art history has played within art. And I think that has to shift foundationally.... How to teach it so that it’s much more inclusive of many different types of aesthetics from different communities, and that it’s not just seen within one lens.... I think there are foundational seismic shifts that will happen. It’s going to change. It has to. And people want it to. Many people who love and embrace art want to see our institutions grow and stretch it and transform, I think. But I am always an optimist.”**

— Dana Claxton, Department Head, Art History, Visual Art and Theory, UBC (at Vancouver Art Gallery, July 2020)

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**“The hallmark of education is built around the idea of research and reflection. The first thing we need to do is quantify and qualify what this remote learning experience has been for all institutions: What has been successful? What can you build on? What do we need to continue? I think we would all agree it will be very hard to return to what has been called normal. And success is not a unidimensional thing: What are the mental health consequences connected to remote learning? And what are the benefits? To decide what comes next, we really need to understand qualitatively and quantitatively how this has been for students and for faculty.”**

— Donna Braggins, Associate Dean, Design, Illustration and Photography, Sheridan College

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**“Design education has to be decolonizing.... [W]e begin our classes with a land acknowledgement of the Indigenous traditional owners who are custodians of the land on which we are gathered. That’s critical to shifting perspective. Most of the time when we talk about design, we’re talking about the phenomena that came out of Europe in the 1800s, creating for the masses so that the ‘good life’ of the aristocracy could be more available to the peasantry. The way to achieve that was to make things cheaper and faster, but to do that Europeans exploited the labor of Black people and exploited the land of Indigenous people. We can’t decouple colonialism from design or the way we understand and practice design. They’re deeply linked and implicated.”**

— Elizabeth (Dori) Tunstall, Dean of Design, OCAD University (on fastcompany.com, August 2020)

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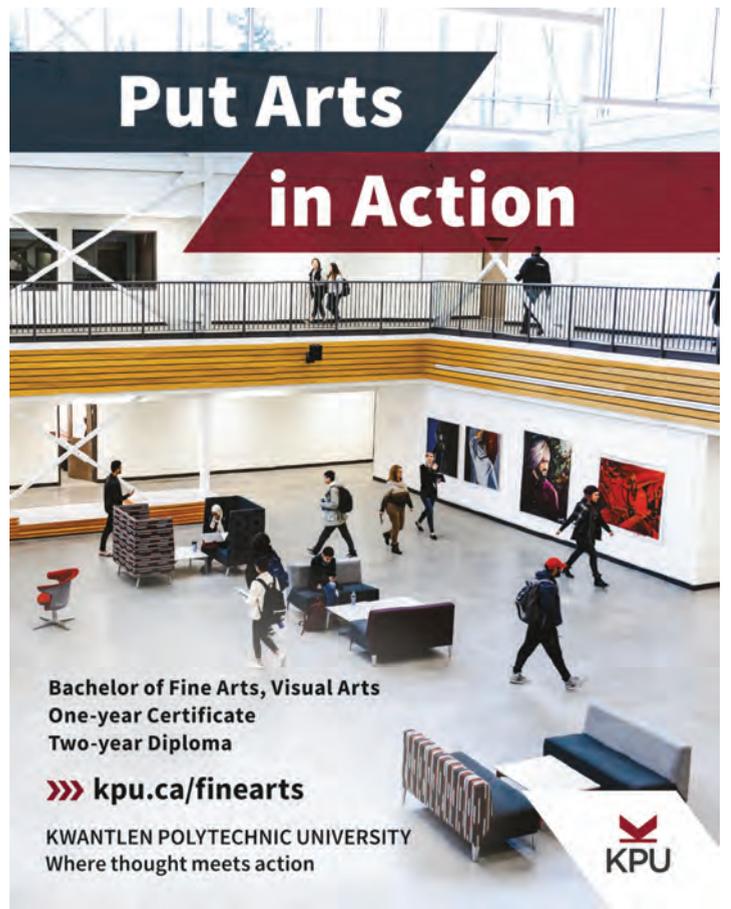
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