



2016

Creating scholartistry: Engaging studio-based learning in academic libraries

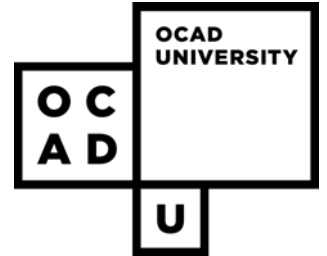
Payne, Daniel and Landry, Chris and Chudolinska, Marta

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Creating Scholartistry: Engaging Studio-Based Learning in Academic Libraries

Daniel Payne, Head of Instructional Services
Chris Landry, Scholarly Communications Librarian
Marta Chudolinska, Learning Zone Librarian



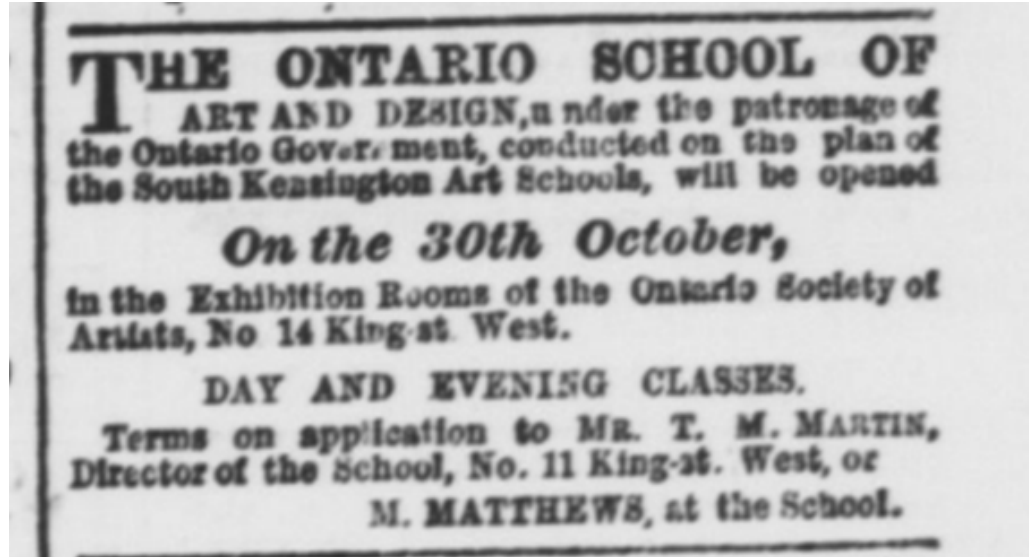
Agenda



- ❑ Studio-Based Learning: Primary Documents
 - ❑ The South Kensington Model
 - ❑ Arts & Crafts Tradition
 - ❑ The Bauhaus
 - ❑ New Ecologies

- ❑ Studio-Based Learning at OCAD U Library
 - ❑ Instruction: Site Interventions as Information Literacy
 - ❑ Collections: Current Scholarly Communications Activities at OCAD U
 - ❑ Open Research Repository
 - ❑ Open Access Awareness
 - ❑ Policy
 - ❑ Spaces: The Learning Zone
 - ❑ Concept
 - ❑ Projects in Practice

South Kensington Model: Beginnings



THE ONTARIO SCHOOL OF
ART AND DESIGN, under the patronage of
the Ontario Government, conducted on the plan of
the South Kensington Art Schools, will be opened

On the 30th October,

in the Exhibition Rooms of the Ontario Society of
Artists, No 14 King-st. West.

DAY AND EVENING CLASSES.

Terms on application to MR. T. M. MARTIN,
Director of the school, No. 11 King-st. West, or
M. MATTHEWS, at the School.

“The Ontario School of Art and Design,”
The Globe, October 24, 1876, 2.



South Kensington Model: Beginnings



Philosophy of Education (Ontario School of Art)

“The cultivation of the aesthetical faculty is as necessary to the high type of civilization as intellectual culture, physical development, and material progress; and the love of the beautiful can only be successfully cultivated by a process of education as rigid and philosophical as that to which the mental faculties are subjected while under training...

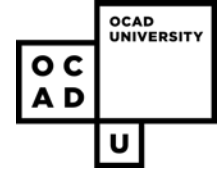
The student, in order to be successful, must begin with the most elementary principles of his art and master each step as he goes, no matter how uninteresting the employment may for some time appear...

Learning to draw perfect straight lines and curves is just as essential to the artists as practicing scales and exercises is to the musician, and the teacher who allows himself to forget this in order to gratify a whim or caprice of his pupil is unfaithful to this trust.”

“Ontario School of Art,” *The Globe*, November 6, 1876, 2.



South Kensington Model: Beginnings



Core Competencies (Ontario School of Art)

“Drawing is at the foundation of practical education, as reading and writing are of a literary education, and is the only universal language. To draw anything we must study it with a purpose and thus come to know the thing itself—reading only tells us something about it...

There are now four fundamental studies require to fit children for practical life:

1. Reading, because it is the means of teaching and acquiring knowledge.
2. Writing, because it is the means of expressing knowledge.
3. Arithmetic, because it is the means of compiling knowledge and values, and
4. Drawing, because it is the language of form in every branch of industry, from the most simple to the most complex.”



Lucius R. O'Brien, “Art Education—A Plea for the Artizan [sic]” *Rose Belford's Canadian Monthly* 2, no.5 (May 1879), 585,
http://www.forgottenbooks.com/readbook/Rose-Belfords_Canadian_Monthly_and_National_Review_July-December_v2_1000365043#589 ;
“Lucius O'Brien,” n.d., Archives of Toronto, Heritage Toronto, <http://heritagetoronto.org/lucius-obrien/>



South Kensington Model: Beginnings

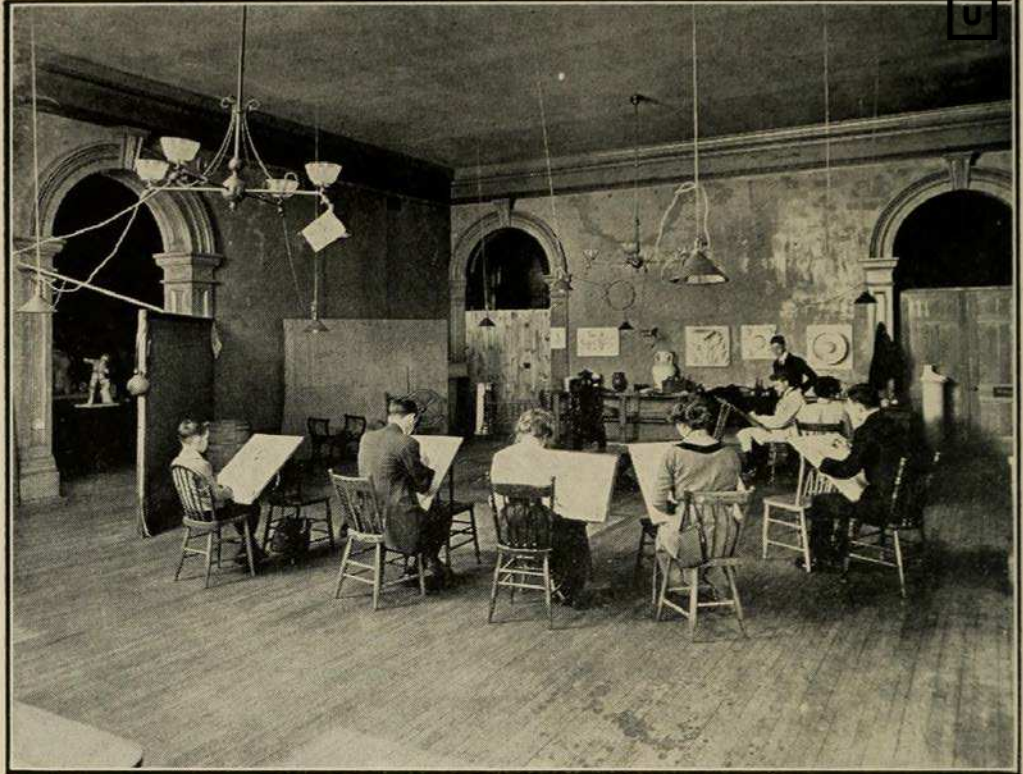


Pedagogy: Elementary Class (Ontario College of Art, Toronto Normal School, 1912/13).

Note the use of lithographs and other visual resources posted on the studio's walls; perhaps symbolically a plaster cast is visible in another room, but is blocked off by a room divider from these young students.

*Prospectus of The Ontario College of Art:
Department of Education Building, St. James's Square:
For Session 1912-1913, 14*

<https://archive.org/stream/prospectusofont1314onta/page/14/mode/1up>



ELEMENTARY CLASS.

South Kensington Model: Beginnings



Pedagogy: Antique Class

(Ontario College of Art,
Toronto Normal School,
1912/13).



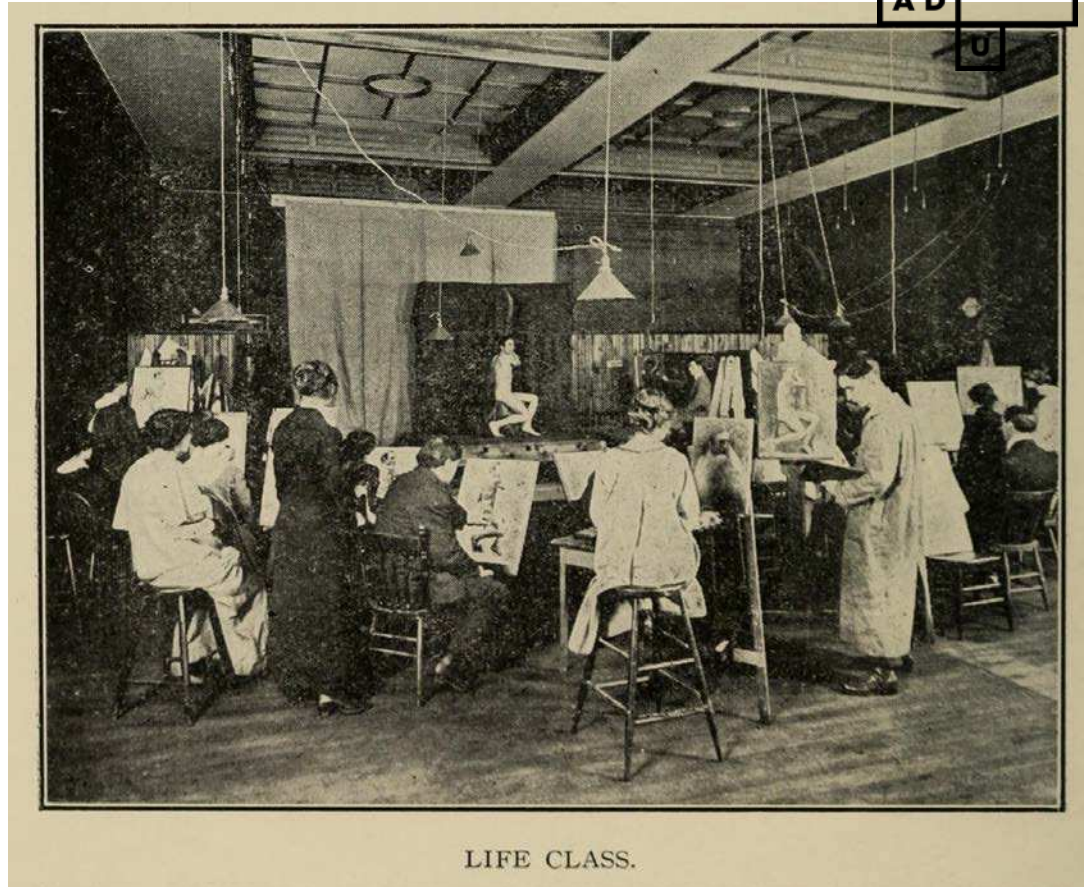
*Prospectus of The Ontario College of Art:
Department of Education Building, St. James's Square:
For Session 1912-1913, 16,*
<https://archive.org/stream/prospectusofont1314onta/page/16/mode/1up>

ANTIQUÉ CLASS.

South Kensington Model: Beginnings

Pedagogy: Life Class (Ontario College of Art, Toronto Normal School, 1912/13).

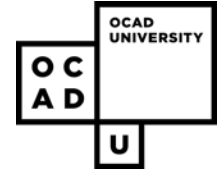
Plaster casts or other supporting lithographic images have been banished from the studio; the final stage of advancement in an art student's formal education.



*Prospectus of The Ontario College of Art:
Department of Education Building, St. James's Square: For
Session 1912-1913, 16,*
<https://archive.org/stream/prospectusofont1314onta#page/16/mode/1up>



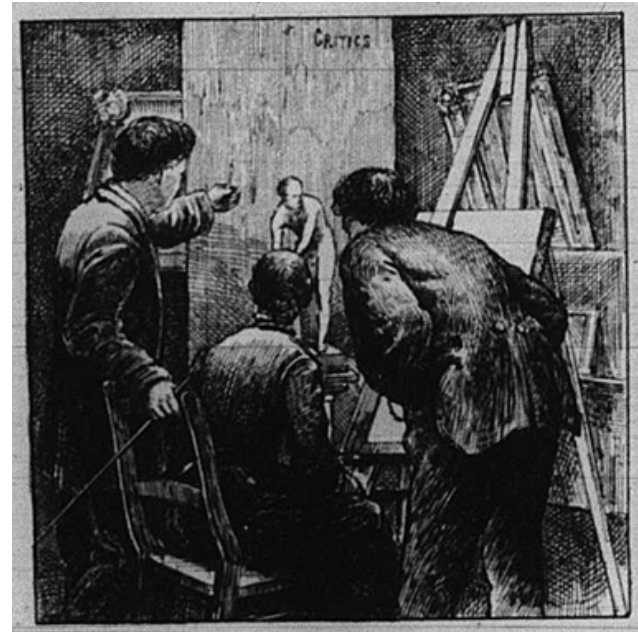
South Kensington Model: Beginnings



Creativity (Ontario School of Art, 1880): Critiques

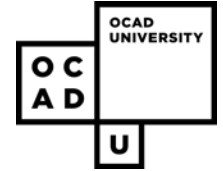
“Our last illustration represents the mutual criticism upon which the students have to depend out of class hours. It gives rise to much discussion, argument, quotation, enquiry and origination of ideas.

...It is quite possible to talk too much over the work, but there is no denying the utility of mental friction. Ideas rubbed together sometimes produce a spark of truth.”





South Kensington Model: Beginnings



Creativity (c.1880)

“Concepts such as ‘originality’ or ‘self-expression’ or ‘creativity’ were completely absent from the system... Other words, such as ‘system’ and ‘grammar’ and ‘method’ and ‘type’ were at the centre of things.

Let us call this the ‘normative’ tradition, the tradition of rules and regulations and structures. And let us recognise the technologies of information retrieval to support it...which sought to systemise the thinking behind the design process into clearly defined and generally applicable ‘stages’, and to place these within the teaching curriculum.”

Christopher Frayling, “Design at the Royal College of Art: The Head, the Hand and the Heart,” in *Design of the Times: One Hundred Years of the Royal College of Art*, ed. by Christopher Frayling and Claire Catterall (London: Richard Dennis; Royal College of Art, 1996), 9.

Linda Ny Lind, “Sir Christopher Frayling, outgoing head of the Arts Council,” *The Guardian*, January 29, 2009, <http://www.theguardian.com/culture/charlottehigginsblog/2009/jan/29/artsfunding>





South Kensington Model: Beginnings



What we left behind:

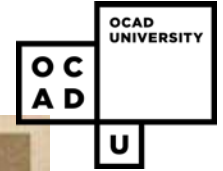
- ❑ Core Competencies: Drawing
 - ❑ as foundation of “practical education”
- ❑ Pedagogy
 - ❑ instructor-driven, stage-based learning approach that diminishes creativity
 - ❑ drawing from the antique

What we kept:

- ❑ Critiques
 - ❑ peer-review mechanisms of the creative process

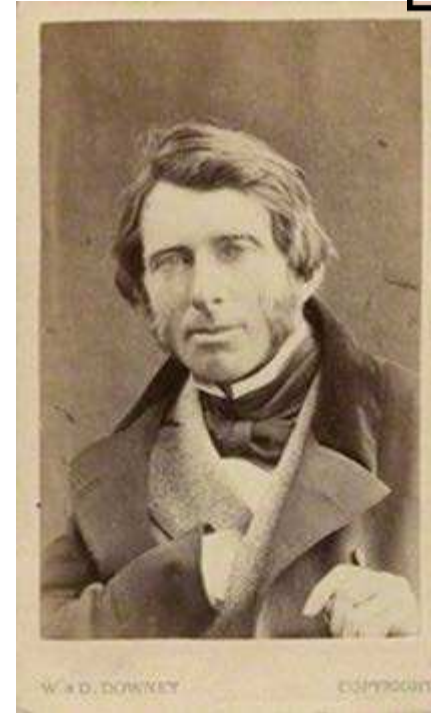


The Arts & Crafts: Renaissance at OCA



Philosophy of Education

“The best design is that which proceeds from the heart, that which involves all the emotions – [it] associates these with the head, yet as inferior to the heart; and the hand, yet as inferior to the heart and head; and thus brings out the whole person.”

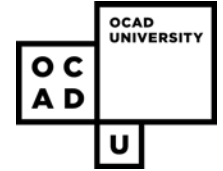


John Ruskin quoted in Christopher Frayling, “Design at the Royal College of Art: The Head, the Hand and the Heart,” in *Design of the Times: One Hundred Years of the Royal College of Art*, ed. by Christopher Frayling and Claire Catterall (London: Richard Dennis; Royal College of Art, 1996), 9, 10.

W. & D. Downey, *John Ruskin*, 29 June 1863, albumen carte-de-visite. (90 mm x 55 mm), National Portrait Gallery, www.npg.org.uk/collections/search/portrait/mw122256/John-Ruskin?LinkID=mp03899&role=sit&rNo=14



The Arts & Crafts: Renaissance at OCA



Pedagogy

“The role of art and design education was to theorise the language of manufacture – and then, in time, begin to conjugate it...

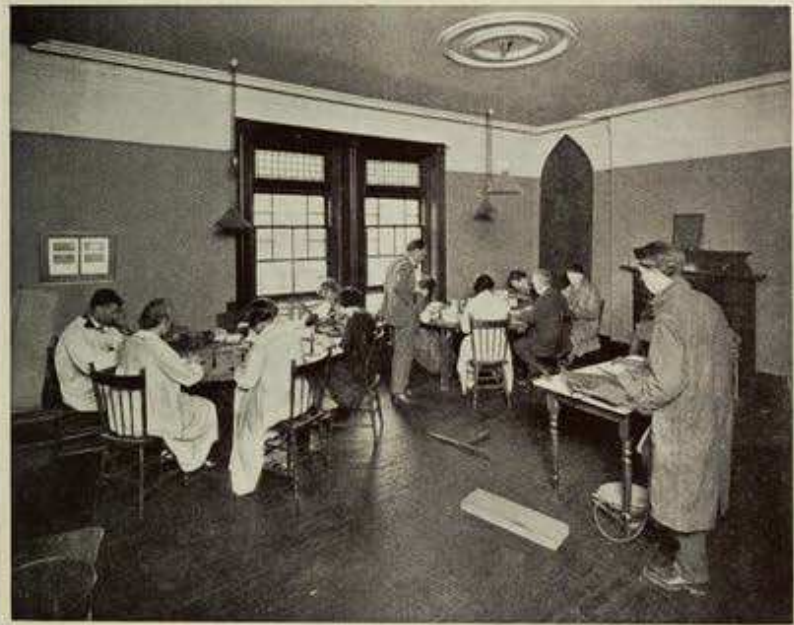
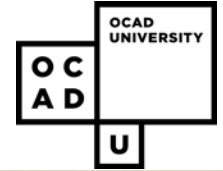
[but] you can't teach grammar unless you also taught at least some usage, or 'doing'. To understand design you also had to understand how it was produced...”



Christopher Frayling, “Design at the Royal College of Art: The Head, the Hand and the Heart,” in *Design of the Times: One Hundred Years of the Royal College of Art*, ed. by Christopher Frayling and Claire Catterall (London: Richard Dennis; Royal College of Art, 1996), 9, 10.



The Arts & Crafts: Renaissance at OCA



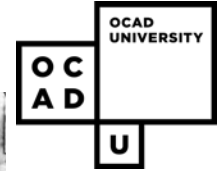
APPLIED DESIGN. A JEWELLERY MAKING CLASS IN THE CRAFT HOUSE



STAGE CRAFT COURSE—STUDENTS AT WORK ON STAGE AT HART HOUSE THEATRE, UNIVERSITY OF TORONTO



The Arts & Crafts: Renaissance at OCA



Creativity (Ontario College of Art, 1912)

“All teaching—that is, real teaching, based upon reason and good sense—must make in its aims to keep the students’ individual feeling pure and unspoiled, to cultivate it, and bring it to perfection.”

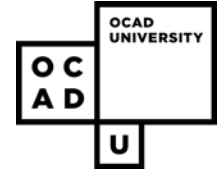


Charles MacDonal Manly, “The Ontario College of Art,” in *The Yearbook of Canadian art 1913: Literature, Architecture, Music, Painting, Sculpture, Compiled by the Arts & Letters Club of Toronto* (Toronto: J.M.Dent & Sons 1913), 176-177.

“C.M. Manly (A.R.C.A., O.S.A.). Toronto Art Students League,” c. 1886 - 1904, photographer unknown, black and white print, Archives of Ontario, William Colgate collection, http://ao.minisisinc.com/scripts/mwimain.dll/14574/2/1/9254?RECORD&DATABASE=IMAGES_WEB
“Students, ca. 1920.” OCAD U Image Database, ARTstor Shared Shelf



The Arts & Crafts: Renaissance at OCA



What we left behind:

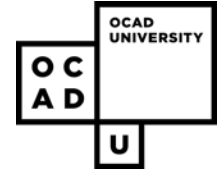
- Philosophy of Education
 - privileging one sense (the heart) over others (the hand or head)
 - art becomes too utilitarian at the expense of conceptual visual communication
- Pedagogy
 - belief that all art is really only design

What we kept:

- Haptic Learning
 - students learn through making; interacting with medium (paints, clay, wood, glass, etc.) is fundamental to creative research
- Creative Process
 - is a continuum created through dialogue between instructor and student



Bauhaus: Modernity at OCA



Philosophy of Education (Ontario College of Art, 1957)

“All activities are geared to the idea of education through art—that is, not necessarily to train artists or even to provide a craft skill, but to open the eyes of students to the creative world.

In other words, instruction is only a means to the end of education and training of young minds in habits and emotional, imaginative and logical intelligence.”



Pearl McCarthy, “All Ontario Forwards Students to Capacity Enrollment at OCA,” *The Globe and Mail*, August 3, 1957, 18.

Taconis, “Photo of Dorothy Cameron with Pearl McCarthy,” n.d., *Index of Canadian Artists (Visual Arts)*, www.lareau-law.ca/peintres_1C.html



Bauhaus: Modernity at OCA



Pedagogy: Foundation Year

6 month course in two-dimensional (2D) instruction using prints, drawings, photography, collage, etc. to train:

- senses
- emotions
- mind

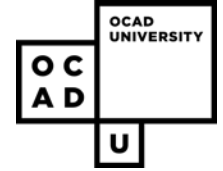
6 month course in three-dimensional (3D) instruction using sculpture, maquettes, objet trouvé, utilitarian objects, etc. to train:

- senses
- emotions
- mind





Bauhaus: Modernity at OCA



Core Competencies: Formalism

“Using works of art from all epochs and civilizations (in black and white reproductions and slide projections that were customary at the time), the students were to analyse these works and learn to understand them.

By means of mathematics, specifically geometry and algebra, the relationship of forms and measurements were to be comprehended ‘objectively’.”

Core Competencies: Visual Communication

“Language afforded an opportunity for precise, neutral description as well as the subjective interpretation of work.”

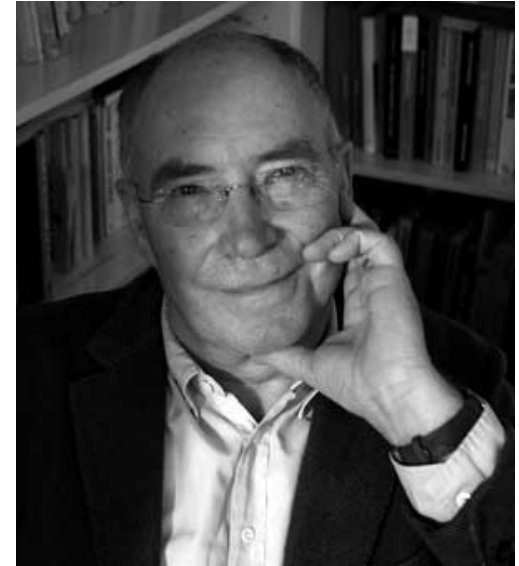
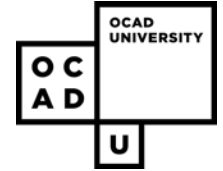


Bauhaus: Modernity at OCA

Creativity (c.1955)

“In principle, if not in fact, the learning of art became simple: students should learn how to tap their unspoilt creativity, guided by immediate feeling and emotion and to read their medium, obeying its immanent syntax.

All pedagogues... based their projects and programmes on creativity, or rather, on the belief that creativity, on the conviction that creativity— not tradition, not rules and conventions—is the best starting point for education.”



“Thierry de Duve,” 2015, Evergreen Art Lecture Series. <http://blogs.evergreen.edu/artistlectureseries/page/2/>

Thierry de Duve, “When Form has Become Attitude – and Beyond,” in *Theory in Contemporary Art Since 1985* (Malden, MA: Blackwell, 20012), 22-23.

Bauhaus: Modernity at OCA



What we left behind:

- ❑ Philosophy of Education:
 - ❑ belief in the inscrutability of creativity
 - ❑ belief that art school trains students in aesthetics only and not how to become practicing artists and designers
- ❑ Pedagogy:
 - ❑ the regimented Foundation year and its reliance on moving from 2D to 3D design principles AND the *Tabula Rasa*: a belief that the Foundation year will erase previous aesthetic beliefs and return students' minds to the "blank slate"
- ❑ Core Competencies:
 - ❑ Formalism, where art is studied through empirical scientific measures (line, form, texture, etc.) and not as an expression of culture

Bauhaus: Modernity at OCA



What we kept:

- ❑ Creative Process:
 - ❑ studio learning needs to involve “emotional, imaginative and logical intelligences” and is linked inextricably to individual creative vision
- ❑ Haptic Learning:
 - ❑ technical and practical aesthetic exercises are honed to train the “senses, emotions and mind”
- ❑ Visual Narratives:
 - ❑ Conceptual ideas and the narratives contextualizing them are the central focus of the art experience; the “work of art” happens only when communication occurs between artist and viewer unimpeded by historical or tradition-bound social mores



New Ecologies: Brave New World?



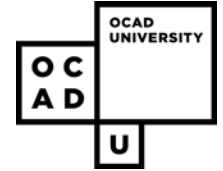
Ai Weiwei and Larry Warsh, *Weiwei-isms* (Princeton, NJ: Princeton University Press, 2012), 24.



Adam Dean, "Newsweek: Ai Weiwei," n.d., <http://www.adamdean.net/ai-weiwei/>



New Ecologies: Brave New World at OCAD U?



Philosophy of Education (OCAD U)

Vision

“OCAD University is Canada’s ‘university of the imagination,’ engaged in transformative education, scholarship, research and innovation. OCAD University makes vital contributions to the fields of art, design and media through local and global cultural initiatives, while providing knowledge and invention across a wide range of disciplines.”

Mandate

The OCAD University distinction:

- ❑ creativity and innovation.

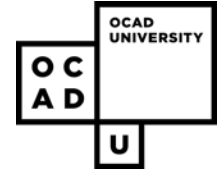
“OCAD University Strategic Mandate Agreement Proposal,” *Accountability*, OCAD University, May 1, 2014, <http://www.ocadu.ca/Assets/documents/sma-2014.pdf>

“OCAD University,” *Learn and Get It*, 2015, <http://learn-and-get-it.blogspot.ca/2015/07/ocad-university.html>





New Ecologies: Brave New World at OCAD U?



Core competencies & pedagogy (OCAD U, 2016)

The “New Ecology of Learning” offers a philosophy of values-based education rooted in holistic thinking through the formation of an ecology that creates “patterns of meaning from often isolated threads.” It identifies six key themes:

- Interdisciplinarity
- New Technology
- Sustainability
- Diversity
- Wellness
- Contemporary Ethics



OCAD University Academic Plan, 2011 – 2016, 2 <http://www.ocadu.ca/Assets/documents/academic-plan.pdf>

“Art is Life for College President Sara Diamond [Who] Landed the Job She Dreamed of as a Child,” *The Globe and Mail*, April 13, 2010, <http://www.theglobeandmail.com/report-on-business/small-business/sb-managing/ontario-art-school-leader-comes-full-circle/article1372160/>

New Ecologies: Brave New World at OCAD U?



What we have inherited from earlier generations:

- ❑ **Critiques (Kensington Model):** the peer-review mechanism in the creative process
- ❑ **Haptic Learning (Arts & Crafts):** to understand how to make things; one has to make things! Interacting with medium (paints, clay, wood, glass, etc.) is fundamental to creative research
- ❑ **Creativity as Mentorship (Arts & Crafts):** aesthetics are a dialogue between student and instructor that involves emotional, imaginative and logical intelligences
- ❑ **Visual Communication (Bauhaus):** conceptual ideas and the narratives contextualizing them are the central focus of aesthetic experience; the “work of art” happens only when communication occurs between artist and viewer
- ❑ **Wellness (New Ecologies):** art and design are critical in developing well being of individual, community, our world and our culture

New Ecologies: Brave New World at OCAD U?

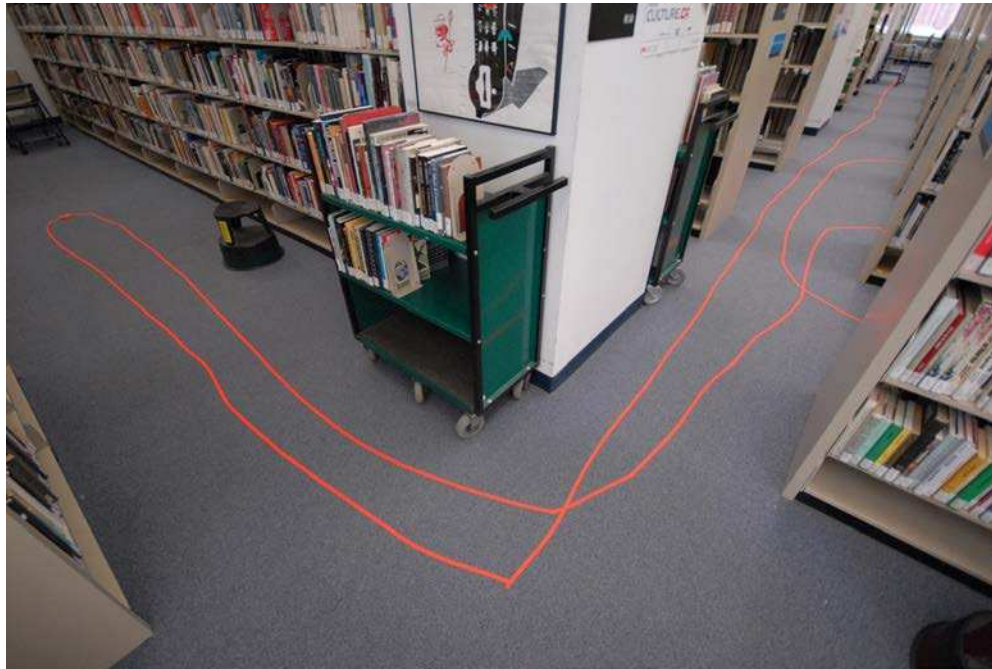


At its most basic level, studio-based learning is:

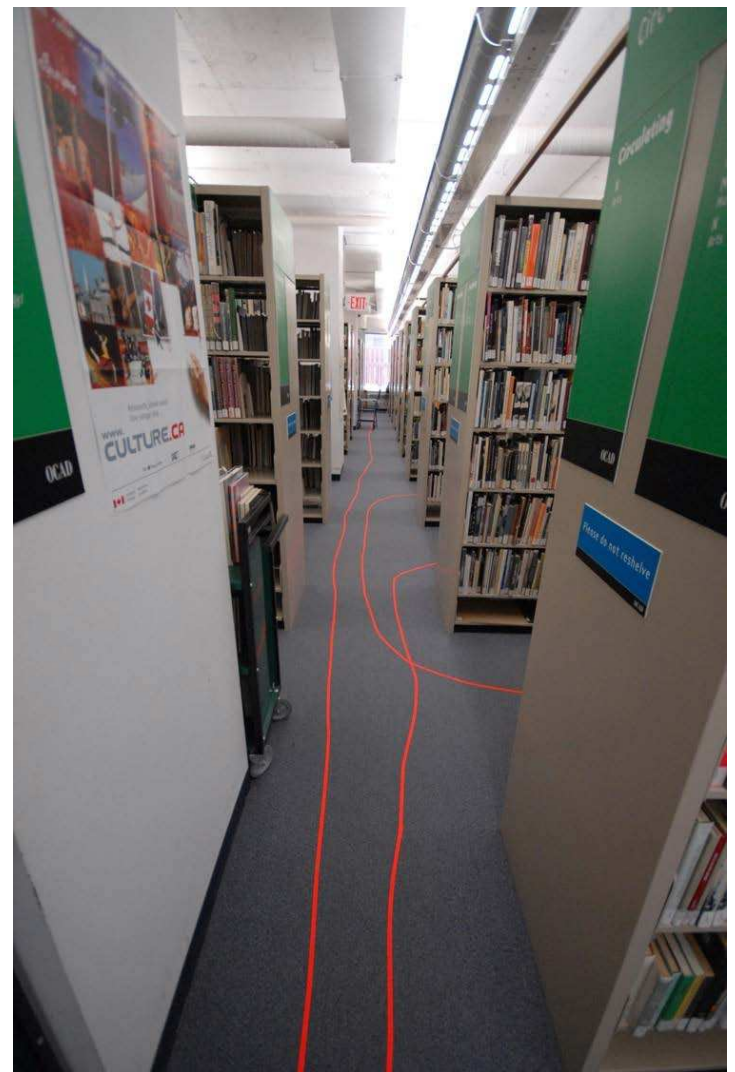
- ❑ being vulnerable and
 - ❑ taking risks through trial & error
 - ❑ in a safe, collegial environment



Library Site Interventions

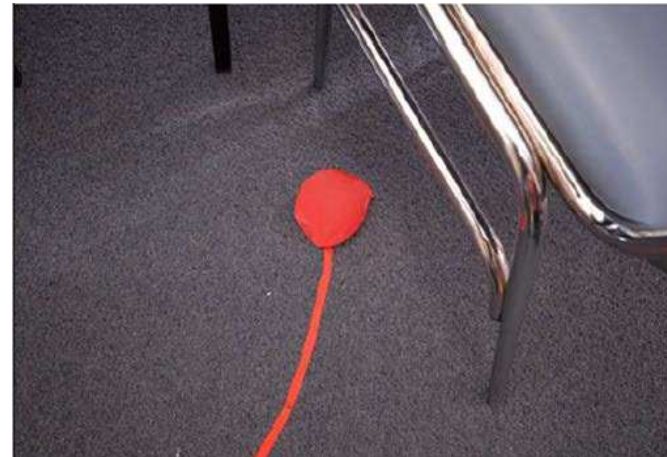
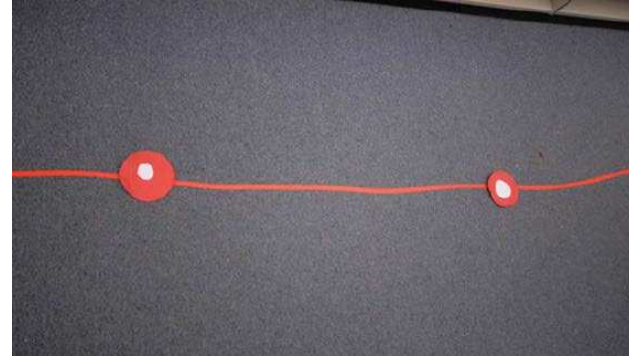
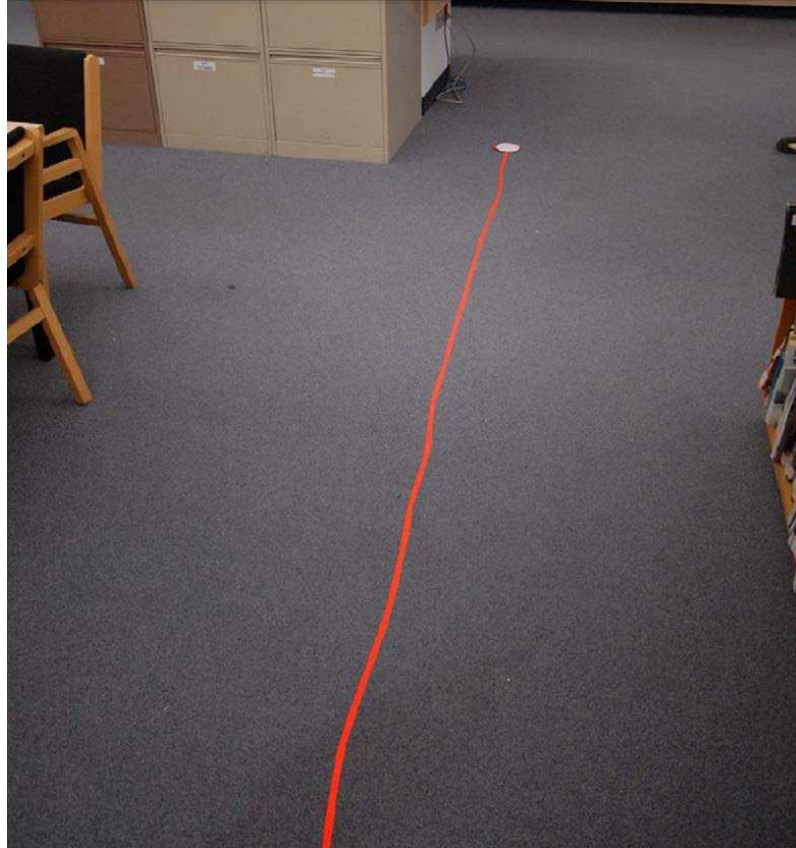
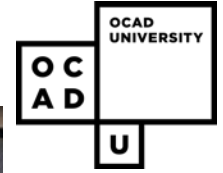


Diego Franzoni, *Underlining Research*, 2006,
Masking Tape, Mixed Media Installation.



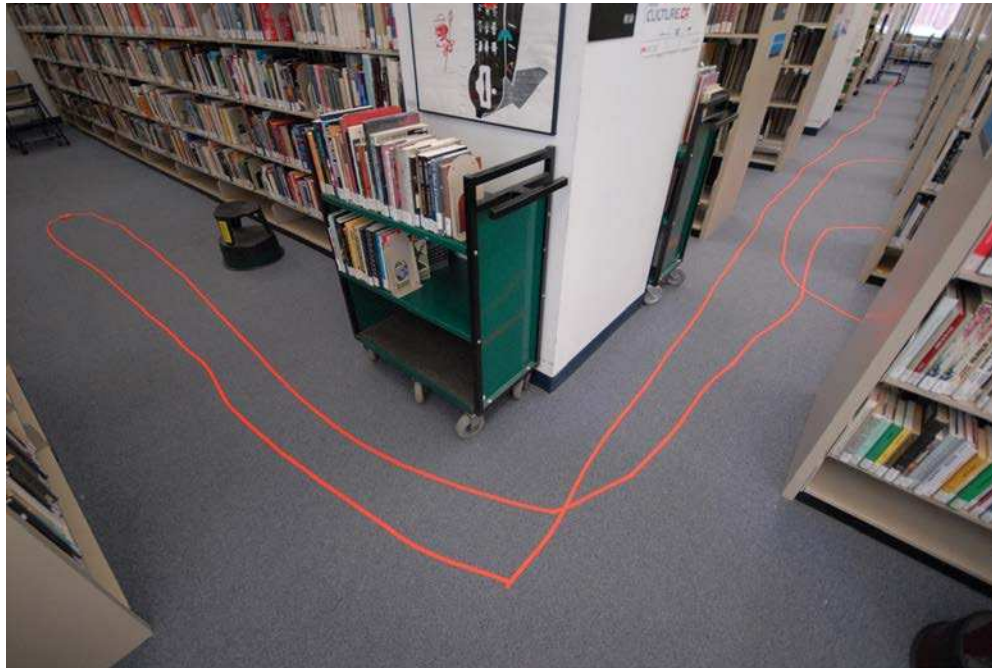


Library Site Interventions

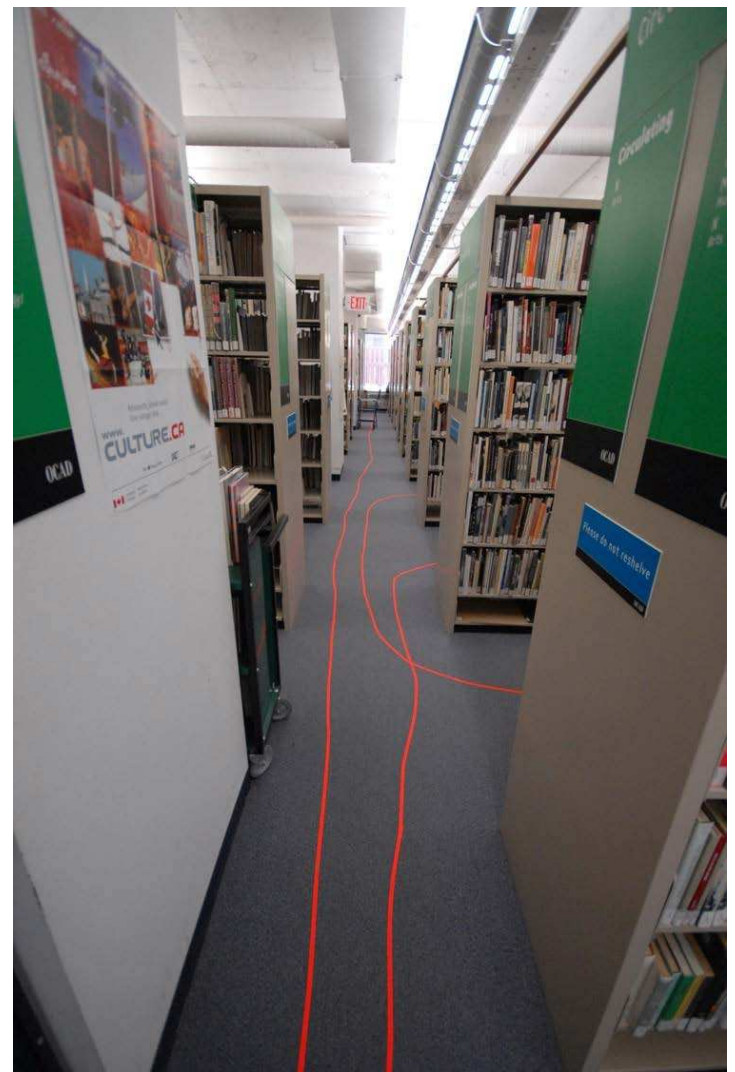




Library Site Interventions



Diego Franzoni, *Underlining Research*, 2006,
Masking Tape, Mixed Media Installation.

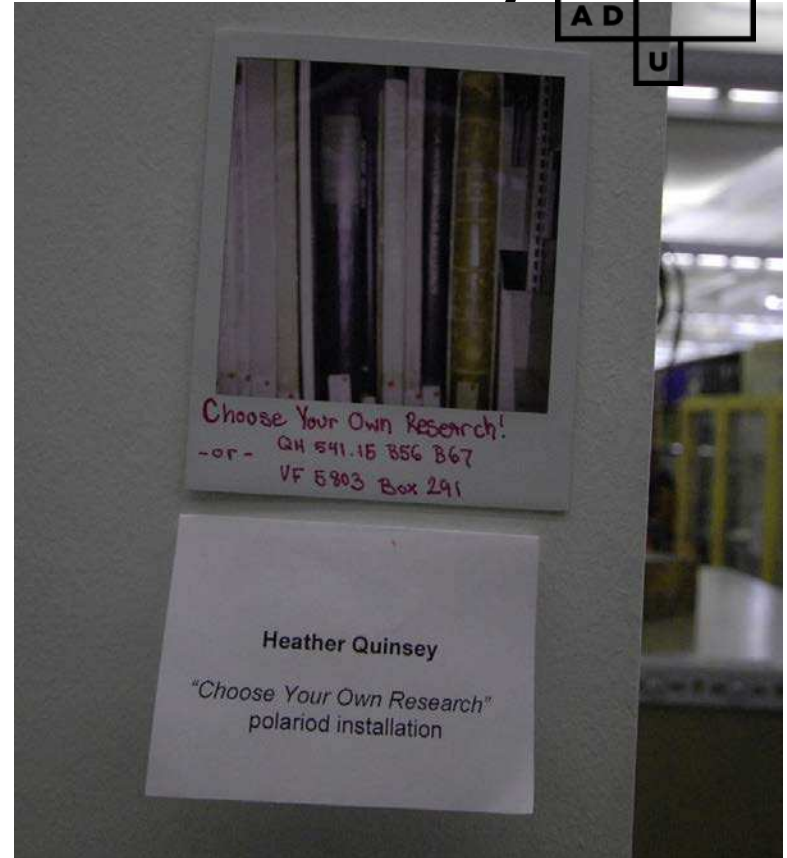




Library Site Interventions as Information Literacy



Heather Quinsey, *Choose Your Own Research!*, 2007, Polaroid Photography.





Welcome to OCAD U x

openresearch.ocadu.ca


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OCAD University Open Research Repository

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ORANGE PARK, EBUEWANS Lino Cut Mary Simon

Trill, Evadne and Scott, Lloyd, eds. (1935) *Tangent: An Annual*. The Students' Club, Ontario College of Art, Toronto Canada.



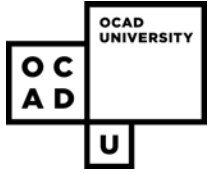
Latest Additions 

- Cames, John and Vickerson, Ken (2008) 1. [Zeitszeit](#), Metalsmith, 28 (1), p. 51. ISSN 0270 1146 
- Vickerson, Ken (2008) [Donald A. Stuart - Doors from the Past](#), Metalsmith, 28 (1), p. 58. ISSN 0270 1146 
- Treviranus, Jutta (2018) [Life-long learning on the inclusive web](#), In: W4A '18 International Web for All Conference, 11 -13 Apr 2018, Montreal, Canada. (Submitted) 

32

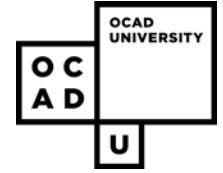
[More...](#)

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DeCoste, P. F. (2014). *Dreaming of Bear and Crow A Search for Métis Identity*



DREAMING OF BEAR AND CROW
A SEARCH FOR MÉTIS IDENTITY



PATRICK FRANCIS DeCOSTE

OCADU GRADUATE GALLERY
RECEPTION 7-9 PM FRI 7 MAR

MFA MAID THEBIS EXHIBITION
GALLERY HOURS 12-5 PM
MON 3 MAR - TUE 11 MAR
208 RICHMOND STREET WEST
CORNER OF DUNCAN

PATRICK@OCADU.BUSINESS.CA

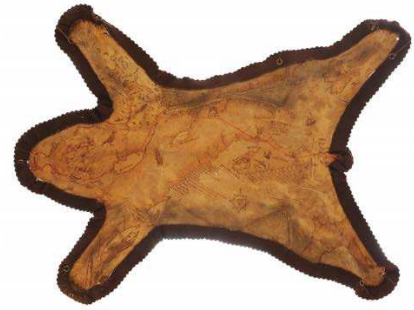


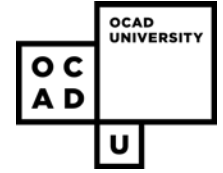
Image 9: *Self Portrait Atlas*, Patrick DeCoste, 2013, acrylic on wolverine skin, 5 x 3.5 feet.
Photos: Michael Mitchell (top) & Patrick DeCoste (bottom)



Image 11: *The Dream*, Patrick DeCoste, 2013, Book Work: pencil and acrylic on canvas, bound with mink fur. Reading & Writing Station: chair with faux fur, desk with felt, crow feather and skull.
Photos: Patrick DeCoste



Gilmore, B. (2011). *Making a Spectacle of One's Self*



Making a Spectacle of One's Self
 by
 Barr Gilmore, RCA
 A thesis exhibition presented to the
 Ontario College of Art and Design University
 in partial fulfillment of the requirements
 for the degree of
 Master of Design
 in
 Interdisciplinary Masters in Art, Media and Design
 MADE
 867 Dundas Street West
 Toronto, Ontario M6J 1V5
 April 28 to May 15, 2011
 © Barr Gilmore 2011



fig. 2. *The Colour Barr*, 2011.



fig. 3. Installation view of *The Colour Barr* at MADE, 2011.



Khattab, D. (2015). *Rethinking the Grocery Store: Inclusive Wayfinding System for Visually Impaired Shoppers in Grocery Stores*

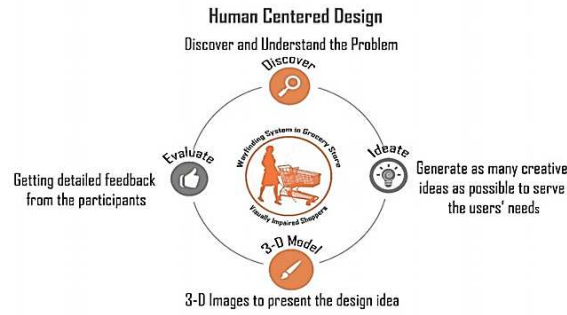
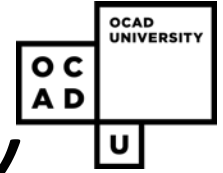
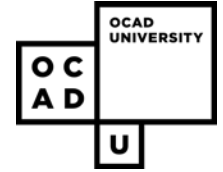


Figure 16: Human-centered design





Open Access Awareness

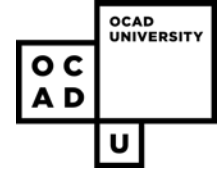


Open for
Collaboration: Open
Access Week at
OCAD University

October 21-22, 2015



Open Access and Art Scholarship vs. STM



What's different:

- No “serials crisis” in art scholarship
- Art scholarship is not taxpayer funded like STM
- Image rights

Why open art scholarship?

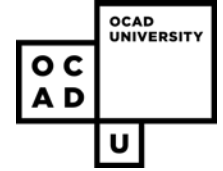
- Increasingly global art world
- Public interest in art scholarship
- Stagnation in arts-related titles by university presses



Supper at Emmaus, 1601 in “Caravaggio.” Wikipedia, the free encyclopedia 20 Apr. 2016. Wikipedia. Web. 26 Apr. 2016.



Open Access and Art Scholarship vs. STM

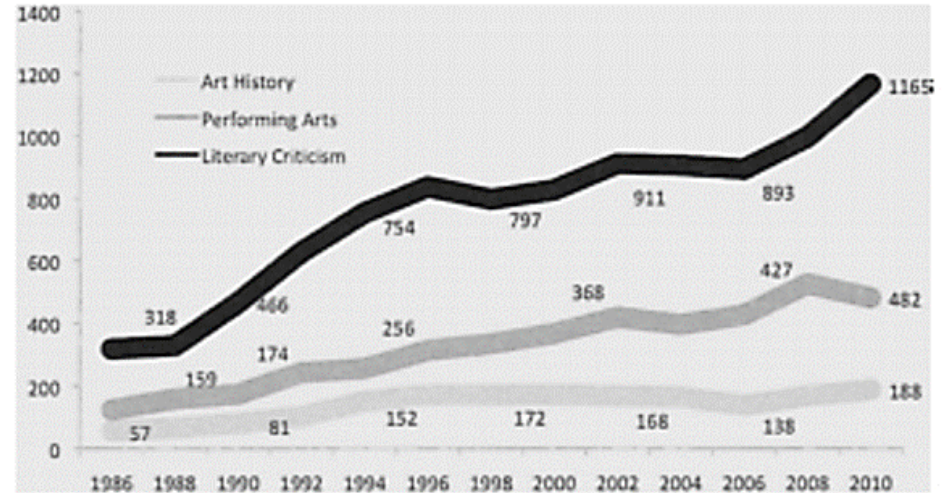


What's different:

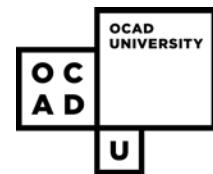
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Why open art scholarship?

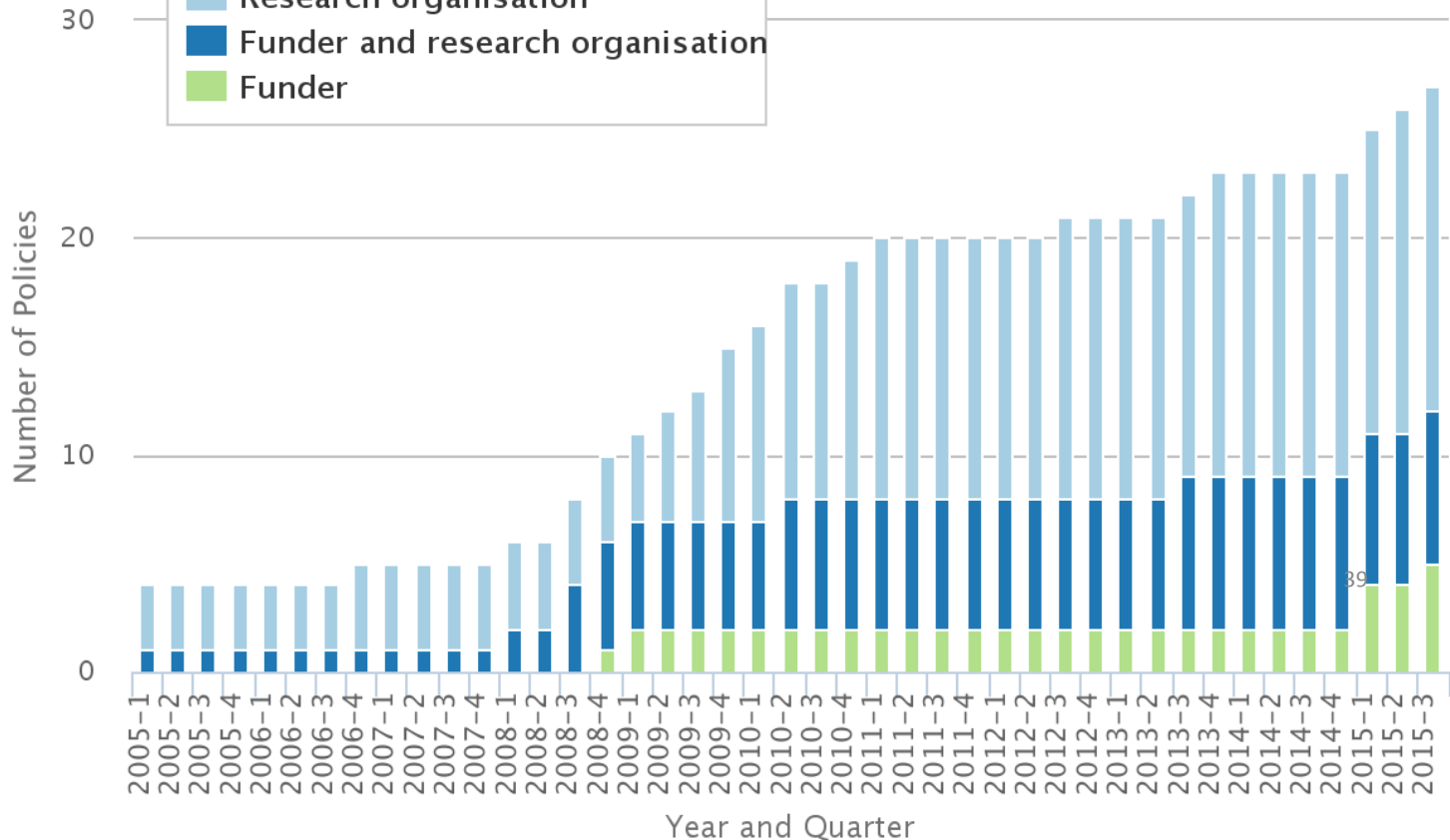
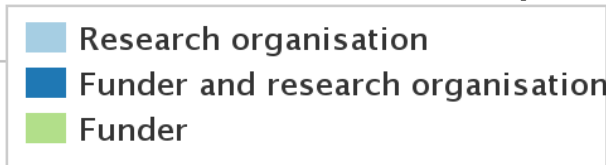
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Tomlin, Patrick. “Every Man His Book? An Introduction to Open Access in the Arts.” *Art Documentation: Bulletin of the Art Libraries Society of North America* 30.1 (2011): 4–11. Print.



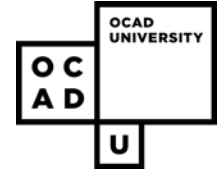
Policies Adopted by Quarter



Source: Registry of Open Access Repository Material Archiving Policies (ROARMAP): <http://roarmap.eprint.s.org/view/country/124.html>



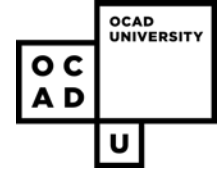
Environmental Scan: Canadian Universities with Open Access Policies



University of British Columbia	University of Toronto (OISE)
University of Calgary	University of Windsor
University of Regina	York University
University of Saskatchewan	Concordia University
University of Victoria	University of New Brunswick
Carleton University	Queen's University



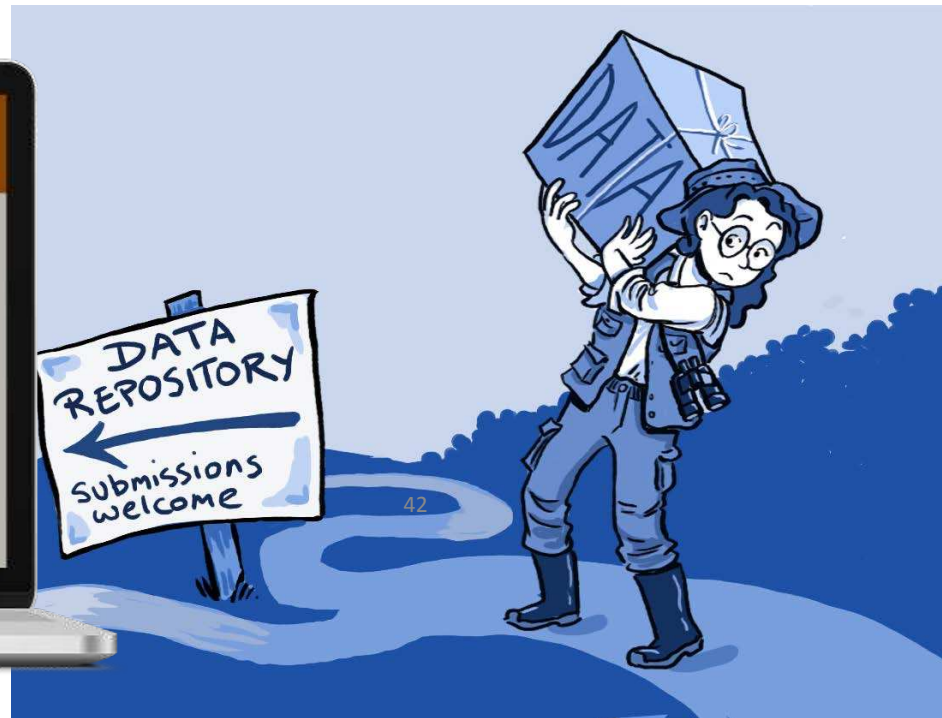
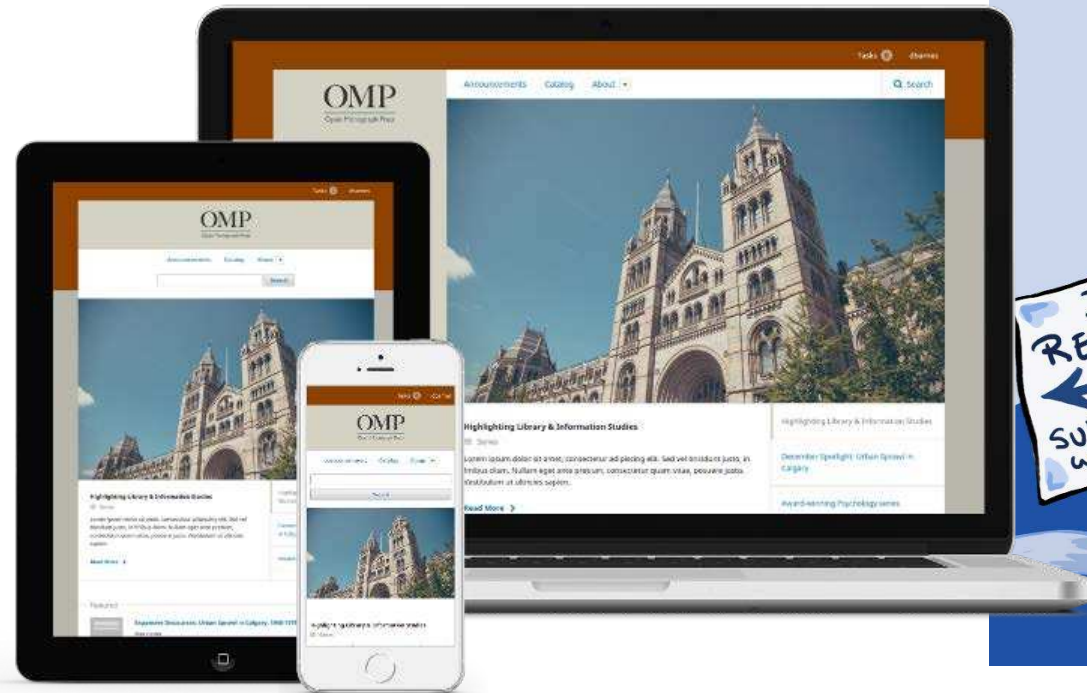
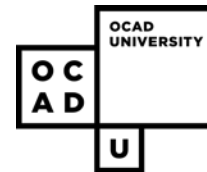
Proposed OCADU Statement of Support



OCAD University recognizes that open access is consistent with its commitment to transformative education, scholarship, research and innovation. Therefore OCAD University encourages all faculty to deposit their research and creative outputs into OCAD University's Open Research repository granting non-exclusive license to preserve and disseminate them.

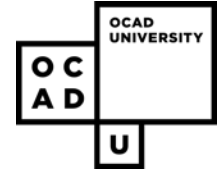


The Future: Digital Publishing and Research Data Management





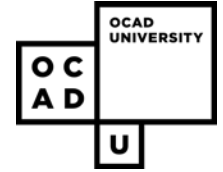
Learning Zone



1. Concept - why we do
2. Projects in Practice - what we do



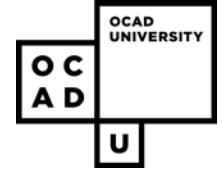
Concept: Purpose



- enrich the student learning experience
- provide meaningful extra-curricular programming
- facilitate access to new forms of information
- realize practical training opportunities for professional practice



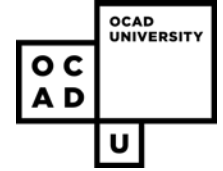
Concept: Philosophy



- Respond to and support needs as they are voiced by the community
- Say yes (within limits)
- Collaborate, not duplicate
 - Respond to what is already happening within the community
 - Tap into new wells of resources - human and



Concept: Studio - Based Learning Methodologies

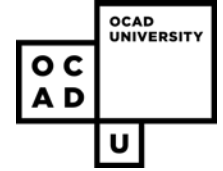


- ❑ **Critiques:** the peer-review mechanism in the creative process
- ❑ **Haptic Learning:** to understand how to make things...you have to make things! Technical exercises are critical for training the “senses, emotions & mind”
- ❑ **Creativity as Mentorship:** aesthetics are a dialogue between student and instructor that involves emotional, imaginative and logical intelligences
- ❑ **Visual Communication:** Conceptual ideas and the narratives contextualizing them are the central focus of the art experience; the “work of art” happens only when communication occurs between artist and viewer
- ❑ **Wellness:** art and design are critical in developing well being of individual, community, our world and our culture



Artists Teaching Exhibit

2013 - Organized with students from Art Education Experience Lab course





The environment will consume you. The environment will reward you. The environment will bestow you with gifts. Politics will inspire you, rather than distract you. You will be able to access all demonstrations, images, conversations, and budgets online. Critique will be what you make of it. It will be what it will be. There will always be someone to help you prepare. You will always receive positive feedback. You will get a job in spite of your studio education. You will be an artist if you want to be. The studio spaces will be places of positive social interactions. There will be too much studio space. All students will have access to all studios. All work may be left in-process in the studios. We will waste less. The school will be open 24 hours a day. The buildings will be totally accessible for all students. All doors will be open, all stairs nonexistent and all elevators voice-activated. Everyone will have a canine companion - if they want one - especially at exam time. The school environment will be inviting. Classes will teach technique, skills and content. There will be moments of quiet. There will be moments of chaos. Classes will be designed for and by students. There will be a place to rest for every student and faculty member and staff. There will be a mandatory rest period in the middle of the day. All may rest whenever they wish. Abundant storage will be available for everyone. There will be free coffee and tea. There will be free cookies. There will be lots of warm boots, coats, free art supplies and food. We will all be happy most of the time. There will be angst but who will really be worried about it. It will be real.

HOW ARE YOU, OCAD U?





Feminist Fomo Nomo

2015 - Exhibit organized by students, with support from LZ, Faculty, Student Union, WIA Projects, Feminist Art Conference





Zine Library & Workshops





Self Care Zine

2016 - Zine Collective project





grOCAD

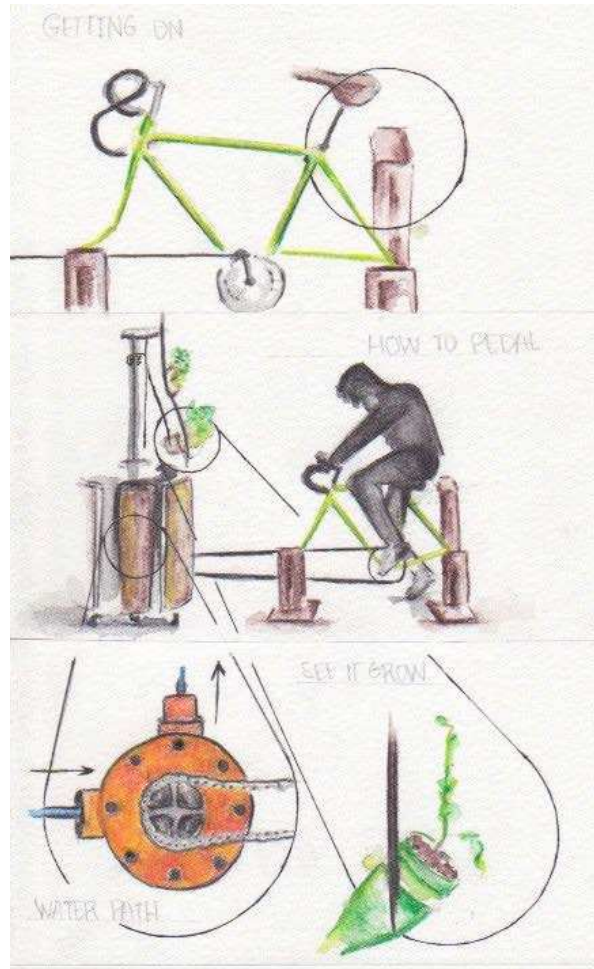
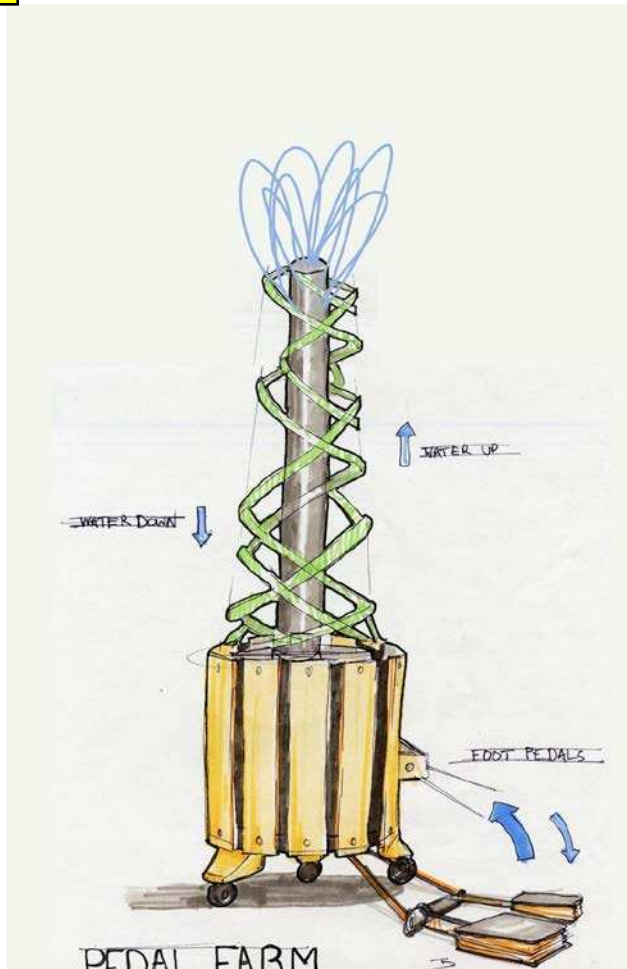


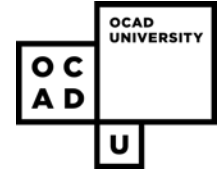
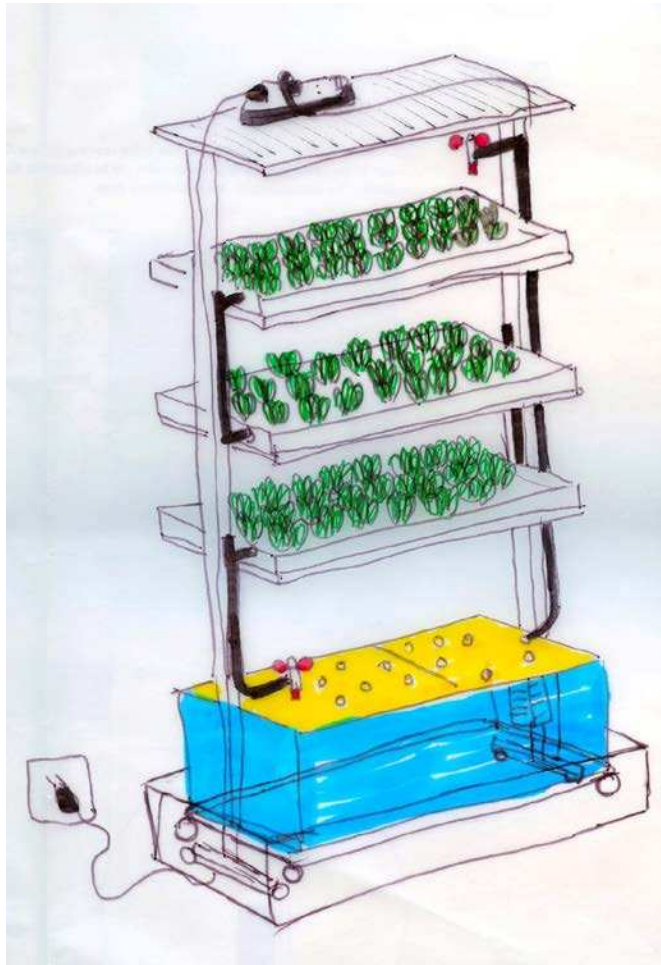
- Student group, with support provided by LZ staff, OCAD U Faculty & researchers
- Assisted in navigating bureaucratic processes, collecting knowledge and reflecting/recording past experience
- Learning through inspiration & iteration

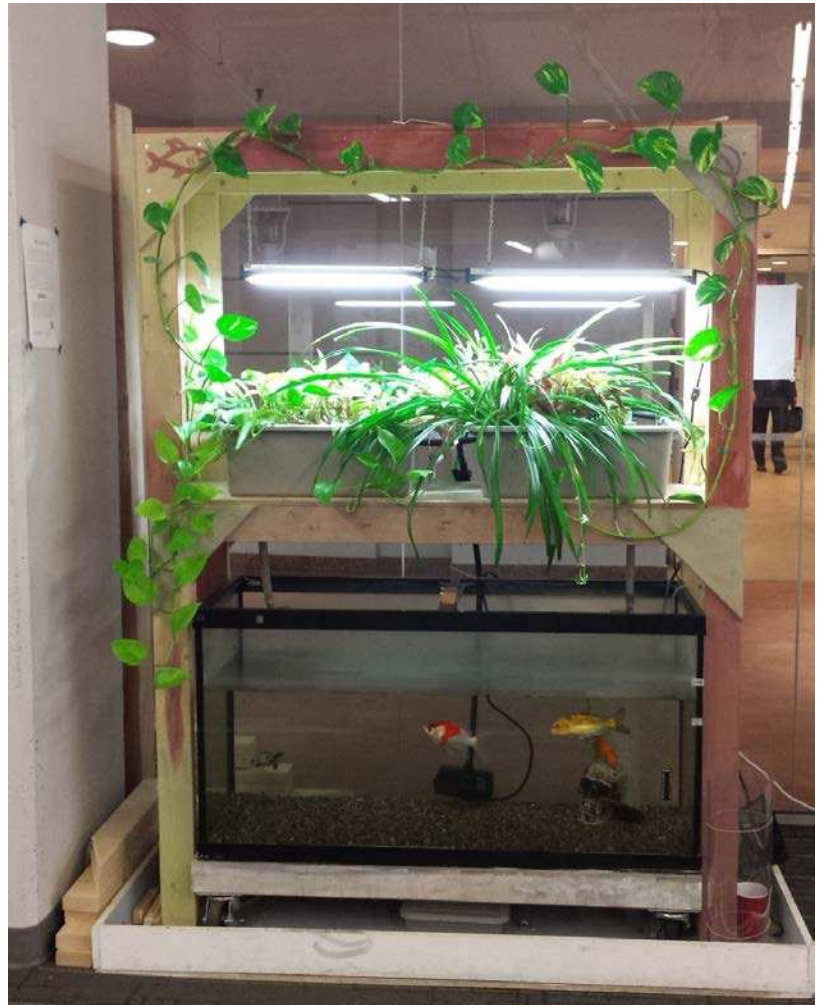




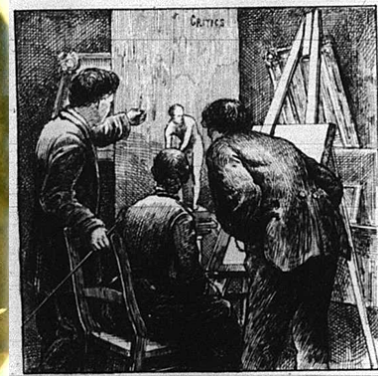






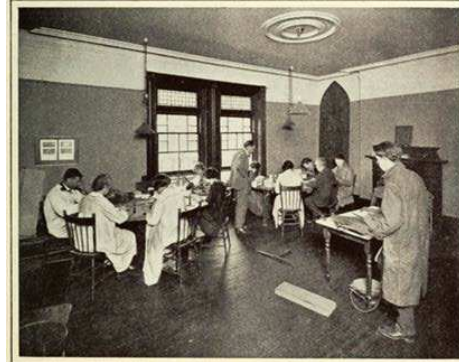


Scholartistry



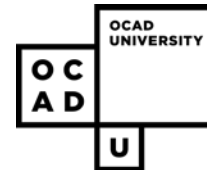
The art and craft of:

- creating exciting arts-related work that is transnational in process and representation, and regenerative in possibilities and influence
- offering insights into the nature of journeys anticipated, experienced, and reflected upon.



J. Gary Knowles and Sara Promislow, "Inspiration to Imagine: An Invitation and Introduction," in *Creating Scholartistry: Imagining the Arts-Informed Thesis or Dissertation* (Halifax, NS: Backalong Books, 2008), 2.

Thank you!



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