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This was a banner year for the School of Art. The School experienced a significant increase in full-time enrollment, following a trend of growth since 2003. Contributing to this growth, strong interest in our enhanced summer session program allowed students to complete the full foundation program prior to attending the School of Art in the fall. Courses delivered by distance education are popular with our students, and contribute financially to the School. Energetic, creative development of new curriculum and delivery formats (tested in Summer Session) marks a turning point for the School of Art, placing it on the threshold of positive growth and a refreshed contemporary curriculum.

We are very proud to have developed proposals for two graduate programs this year. Graduate program development has been on the books for many years, and we are hopeful that we can begin delivery of the programs in 2007/08. The MFA in Art Practice and MA in Art History program proposals are conceived as a unique contribution to graduate studies in art and art history and together form a lean, cohesive curriculum that addresses, in a cumulative structure, the intellectual, conceptual, and artistic dimensions that inform contemporary art practice.

In fall 2004 the School was awarded the Knight Distinguished Visiting Lectureship to invite Vibeke Sorensen to visit the University of Manitoba and to present a lecture on her pioneering work in new media and animation. This is the first time that the School of Art has been awarded The Knight Distinguished Visiting Lectureship, the highest honour given by the University of Manitoba.

For many years the School has supported its complex technical infrastructure requirements with funds derived from the operating budget. High enrollment and limited budgetary increases make it difficult to continue this practice. With existing financial resources, it is a challenge to maintain existing facilities and equipment, and difficult to plan for upgrades to match the technological advancements available for art production. After reviewing the research, teaching, and fiscal profile of the School of Art, I have strongly advocated within the University for increased funding for the School of Art. In 2004-05 the School received a one time infusion of funds from the University to develop much needed Mac computer labs and to refresh technical facilities in Ceramics and Sculpture. In the coming year, the School will seek additional support from inside and outside the University for the development of additional teaching and research space, and technology upgrades for existing and future programs.

The School of Art thanks all of the generous patrons who have endowed the school with scholarships and funds for continued development. The School would not be able to operate without these significant donations. We are indebted to the many individuals who donate time and energy to our programs. The School especially appreciates our alumni who give time or money to the School. Many of our graduates are distinguished international artists who, despite their professional stature, continue to work for less remuneration than professionals in other fields. In this regard, as Director I have argued, in all the professional contexts in which I act, for the role of art as a special form of knowledge that links matter and metaphor, and manifests ideas in visual or material form.

While I have covered some of the key achievements of the School of Art here, I encourage you to peruse our Annual Report to follow the new developments in programs, curriculum, as well as the research and creative work of our faculty.

In closing, I want to acknowledge the dedication of the faculty, staff and sessional instructors, whose dedication and commitment to School of Art students and initiatives often goes far beyond contractual obligation. During the past year, you have contributed to the scholarship, operations and initiatives that will have lasting effect on our students, the University of Manitoba and to the field of art.
SCHOOL OF ART HISTORY, VISION, MISSION AND VALUES

History
Established in 1913 as The Winnipeg School of Art, the School affiliated with the University of Manitoba in 1950. The School of Art is the oldest art school in western Canada, with a reputation for producing strong creative artists. With its origins as an independent art academy, the School’s educational mission derives from the interdependence of intellectual investigation and material expression in art, making it unique among Canadian universities for its balanced emphasis between disciplined fine art practice, and visual and intellectual exploration.

Vision
The School of Art recognizes art as unique forms of knowledge that gives material and visual form to ideas.

Mission
The mission of the School of Art is to prepare artists and scholars in art history and theory who combine creative thinking, technical skill, and a strong background in history and culture. This balance between intellectual inquiry and creative ability informs the School of Art’s degree programs.

Core Values
- Excellence in teaching, an instructor to student ratio that encourages the individual training, advising and mentoring necessary for students to develop as artists and designers
- Creative thinking
- Visual problem solving
- Diversity of approaches to research, teaching, and creative expression
- Diversity of cultures
- Diversity of media
- Integration of intellect/ideas and visual forms/expressions
- Creative and intellectual exchange with the University, the art community, the city of Winnipeg, and the province of Manitoba
- National and international competitive strength as a source of outstanding artists
- Entrepreneurial opportunities for students and faculty
- Integration of various teaching models
- A respectful environment for learning and working

STRATEGIC INITIATIVES

In 2004 – 2005, the School of Art pursued a number of strategic initiatives.

Technology Upgrades
The School of Art created a state of the art Mac Lab that brings the 16-seat computer lab and the graphic design thesis lab to cutting edge contemporary standards. Hardware and software upgrades provide students with the latest creative software packages, like Adobe Photoshop and Macromedia Freehand. Most of the new workstations provide the option to author DVD’s. Funding for the new design lab was made possible by the University to address the increasing infrastructure expenses related to the school’s digital technology-related programming.
Centre for Media, Art and Design (CMAD)

The Center for Media, Art and Design (CMAD) moved forward as the site for new media programming at the University of Manitoba. The School of Art developed two new media courses offerings: Foundations in New Media and Current Debates in New Media. These courses, along with existing School of Art courses, will contribute to CMAD’s new media initiative which is targeted for 2006-07.

Knight Distinguished Visiting Lectureship

We were delighted to be awarded the Knight Distinguished Visiting Lectureship for 2004-05. The award enabled us to invite Vibeke Sorensen, an artist and professor in interactive architectural installation and multi-site networked visual-music performance. A 2001 Rockefeller Foundation Fellow in Film/Video/Multimedia, she currently holds the position of Professor of Film and Media Studies and Fellow in the Center for Film and Media Research at Arizona State University. Previously, she was Founding Chair of Animation at the University of Southern California.

During her two-week visit in March 2005, Ms. Sorensen shared her expertise on new media programming in the School of Art. She delivered a talk for the Visiting Artist Lecture Series, and met with Deans and Faculty from the University of Manitoba. She returns September 28 — October 19 to address the University community at the public lecture of the Knight Distinguished Visiting Lectureship: Thursday, October 6 at 8:00 p.m. in Room 343 Drake Center. All are welcome!

October 17 to 28, 2005, Gallery One One One hosts the world premiere of Sanctuary, an exhibition by Vibeke Sorensen. The show constitutes an interactive architectural installation that explores the cross cultural interpretation of ‘safe haven’ in the natural and spiritual worlds. Employing painting and photography, animation and documentary, her work uses tactile media integrated with moving images, sounds, and texts documented from world sources.

Visiting Artist Lecture Series

The School of Art Visiting Lecture Series included such diverse artists as:

The School of Art was delighted to present world-renowned fluxist artist, Geoffrey Hendricks, in a presentation in the Art Barn.

Paul Butler, presented on his work in collage party, photo appropriation and performance.

Winnipeg artist and curator Doug Lewis presented on his sculpture, and conducted critiques with Honours Thesis students.

Vibeke Sorensen discussed her digital media art, interactive architectural installation, and multi-site networked visual-musical performance.

Shary Bolye, a Montreal-based artist, presented on her work in drawing, performance and painting.

In the “Art History Presents” series, two lectures were featured:

Ron Kostyniuk delivered a talk, Pioneers of Constructive Art Since Tatlin.

Morgan Wood presented Aboriginal Erotic Art.

Cultural Initiatives

The School of Art made great strides in offering courses that address cultural diversity in art. These courses address issues of diversity in the student population, and encouraged students to develop an ability to shift their frames of reference from one culture to another. This year we offered courses in Aboriginal and Inuit art history and a new upper division course on Topics in Inuit Art, all taught by Morgan Wood who aided in enlarging and enhancing the University of Manitoba art library collections in these areas.
**Summer Session**

This year, Summer Session proved an immense success, bringing in net revenues of $53,000, a 120% increase of our revenues of only two years ago when summer 2003 netted $20,000. Summer session is an entrepreneurial venture through which the School tries out new courses, schedules and formats that accommodate more working students and adult learners.

The School’s summer session now offers entering students the opportunity to complete foundation courses in the summer, and to enter the second year in the fall.

**Programs and Facilities**

The School of Art offers five academic programs:
B.F.A. Honours in Studio Art
B.F.A. Honours in Art History
B.F.A. in Studio Art
B.F.A. in Art History
Diploma in Art

Course offerings are available in the following areas of specialization:

**Foundation Studies**

Area Chairs: Mary Ann Steggles & Robert Sakowski

Foundations courses develop the fundamentals of personal art creation and academic studies. Introduction to Art courses present a survey of art development from prehistory to the present. Design and Drawing studios integrate perception, observation, design skills and personal imagery. Students develop a visual vocabulary, an ability to maintain a creative dialogue with others, and critical analytical skills. Various strategies of realism, abstraction and conceptual approaches focus on life subjects as students develop planning skills and spontaneity in two- and three-dimensional projects. The program also includes Health Hazards, a Field Trip, and Math in Art.

**Ceramics**

Acting Area Chair: Alan Lacovetsky

Students study aesthetics and techniques of pottery and ceramic sculpture. They learn about art made by other cultures as well as the works of modern and contemporary periods. Forms covered include precious ritual objects, utilitarian pots for the home, vessels of sculptural form, and the use of clay in art. Basics include clay forming techniques (throwing, hand-building, mold-making and casting), glaze formulation and fundamentals of kiln operation and construction. The studio accommodates a diverse range of working methods and firing techniques for stoneware, wood fire, low fire, and raku.

**Drawing**

Acting Area Chair: Cliff Eyland

Drawing enhances the ability to see with insight and awareness of the visual world. Students integrate observation and perception with concepts and imagination. They develop an ability to focus, increase visual sensitivity, and use drawing skills to the best expression of the imagination. Students explore fantasy, metaphor and impressions in life drawing classes. Intuitive and spontaneous processes, psychological responses, and conceptual or multi-media approaches provide modes for creativity. Individual and group critiques encourage discussion of historical and contemporary art issues.

Similarly, more advanced students may complete their degree requirements more quickly through attending Summer Session.

Thank-you to the staff at Continuing Education, especially Associate Dean Bill Kops who patiently worked with the School of Art to redesign the formats, and to Shawn Jordan who designed a stunning poster.
**Graphic Design**  
Area Chair: Kirk Warren

Graphic Design functions at the crossroads of creativity, communication and business. While traditions of typography and visual metaphor date back hundreds of years, digital technology opens new possibilities in communication and interface design. Traditional and new media encourage innovative syntheses. Studies include: semiotics, Gestalt psychology, digital technology, web design, visual hierarchy, corporate design, marketing, typography, illustration, and structural approaches. The program objective is to teach effective, ethical, and contextually appropriate design. It enhances awareness of professional practice in design studios, prepress houses, and printing facilities and provides students with an opportunity to partner with a Graphic Design professional.

**Painting**  
Area Chair: Kevin Kelly

Painting combines intellectual challenge with sensitivity to painting mediums that encourages a great range of expressive possibilities. In loft studios, students explore traditional painting methods in oil, acrylic, and wax or water-based media, as well as contemporary approaches involving new media. Assemblage and installation projects incorporate wood, metal, resins, and other materials. Students pursue creative thinking and problem solving, and explore personal, expressive, and conceptual concerns related to contemporary perspectives. Form, abstraction, imagery and professional practice are developed through classroom and tutorial approaches.

**Photography**  
Area Chair: David McMillan

Photography, which has been offered at the School of Art since 1974, has emerged as a major art medium in the 21st century. Studios and darkrooms are equipped for both traditional and contemporary approaches, including work with new digital technologies. Basic technical instruction includes the components of cameras, film developing, and darkroom experience with black and white and colour printing. Personal creative imagery and directions are explored through critiques and one-on-one study. Upper division courses encourage individual projects, complemented by study of significant historical and contemporary photographers.

**Printmaking**  
Area Chair: William Pura

Contemporary printmaking utilizes a variety of sources and approaches resulting in unique creative works in traditional and new media. The Printmaking program teaches intaglio, lithography, relief, and silkscreen processes. The FitzGerald Annex provides spacious studios with large presses, a photographic darkroom, a digital imaging area, and an etching lab. Multi-coloured printing, mixed media techniques, use of secondary sources, and large scale print projects are important components of the program. Development of personal imagery, themes, and individual methods is encouraged.

**Sculpture**  
Area Chair: Gordon Reeve

Sculpture requires three dimensional spatial thinking as well as movement through space. Students research historical and contemporary issues, merging aesthetic principles with technical expertise in art. They interpret traditions and innovations with a new vocabulary for physical and conceptual aspects of 3-D expression. Figurative and non-figurative projects involve various approaches with wood, plaster, clay, metal, resins and fiberglass. Additive, reductive and other methods cover modeling, carving, casting, welding, joining and assemblage, as well as process and time-based media. Individual explorations and collaborative experiments include environmental and site specific works and interactive or performance processes.
Video
Area Chair: Alex Poruchnyk

Video combines aspects of new media and film technique, drawing on the visual principles of sculpture, drawing, and painting, and the literary and performing arts. Students examine aesthetic issues involving time, space, movement, and composition. The program develops video or audio works that are integrated in multimedia explorations, installations, interactive CD-ROMs, or web-based productions. Students study scripting and storyboarding, directing and producing. Production studios and digital cameras support lighting, field audio, studio surround sound audio recording, and computer editing. The area covers tape-to-tape and non-linear editing, DVD authoring, video editing, compositing, digital painting, and 3-D modeling and digital animation, as well as traditional cell and stop-motion approaches to animation.

Art History
Area Chair: James Bugslag

Art History courses lead to reflection on developments through history and cultures to understand movements, styles, and cultural history in ancient, modern and contemporary art. Fundamentals of our approach to art history include cultural comparison, aesthetics, theory, criticism, and varied research methods. Upper level courses further explore concepts of Western and non-Western art from prehistory to medieval times to the present. Course options include field, seminar, interdisciplinary, and directed study courses. The electives balance the core art history requirements, which include a range of courses in faculty and student research interests.

Facilities

The School of Art uses four venues for classes and creative exploration:
- FitzGerald Building, which also houses School of Art Administration, Gallery One One, the School of Art Permanent Collection, the FitzGerald Study Collection, digital media labs, a video production studio, and the Art History research and study centre.
- Ceramics/Sculpture Building
- Fine Arts Barn
- Printmaking Annex

GALLERY ONE ONE ONE
Director: Cliff Eyland
Gallerist: Robert Epp
http://www.umanitoba.ca/schools/art/galleryoneoneone/

The School of Art funds and houses Gallery One One and the FitzGerald Study Centre. The Gallery has achieved a presence for both the quality of its exhibitions of contemporary and historical art. The 2004-2005 season at Gallery One One One highlighted individual artists within an art scene that is dominated by a “youthquake.” A second thread running through the season of work by artist/teachers was the place and practice of pedagogy in contemporary art. The exhibitions listed below can be viewed at the Gallery One One One web site.

From Bauhaus to Our House in Etobicoke: Andor Weininger in the 50s
September 13 to October 8, 2004
Curated by Oliver Botar

This exhibition, which followed on a major gift of art from the Weininger Foundation of New York, featured most of the 150 gifted paintings, drawings and relief structures by Andor Weininger. The exhibition was particularly relevant to the University of Manitoba and its students, as the Department of Architecture, and later the School of Art of the University, were among the first institutions in Canada to institute Bauhaus approaches to design education.
Winnipeg International Writers’ Festival Readings
September 21 to 24, 2004

Gallery One One host this readings series courtesy of Alison Calder and the University of Manitoba English Department.

Jean McEwen
October 21 to November 19, 2004
Curated by Constance Naubert-Riser

This solo exhibition featured nine oil paintings from Jean McEwen’s series, Poèmes Barbares (Barbarian Poems). Completed between 1997 and 1999, these intense abstract canvases are some of the Montreal artist’s last works before his death in 1999.

Printmaking in the 1950’s: An Intimate View of Student Prints at the School of Art
November 25, 2004 to January 14, 2005
Curated and organized by Ted Howorth, Bill Pura and Marim Dain Zipursky

This exhibition featured 59 works that represent the early work of a number of young artists who studied at the School of Art in the 1950’s and as such create an interesting and provocative portrait of the kind of artistic ideas that were current in the post-war period in Canada.

Description Without Place: Paintings and Selected Works by Celia Rabinovitch
January 27 to February 25, 2005
Curated by Cliff Eyland

Celia Rabinovitch is the Director of the University of Manitoba School of Art. This solo exhibition introduced Rabinovitch’s recent work from her time in California and British Columbia to the Winnipeg art community.

Winston Leathers: In The Moment
March 4 to April 1, 2005 Gallery One One One
March 3 to April 2, 2005 Gallery 1C03 The University of Winnipeg
Curated by Jennifer Gibson and Robert Epp

This two-venue solo exhibition acknowledges the generous donations of artwork to Gallery 1C03 and Gallery One One One by the late Manitoba artist Winston Leathers. An artist whose career spanned half a century, Leathers was known as a painter, printmaker, poet and art educator. Ever the innovator, Leathers employed various techniques and media in his art-making. In The Moment highlights the successful outcome of a few of the artist’s experimental bodies of work.

Acquisitions

From July 2004 to June 2005, Gallery One One One received the following donations of artwork into its collection:

Donor: Richard Williams
A donation of paintings, prints, drawings, and sculptures, including 61 works of art by Richard Williams, former Director of the School of Art, representing a survey of the artist’s career, and 21 works by other artists such as Mauricio Lasansky, Robert Nelson, Sara Haid, Ivan Eyre, and Sheila Butler.

Donor: Tony Tascona
This donation included seven paintings on aluminum and masonite and twelve works on paper by Manitoba artist Tony Tascona, representing the artist’s output from 1961 to 2004.
**Donor: Wanda Koop**
A donation of three paintings by Manitoba artist Wanda Koop from her recent Sightline series (1999/2000).

**Donor: Ronald Kostyniuk**
A donation of three kinetic sculptures and one relief sculpture from the 1960s and a recent relief structure from 1992 by Alberta artist Ron Kostyniuk.

**Donor: Arthur and Judy Drache**
A donation of ten works on paper by such artists as Kelly Clark, Bruno Bobak, and Jean-Paul Riopelle, from the 1950s to the early '80s.

**Donor: Paul Butler**
A donation of five photographs by Manitoba artist Paul Butler, from his Manster Series (2003).

**Statistics**

**2004-2005 Disbursement of Funds**

![Pie chart showing disbursement of funds]

- **Staffing**: 86.59%
- **Administration (includes academic recruiting, infrastructure, advertising/promotion/student recruitment)**: 3.49%
- **Technology/Equipment**: 1.09%
- **Academic Programming (includes teaching supplies, guest lecturers, visiting artists)**: 1.79%
- **Gallery One One One (Excluding Staffing)**: 2.64%
- **Academic Travel/PDA/Memberships**: 4.40%

**Credit Hours Taught**

- 2000/01: 8408
- 2001/02: 8845
- 2002/03: 9284
- 2003/04: 10211
- 2004/05: 10942

**Regular Session Enrollment**

- 2000: 335
- 2001: 352
- 2002: 383
- 2003: 396
- 2004: 423
- 2005: 425

**Summer Session Enrollment**

- 2000: 110
- 2001: 131
- 2002: 157
- 2003: 145
- 2004: 259
- 2005: 259
S T U D E N T C O U N C I L

Senior Stick/Co-Treasurer: Andrew McMillan
Treasurer: Anna Binta Diallo
UMSU Councillor: Emilie St. Hilaire
Visiting Artist Coordinator: Jessica Koroscil
Gallery Coordinator: Nikki Lace

G R A D U A T E S A N D A W A R D S

BFA General
Arnold, Candice
Au, Eric
Balcaen, Collette
Bjornsson, Geoffrey
Carlson, Nathan
Chang, Kuo Hsin
Chiang, Yat Ting
Dong, Jennifer
Froese, Kerwin
Hwang, Isung
Kan, Teresa
Karamanoglou, Vildan
Ko, Wai Pong
Kusko, Diane
Magne, Nicole
Margetts, Ryan
Mendarozqueta, Canek
Polinsky, Ryan
Prasong, Viengkhong
Reimer, Odia
Rosen, Janice
Saidman, Daniel
Scott, Joel
Smith, Meghan
Sutanto, Vito

Towers, Ferrin Stuart
Taylor, Michael
Trinidad, Arnold
Wieber, Rachel

BFA Honours
Atsu, Sena *
Bonnici, Taralee *
Brown, Michael *
Bush, Cameron *
Campbell, Wendy *
Conner, Shawnna *
Craig, James *
Dunford, Patrick *
Fernando, Faye *
Genda, Dagmara *
Gorrie, Ryan *
Guy, Lynda *
Hill- Carroll, Meagan *
Hoban, Nicholas *
Hunter, Jaclyn *
Jonasson, Gilda *
Koroscil, Jessica *
Lake, Krista
Lee, Adrienne
Lodwick, Andrew *

McMillan, Andrew *
Mehra, Divya *
Montcombroux, Bruce *
Moyes, Jennifer *
Rey, Kelli *
Schmidt, Johanna *
Smith, Kathleen
Soiferman, Heather *
Stoiesz, Jacqueline *
Tittenberger, Petra *
Zhang, Angela *
Zipp, Collin *
Zurawsy, Lida *

BFA Art History
Paul, Alisha *

BFA Art History Honours
Nguyen, Kim *
Oppenheimer, Maya *

Diploma in Art
Hoffman, Ari

† Studio First Class Honours
‡ Art History First Class Honours

University of Manitoba Gold Medal: Zhang, Angela
School of Art Medal in Fine Art Studio (Honours): Zhang, Angela
School of Art Medal in Fine Art Studio: Bjornsson, Geoffrey
School of Art Medal in Art History (Honours): Oppenheimer, Maya
School of Art Medal in Art History: Paul, Alisha
Alice Hamilton Prize in Painting: Fernando, Faye
Tania Asper Memorial Prize: Moyes, Jennifer

F A C U L T Y A N D S T A F F

Promotion
Dr. Mary Ann Steggles was promoted from Assistant Professor to Associate Professor. She has pioneered courses in Asian Art History and continues, with her immense enthusiasm, to create courses for Distance Education and a new focus for the Foundations area with Professor Robert Sakowski.

Sue Pearn
Printmaking
**Academic Hire**

The School of Art conducted a rigorous and successful search for a full-time tenure-track position in Ceramics. The School of Art welcomes Stephen Grimmer, Assistant Professor and Area Chair for Ceramics. Professor Grimmer holds an M.F.A. from the University of Massachusetts, a B.F.A. from Kansas City Art Institute, and a B.Sc. in Mathematics from the University of Iowa. He is passionate about teaching and has maintained, for large parts of his career, a practice as an independent ceramist.

**Administrative Staffing**

Positions held by Robert Epp, Gallerist and Ken Jacobson, LAN Coordinator, were upgraded to full-time status. Char Okell, formerly of the Asper School of Business, was hired on a temporary basis to assist with School of Art strategic initiatives. We are sad to announce the resignation of Mark Mears, who was a student advisor in the School of Art since 2003. Leslie Hoffman was hired to replace Mark, and brings many years of experience from her former position in the Faculty of Pharmacy.

**School of Art Staff 2004-2005**

**Director and Professor**
Celina Rabinovitch  

**Director Emeriti**
Richard Williams  
M.F.A. (Iowa), B.A. (Carnegie)

**Professors Emeriti**
Robert Archambault  
M.F.A. (Alfred University), B.F.A. (Bowling Green State)  
Ivan Eyre  
B.F.A. (Manitoba)  
Donald Reichert  
B.F.A. (Manitoba)

**Senior Scholars**
Dale Amundson  
M.F.A. (Arkansas), B.F.A. (Manitoba)  
Diane Whitehouse  
N.D.D. (Birmingham College of Art)

**Professors**
Sharon Alward  
M.F.A. (UCLA), B.F.A., B.A. (Manitoba)  
Marilyn Baker  
Ph.D., M.A. (Wisconsin), B.A. (Northwestern)  
David McMillan  
M.F.A., B.Sc. (Wisconsin)  
William Pura  
M.F.A. (Indiana), B.F.A. (Manitoba)  
Robert Sakowski  
M.F.A., B.F.A. (Maryland)

**Associate Professors**
Oliver Botar  
Ph.D., M.A., M.Sc. (Toronto), B.A. (Alberta)  
Gordon Reeve  
M.F.A. (Rhode Island School of Design), B.F.A. (Cranbrook)  
Mary Ann Steggers  
Ph.D. (Leicester), M.A., B.F.A. (Manitoba)

**Assistant Professors**
Charlotte Werner  
James Bugslag  
Ph.D. (East Anglia), M.A., B.A. (Victoria)  
Cliff Eyland  
B.F.A. (Nova Scotia)  
Jeff Funnell  
M.F.A. (Cincinnati), B.F.A. (Manitoba)  
Kevin Kelly  
M.F.A. (Rutgers), B.F.A. (Victoria)  
Alexander Poruchynky  
M.F.A. (Windsor), B.F.A. (Manitoba)  
Kirk Warren  
M.A. (Syracuse), B.A. (Manitoba)

**Lecturer**
Edward Howarth  
M.F.A. (North Dakota), B.F.A. (Manitoba)

**Instructors**
Derek Brueckner  
Joseph Cannizzaro  
Chris Clarke  
Dan Dell’Agnese  
Kathleen Fonseca  
Lita Fontaine  
Larry Glawson  
Steve Gouthro  
Joe Grande  
Suzanne Grierson  
Amy Karlinsky  
Lavern Kindzienski  
Bruce Kirton  
Evan Kuz  
Alan Lacovet  
Treble Lysenko  
Blair Marten  
Grace Nickel  
‘Segun Olude  
Marilee Salvator  
Diane Scoles  
Alicia Smith  
Angela Somerset  
Kevin Stafford  
Diana Thorneycroft  
Oai Truong  
Stephanie Whitehouse  
Morgan Wood

**Administrative Staff**
Robert Epp  
Debra Henry Taylor  
Leslie Hoffman  
Ken Jacobson  
Mark Mears  
Val Myers  
Char Okell  
Micheline Watson  
Marim Zipursky

**Technical Staff**
Candice Ring  
Shawn Sinclair  
Lisa Stinner  
Bonnie Tullock

**Architecture & Fine Arts Library Staff**
Mary Lochhead  
Liv Valmestad
Exhibitions

Sharon Alward
“Luxor, Down Falling Up”
Adhere and Deny, Winnipeg, MB

“Live In the Centre”
Winnipeg Art Gallery, Winnipeg, MB

Oliver Botar
Curator:
“From Bauhaus to Our House in Etobicoke: Andor Weininger in the 50s”, Gallery One One One, University of Manitoba

“Calm Between the Storms: István Szőnyi and Hungarian Art Between the World Wars”, Museum of the American Hungarian Foundation, New Brunswick, NJ

Derek Brueckner
“Slightly Off Center”
VSC Resident Artists Exhibition, 55 Mercer Gallery, New York, NY (group exhibition)

“Instructors Exhibition”
Winnipeg Art Gallery Studio Programs Building, Winnipeg, MB (group exhibition)

“Members Exhibition”
Platform Gallery, Winnipeg, MB (group exhibition)

Robert Epp (with William Eakin)
“Union Stock Yards”
Centre Culturel Franco-Manitobain, St. Boniface, MB

Cliff Eyland
“2004/05 Bound” (juried)
acartinc., Winnipeg, MB (group exhibition)

Group Exhibition
Cream Gallery, Winnipeg, MB

Group Exhibition
Site Gallery, Winnipeg, MB

Group Exhibition
Leo Kamen Gallery, Toronto, ON

“Night of 1000 Drawings”
Artists Space, New York City (group exhibition)

Various performances with the Azhurbs, including a New Year’s Eve 2005 performance at Cream Gallery in Winnipeg, MB (group exhibition)

“Paperwork 30”
Eye Level Gallery, Halifax, NS (group exhibition)

“Winnipeg Library Competition Marquettes”
acartinc., Winnipeg, MB

Steve Gouthro
“Steve Gouthro: Through the Mill” (solo exhibition)
Winnipeg Art Gallery, Winnipeg, MB
Thunder Bay Art Gallery, Thunder Bay, ON

Group Exhibitions at Site Gallery, Winnipeg, MB

Ted Howorth
Four group shows
Site Gallery, Winnipeg, MB

Kevin Kelly
“Not the Manitoba Annual”
Annex Gallery, Winnipeg, MB (group exhibition)

Group Exhibition
Rendez-Vous Du Cinema Quebecois, Montreal, PQ

Group Exhibition
Images, Toronto, ON

Group Exhibition
Inside Out, Toronto, ON

Group Exhibition
Cream Gallery, Winnipeg, MB

David McMillan
“Latitudes”
The ARTGET Gallery, Belgrade Cultural Centre, and Gallery 063, Academy of Art BK, Belgrade, Yugoslavia (group exhibition)

“Disaster Topographics”
Gallery TPW, Toronto, ON (group exhibition)

“Great Expectations: Banff 1979-2004” (solo exhibition)
Walter Phillips Gallery, The Banff Centre, Banff AB

Alex Poruchnyk
“Live in the Center”
Winnipeg Art Gallery, Winnipeg, MB.

“Dock Watch Bay”:
Reel Island Film Festival,
Charlottetown, PEI
Everson Art Museum,
Syracuse, NY
Groupe Intervention Video,
Montreal, PQ

“Luxor, Down Falling Up”
Adhere and Deny, Winnipeg, MB

William Pura
“The Year of the Rooster”, Print exchange exhibition
Schorndorf, Germany

“Print Exchange #3”
Print Zero Studios, Seattle, WA

“The Land/The Stories”
performance of 7 Soprano Songs from the Visions and Revelations of St. Louis the Métis, New Works Calgary, Calgary, AB

Celia Rabinovitch
“Description without Place” (solo exhibition)
Gallery One One One, University of Manitoba, Winnipeg, MB

Diana Thorneycroft
“Folio Revisited”
The Whyte Museum, Banff, AB (group exhibition)

“Latitudes”
The Artget Gallery, Belgrade Cultural Centre, Belgrade (group exhibition)
“That Obscure Object of Desire”
Cambridge Galleries, Cambridge, ON (group exhibition)

“The Doll Mouth Series” (solo exhibition):
7. Internationale Fototage:
Hallebad Nord, Mannheim, Germany
Gallery 1C03, Winnipeg, MB
Gallery Connexion, Fredericton, NB

“Martyrs’ Murder”
Definitely Superior Art Gallery, Thunder Bay, ON

**Publications**

**Marilyn Baker**

**Oliver Botar**

**James Bugslag**


**Cliff Eyland**

**Celia Rabinovitch**

Art Consultant and Senior Story Editor, “Inquisition: Art, Fear, and the Imagination of Evil”, in conjunction with P.B.S., Vision TV Canada, French Five TV, and TV Espanol, and Beyond TV Australia as part of four part series on the Secret Files of the Inquisition. February, 2006

**Mary Ann Steggles**


Kee Lok Se Temple, Penang, Malaysia. 23 minute DVD. Greenman Productions, Winnipeg, 2004. [Writer and Director]

**Awards/Honours/Commissions**

**Sharon Alward**
Named one of MacLean’s 100 Innovators, Leaders and Dreamers in “Art Without Boundaries”. MacLean’s, December 2004
Cliff Eyland
Commission to create a work of art for the new Winnipeg Millennium Library
Paintings by Cliff Eyland were accessioned into the collections of the Art Gallery of Nova Scotia in Halifax and Charlottetown's Confederation Centre Art Gallery and Museum

David McMillan
Commission from the Walter Phillips Gallery to rephotograph the Banff townsite for an exhibition, begun in June 2004
Recipient of the 2004 Barbara Spohr Award from the Banff Centre, autumn, 2004

Kirk Warren
PIDIM (Professional Interior Design Institute of Manitoba) — design new corporate identity design
DataConstruct Inc. - identity system for data management company
UMPress book cover/History, Literature, and Writing on the Prairies
UMPress book cover/Formidable Heritage: Manitoba's North and the Cost of Development "dig!" magazine/art direction, School of Music, University of Manitoba
Golden Creek Software - consultant on producing graphics for embedded technologies

Grants
Sharon Alward
Manitoba Arts Council "A" Grant - Film and Video Production Grant for “The Garden Project”

James Bugslag
University of Manitoba/SSHRC Research Grant

Steve Gouthro
Winnipeg Arts Council 'A' Grant, for the ongoing production of works for exhibition, “Steve Gouthro: Through the Mill”
Manitoba Arts Council Grant, for the ongoing production of works for exhibition, “Steve Gouthro: Through the Mill”

Ted Howorth
Outreach grant for “Printmaking at the School of Art in the 1950’s”, The School of Art, University of Manitoba
Manitoba Arts Council, Project/ Travel Grant - to travel and attend The Complete Digital Workflow at Cone Editions, East Topsham, Vermont.

David McMillan
Manitoba Arts Council Arts Grant “A” for photographing in the Chernobyl Exclusion Zone and the making of large scale digital prints.

William Pura
Outreach grant for “Printmaking at the School of Art in the 1950’s”, The School of Art, University of Manitoba

Mary Ann Stegges
UM/SSHRC Research Grants (RGP) – “History of Contemporary Ceramic Art in Canada” (Principal Investigator).

Diana Thorneycroft
Canada Council Grant to Established Artists – “The Canadiana Martyrdom Series”
Manitoba Arts Council "A" Grant – “The Canadiana Martyrdom Series”
Winnipeg Arts Council – “Morning Photos”

Reviews and Media Coverage

Derek Brueckner
Winnipeg Free Press, “Naked Truth”, Caroline Vessely, July 11, 2004
“Live from the Centre”, Winnipeg Art Gallery, Winnipeg, MB (Exhibition Catalogue)

Cliff Eyland

Steve Gouthro
For Through the Mill exhibition:
CBC evening news profile with Barbara Brunzell, Nov. 5, 2004
CBC Radio 1, interview with Eleanor Wachtel for The Arts Tonight, January 17, 2005
Chris Reid, “Steve Gouthro: Through the Mill catalogue”, with essay by Celia Rabinovitch, published by Winnipeg Art Gallery, 2004
Julia Dault, "He's Steeling the Show", National Post, 30 December, 2004
Robert Enright, "Forging a Metaphor", The Globe and Mail, 7 December, 2004
Prairie Fire Magazine Vol. 25, No. 4 Winter, 2004-5, cover illustration
Robert Enright, "Man of Steel", Borderviews, BorderCrossings Magazine #93, 2005
Ted Howorth
“Rediscovered Prints ‘Amazing Stuff’”, Winnipeg Free Press, Morley Walker, D6, Nov. 24, 2004

“Big Print”, Winnipeg Free Press, Lorne Roberts, D5, Dec. 16, 2004

David McMillan
“Latitudes”, exhibition catalogue with an essay by Amy Karlinsky, autumn, 2004

“Disaster Topographics”, essay by Blake Fitzpatrick to be published May, 2005
“Great Expectations”, Banff 1979 & 2004, essay by Charlene McNichol

Alex Poruchnyk
“The University of Manitoba Popular Profs”, MacLean’s Guide to Canadian Universities 2005

Review: “An Excavation of a Fugitive Art”, The Globe And Mail, by Robert Enright


William Pura

Diana Thornycroft
Gilbert, Andre. “Autoportraits dans la photographie canadienne”, Editions J’ai VU.
Sahtanta Masuzumi
Video

Wendy Campbell
Printmaking

Laura Magnusson
Drawing

Nikki Little
Painting

Collin Zipp
Video

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