



ALBERTA COLLEGE OF ART AND DESIGN FACULTY ASSOCIATION

**Ben Fullalove
(President's Report)**

MUSINGS

What an exciting Fall we're having – elections, market meltdowns, reappointments, and, not to be forgotten, a new card-reading security system. Leaving from an evening class on the fifth floor a few weeks ago, I spent a frustrating minute futilely pushing at a locked door trying to get into the stairwell. I eventually figured out that the button labeled “open” had some relevance to me. I think Garry Larsen once drew a cartoon on this theme. But I digress . . .

At this point in the term it is perhaps a little tardy to welcome you all back. Nevertheless, I would like to take the opportunity to do so in



Barbara Tipton, *Pink Swan*

PRESIDENT'S REPORT

writing. Particularly, I want to welcome to ACAD and to the Faculty Association all new permanent and sessional faculty members. On the subject of greetings, the Association has invited the Board of Governors to a reception with faculty on December 10. Many faculty associations at other colleges and institutes in Alberta have an annual meet-and-greet event for Board members. I hope that this will become an annual event at ACAD. It should provide the Board and faculty members with an opportunity to get to know each other in an informal setting, and to communicate interests and concerns. The Association will also host a get-together sometime in the next month to congratulate the Negotiations Committee for their work, to welcome Patti Dawkins as our new office manager, and to thank Tammy McGrath for her work with the Association during her four years with us. An invitation will be sent by email as soon as we have set a date.

I am under the impression that the Negotiations Committee en masse—or a designated member thereof – will be providing a brief account of the Committee's endeavours elsewhere in this newsletter, but I did want to say a few words about one aspect of the new collective agreement. Two new letters of understanding appended to the agreement commit the College administration and the Association to strike committees to discuss academic rank and workload. The intent behind these committees is to provide a forum for a discussion about where we want to go as an institution and how we can best prepare ourselves to achieve our collective aspirations. I think it was generally agreed by both the Association and the College that negotiations – even when pursued with the goal of achieving mutual gain rather than

defending particular interests – do not provide the best context for finding common ground on complex issues. It is certainly my hope that these two committees will allow the Association and the College administration to come to a better understanding of what kinds of structures and support are needed to help faculty in all the work that they do. I want to thank those of you who have come forward to volunteer for service on these committees.

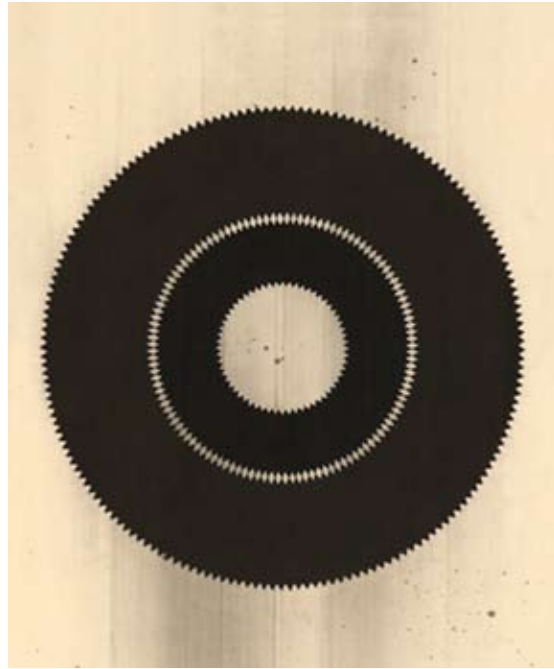
On a related note, we are still seeking a special someone to become the next Chair of the Negotiations Committee. The presence of a designated Chair would greatly enhance the ability of the Association to prepare in a careful fashion for the next round of bargaining, which will begin in just over a year. Collective bargaining is one of the central responsibilities of the Faculty Association. Please seriously consider taking on this role.

Finally, I have sent a letter to the leaders of the various federal parties, to the Minister of Canadian Heritage, and to Jim Prentice (the member of parliament for the riding of Calgary Centre North, in which ACAD is located) on the subject of federal funding for arts and culture. This was requested of me at the Fall ACADFA general meeting. Since politicians are busy people, I kept the text short. Essentially, I asked that the matter of arts funding not be forgotten now that the election is over and, most importantly, that arts policy not be reduced to a matter of partisan point making. The letter either is now or will shortly be available for your perusal on the Association website.

Remember, pressing the right buttons will open all doors.

Best, Ben

FACULTY PROFILES AND CONTRIBUTIONS



Tanya Rusnak, Afterimage drawing,
Graphite and gouache on vellum

Rusnak, Tanya (Drawing)

Tanya Rusnak studied at the Alberta College of Art and Design (DVA, BFA), the University of Calgary (MFA), and l'École Supérieure des arts Décoratifs in Strasbourg, France. Since completing undergraduate studies at ACAD in the early nineties, she has participated in numerous exhibitions throughout Canada, including solo exhibitions at such venues as the Southern Alberta Art Gallery, Lethbridge, AB; the Confederation Centre Art Gallery, Charlottetown, PEI; and Trépanier Baer, Calgary, AB. Interdisciplinary in scope, her practice consists mainly in creating faceted drawings and installation-driven projects that provide a phenomenological framework for examining the relationship between material culture and memory. She is particularly interested in bringing recovered fragments of historical experience into various material configurations until they start to crystallize and transform into new forms and shapes. Past projects have included relatively rare collections of material objects, mnemonic images, and texts juxtaposed with ephemeral materials and substances, such as flour, sugar, salt, coal, graphite, and dust. Her current research incorporates both image and object-based investigations of natural phenomena, including biological, geological, astronomical, meteorological, and optical phenomena derived from the visual cultures of science and technology. Presently, Tanya teaches drawing at The Alberta College of Art and Design and The University of Calgary where she has taught undergraduate drawing courses as a sessional lecturer since 2006. She has also taught on prior occasion as a visiting lecturer at The University of Lethbridge and currently serves on the board of TRUCK. The recipient of numerous research awards, including visual arts grants awarded by the Canada Council for the Arts and the Alberta Foundation for the Arts, her work is represented in collections in Canada and abroad.

FACULTY PROFILES AND CONTRIBUTIONS

Mireille Perron (Liberal Studies)

Cher Chris,

Would this please my favourite editor: I would submit my infamous image as a pataphysician which I am tweaking this week-end. The caption would read:

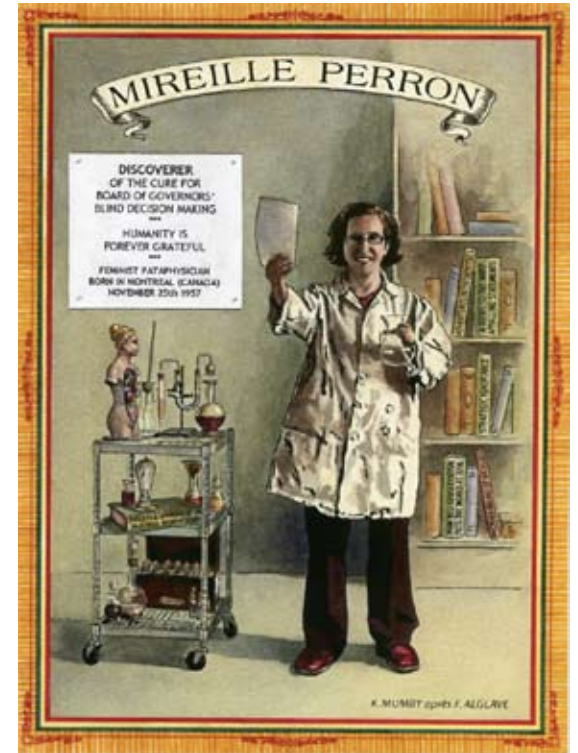
Boards of Government (BOGs) resort too often to OUIJA boards to make crucial decisions. Coming to the rescue, The Laboratory of Feminist Pataphysics' Institute for Corporate Pudding is proud to offer a newly discovered cure for BOG's blind OUIJA decision-making process.

Institute for Corporate Pudding is an auxiliary organization devoted to symptomatic absurdities. The ICP's je ne sais quoi accentuates the tyranny of fiscal edits and corporate conformity.

At the beginning of the 20th century, Alfred Jarry invented and described the discipline of 'pataphysics' as the science of imaginary solutions. Like its companion – real physics – pataphysics remains a predominantly male domain. To remedy pataphysics evident lack of female presence, Mireille Perron founded the LFP. Its three ICP Feminist pataphysicians like to think of their work as the reinvention of gendered science through fictive narratives.

Please advise if you think the text needs elaboration.

(C'est bien, ma ami serieux. ed.)



Poster designed by Kevin Mulby,
ACAD graphic design alumnus.

FACULTY PROFILES AND CONTRIBUTIONS

Brian Molanphy (Ceramics)

Hi, this is a press release for an exhibition, and an image from the show. A caption for the image could be something like: Brian Molanphy, Cup, 2007, from the exhibition In Living Black and White. Thanks.

(And thank you, Brian. By the way, classical rhetorician Pseudo-Cicero uses the notion of container-contained, and the human need to fill, to exemplify his definition for the figure of metonymy. Words and things; things and words. ed.)

SCULPTURE AT NICHOLS GALLERY

Works by ceramist Brian Molanphy will be exhibited beginning Friday, Oct. 10, at the Robert Nichols Gallery, 419 Canyon Rd, Santa Fe, New Mexico. The exhibit opens with a reception from 5-7 p.m. and continues through Oct. 26.

The show, entitled In Living Black and White, consists of bone china and porcelain sculptures made in Sèvres, France, and stoneware and micaceous sculptures made in Santa Fe. Molanphy calls the smaller sculptures “cups,” while the larger ones, generally 14 inches high, are called “buckets.”

Molanphy’s cups may lack the form of the coffee mug in the pantry, but the concept of a human need to fill containers gives his work an absurd similarity to ordinary tableware. “I make cups because they are empty. They propose less to the viewer and demand more (to be filled),” Molanphy said in a statement. His cups and buckets are to be filled figuratively—like a landing strip for darkness and light. From the



However, many of them include an inner wall that greatly reduces the amount of interior space. “The cup is just full of itself,” Molansky claims and adds, “This can be a surprising, absurd and beautiful thing.”

Molanphy produced his bone china pieces while on a Fulbright Fellowship at the Sevres Manufactory in France. The salt-fired stoneware and the micaceous sculptures have been produced in the United States. All of the pieces are to be handled, but most have no utilitarian function.

He is the visiting artist/instructor for the current school year at the Alberta College of Art and Design in Calgary, Canada, where he is researching bone china and planning for an exhibition in 2009. His work has been displayed at the Fourth World Ceramics Biennale in Korea, the international ceramic art museum in Fu Ping, China, and the Strictly Functional Pottery National in Pennsylvania.

Rick Silva (First Year Studies)

Hey, Chris. This is Rick Silva, new faculty in First Year Studies. Here’s my submission (attached).

(Message in a bottle. SOS. ed.)

INTERNET DOMAIN NAMES I OWN OR HAVE OWNED IN THE LAST 9 YEARS OF SO

ricksilva.net
pstprdctn.com
savetargetas.net
universalacid.net
triptych.tv
researchanddestroy.net
antlerswifi.com
camoufleur.com
theearthhappenshere.com
lightmovingintime.com
linkoln.net
djrabbi.com
geofflack.com
leahhowell.com
biograffitilab.com
screenfull.net
72dotsperinch.net
tifprabap.org
lionlioness.com
websurfreport.com
sun-micro-systems.com
rickplusplus.com
rickandleah.com
cuechamp.com
technosongsaboutthesun.com
zachistheshiznit.com
sexisbunnybananas.com
isrickindallas.com
rssjockey.com
touchexplode.com
reformatrecords.com
satellitejockey.net
ringtonedancer.com
themanwithoutcontent.com

There are more but I can’t remember right now.

FACULTY PROFILES AND CONTRIBUTIONS

Chris Willard (Painting)

On “Four legs good, two legs better! . . .” (Orwell, *Animal Farm*), it strikes me the fowl should have held elevated positions too . . . I don’t recall whether this was accounted for. And then there’s that ladder

(and the eggs, don’t forget the eggs. ed.)

Elaine Prodor (Visual Communications Design)

Hi Chris, I saw this book title “Objects of Inspiration” and in looking around my studio, I wondered if it might be interesting to ask faculty what their current object of inspiration / obsession might be. Artists and designers seem to collect objects constantly, whether they are organic or manufactured, found or created by themselves or friends or other artists.

Just an idea for an article or list with or without images that others may find interesting to read.

I also thought of listing what faculty are currently reading and would recommend to others, could collect a pair from each faculty member for fiction and non-fiction.

Hope you are enjoying some time off!

(Only between office and parking spot, but groovy all the same. Maybe somebody will respond to your promising suggestions. Ed.)

Laura Vickerson (Fibre)

Hi Chris,

Here is a brief bio for the newsletter regarding the introduction of new permanent faculty. Please correct any typos/grammar. I am pasting the text right into this e-mail as well as attaching it. It, however, is a new docx which some people cannot open. I will send you an image from home later today. On second thought, I’m not going to bother attaching it, as I see it pastes into the e-mail quite nicely.

(Congratulations, once again, Laura. ed.)

Hi, I’m Laura Vickerson. I have been teaching at ACAD as a sessional for sometime and have taught in various areas including Fibre, Sculpture, Drawing, First Year Studies, Performance and Installation. This year I was hired as a permanent faculty member and have taken on the position of Head of Fibre. I would describe my practice as multi-media installation. I have exhibited extensively in Canada as well as in the U.S., Britain, Turkey, Poland and China. I have produced site-specific installations for various international exhibitions and venues including the Istanbul Biennial, le Manifestation Internationale d’Art de Quebec, as well as a project through Locus + titled “Fairytale and Factories” creating a work for an old Textiles mill in the Yorkshire

FACULTY PROFILES AND CONTRIBUTIONS

Richard Brown (First Year Studies)

Good Morning, Chris

Alright here it is, freshly titled just as of this moment--sheesh! And there are a couple of small but important changes to the body of the text, so please use this attached copy. (The changes are these: it was Javier’s first Canadian tour, and I mistakenly used the masculine muchos instead of the correct feminine muchas.) That’s it!

(Fine work, Richard. Your commitment to editing, and coming up with a great title at the zero hour, reveals a writer in disguise. ed.)

TWO SHIRTS RUINED IN ONE WEEK

Javier Conde, flamenco guitarist extraordinaire, relaxes and sits back in his chair. He barely acknowledges the applause and shouts of us, the audience. Thundering until our hands sting, we are trying to match the intensity with which he has just played Bulerias, an improvised piece for guitar that traditionally closes a flamenco show. Despite the fact that we are a sold out audience 500 strong our efforts are in vain, so remarkable is his performance. Tonight he hasn’t just blistered the paint from the walls of the theatre with his playing, he hasn’t merely wounded us with emotive and heartfelt music. He has demolished the theatre, and he has killed us, he knows it. As he silently mouths the words “gracias, muchas gracias” (he has no vocal microphone, only one for his guitar) I imagine that in fact he’s saying, in a thick Spanish accent, “yes, and now you all must die”.

His attitude towards us, however, is not one of disdain or arrogance. Rather, it looks like humble respect and admiration for the music itself, and a

few other things too. He is no doubt accustomed to the ovations of awestruck audiences given that he is widely held to be one of the greatest living flamenco guitarists, though he is only 19 years old. He also may be feeling tired and a bit shy because he is just finishing his debut tour of Canada, and he is a long way from home, from Spain. More importantly, I think he is trying to hold on to something fragile and ephemeral, something that he (what?) hears, or sees, inside the music that he plays so brilliantly.

I get this same sense from the other flamenco performers he is touring with: two fellow guitarists, Juan Manuel Moreno and Jose Antonio Conde (his father), the singer Zaira Gomez and dancer Claire Marchand. They are all unusually and remarkably focused inward on themselves (when performing solo) as well as on each other when in ensemble, and not focused on projecting outward toward the audience. Marchand frequently casts her eyes to the floor, even while her chin is up and out, as her hands trace delicate smoke-like spirals, as she drums complex rhythms with her feet. The musicians keep her fixed in their gaze, taking their cues for tempo and intensity from her. She shoots a glance down and back, listening and guiding them while searching out her own way through the music. We, the audience, follow too, innocent bystanders all.

Later, at the Boston Pizza in Motel Village, I join the troupe for dinner. Claire’s an old friend and I don’t want to miss the chance to catch up. She laughs when I tell her my thoughts about Javier slaughtering the crowd, but she knows it’s true. A few years ago she told me a story of dancing particularly well one night in Madrid, and a teenage Romani boy approaching her afterwards. Claire described his head bowed down, hair slicked back and voice low; he said he wanted to rip his

FACULTY PROFILES AND CONTRIBUTIONS

and very high flamenco compliment expressing torment and agony at witnessing the intensity of another's art. And after witnessing tonight's show first hand, I understand the wrenching, the ripping, the giving up.

Five days later and I'm an audience member again, this time in the Illingworth Kerr Gallery for a performance by visual artist Shary Boyle and singer/songwriter Doug Paisley. Paisley's guitar playing is the opposite of Conde's in nearly every regard, gentle, quiet, and even left-handed, but no less beautiful and thoughtful. For her part Boyle projects, on to the back wall of the darkened gallery, sweet, odd and occasionally disturbing transparency drawings using an overhead projector. To some extent they each focus on their own performances (Boyle especially looks to be at play, fully absorbed over the projector with her own drawings and her curious narratives), but also on each other and on the points of intersection between music, lyrics and imagery. Together they spin a lacy web. Indeed such an image is projected early in the show, complete with the animated capture of a butterfly and its subsequent assassination by the host spider. If this is a metaphor for tonight's show, at least she's honest about her intentions for us.

Although the music and visuals meander along an indirect path, both return repeatedly to motifs of interiority and death: real, imagined or in metaphor. Boyle's drawings are primitively, charmingly animated by means of simple hinges and overlays: silhouettes dig holes, skeletal hands embrace underground, a young girl finds herself trapped in a tiny house, a teenage boy gazes into a mirror and, in addition to imagining himself to be various monsters or made out of wood, fantasizes his own old age and eventual death. Paisley's music is delicate and fragile both in its stories and

willingly drawn ever deeper into their ephemeral world, further entangled in their lovely, sad and sticky web.

Toward the end of the show Boyle projects a series of images that resolve into a quirky drawing of a ghost. Leaving it to hang above us, she crosses the gallery, unfolds and gently drapes a white sheet over the still strumming, still singing Paisley. Just in case we miss the child-like disguise, she rotates the projector to cast the ghost upon him. Then, using a mirror, she re-directs the beam of light up and away, so that the ghost, his ghost, leaves his body. So tenderly does she take his life away that for a moment I feel my breath involuntarily leave me, marveling at the grace of the image. The phantom slides downward as she projects the light into the audience, her funny little spooky ghost passing through us before ascending the walls of the gallery again, this time leaving our bodies. And in doing so we, the audience, more slowly and sweetly tonight, are made to give up our ghosts, are made to die once more.



Charles Lewton-Brain
"Cage" Pendant, stainless steel wire,
copper, 24 kt gold plate, turquoise

FACULTY PROFILES AND CONTRIBUTIONS



Chris Willard: "WHEN YOU GET IT YOU GET IT"
acrylic and alcohol on Plexiglas.

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Patti Dawkins (ACADFA Office Manager)

It is with great pleasure that I return to ACAD after a five-year hiatus. I would like to introduce myself to those of you who don't know me and reacquaint myself with those who do.

I have a long history with ACAD. My husband was a sculpture student at ACA (as it was previously known) when we met. I took Drawing and Design classes through Extended Studies prior to attending ACA full time and graduating with a Diploma in Drawing. While I was a student I took many printmaking classes and after graduating I worked in a S.T.E.P. student position as the assistant to the Printmaking Technician. I consequently replaced her in the Fall of 1989. I attended night classes when the college began offering degrees and obtained my BFA in 1998.

During my tenure at ACAD I was an active member of AUPE as co-chair, secretary, BOG representative, shop steward, Joint Consultation rep and Presidential Search Committee member. Since leaving the College in 2003, my focus has been on my art practice. I attended a residency at the Banff Centre in 2004 and exhibited at Stride Gallery the following year. After my acceptance into the MFA Program at the University of Calgary, I was awarded a scholarship to participate in a student exchange at the Royal College of Art in London, truly an inspiring and enriching experience. Last Fall I completed my MFA and exhibited an installation consisting of photo based work, video and sculpture at the Nickle Arts Museum.

Since leaving ACAD I have spent much time traveling to Montreal, New York, Ottawa, London, Cuba, Vancouver, Edmonton and several times to a piece of property owned by a friend on the Clearwater River two hours northwest of Calgary, which is one of my favourite places of all.

During the past couple of years I have been involved with the artist-run-centre TRUCK as a board member. In addition to an extremely active exhibitions program, TRUCK is in the process of producing a 25th Anniversary publication, which will consist of 25 essays by 25 writers about 25 exhibitions/artists. One for each year of TRUCK's existence. I have contributed an essay about Suzanne Agopsowicz, the ACA Student Association President who was largely responsible for fighting the battle that resulted in ACA's autonomy from SAIT and one of the founding members of The Second Story Art Society, which evolved over the years to become TRUCK.

As I resume the twenty-minute walk from home to ACAD that was a part of my life for eighteen years, I often think of the warm welcome I have received since accepting my new position as the ACADFA Office Manager. It is like returning home to family. I am extremely pleased to be back in the vibrant and exciting ACAD community.

FACULTY PROFILES AND CONTRIBUTIONS

DON'T FORGET ACADFA'S RECEPTION FOR ACAD BOARD OF GOVERNORS

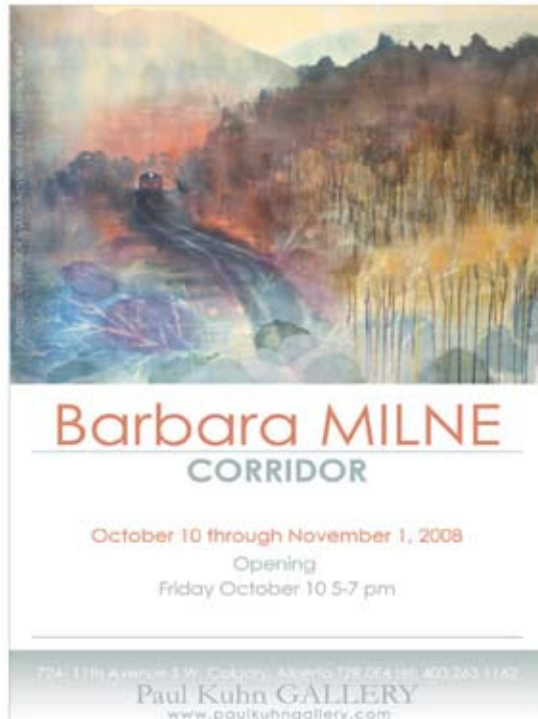
WEDNESDAY DECEMBER 10

5:30 PM

ROOM 371

Food and beverages will be provided.

FACULTY PROFILES AND CONTRIBUTIONS



Barbara Milne (First Year Studies)

Hi Chris

I will be having two exhibitions in Oct.
Sat. Oct. 11th:

Paul Kuhn Downstairs Gallery.
Tim Zuck will be opening upstairs.
&

“OVERLAND”
Friday Oct. 24th @ Nickle Arts
Museum, four: thirty to six: thirty pm

Cheers!

(Thanks, Barbara. Hope they went well! Ed.)

FACULTY PROFILES AND CONTRIBUTIONS

Chris Frey (Liberal Studies)

Hi Chris,

Somebody asked me “what do you practice as an English instructor at ACAD” and I answered “critico-jazzspeak.” “And what is critico-jazzspeak?” “It’s a method of study that turns on the notion of improvisation. It recollects interesting texts as they intuitively cluster around a dominating feeling about a current event. Recollection is then transcribed into spoken or written prose. Critico-jazzspeak is a creative and useful step towards developing a critical point of view and writing a formal essay.” “Say what?” “You’re right. It’s best understood through living. I’ve attached one called, On the importance of memory and other emergent occasions. Try it on for size.” (It leaves me feeling a little woozy in the interzone. ed.)

Say, interesting times. Memory outlives beauty’s outward, with a mind that doth renew swifter than blood decays (Shakespeare). Say, there is no joy in mud-ville, mighty Casey has struck out (Thayer). And struck out she has. No more pencils; no more books; no more teacher dirty looks (Cooper). Hey, teacher! Leave me kids alone. After all, all in all, they’re just bricks in a wall (Floyd). And what a fine wall it is. Bricks of $2 + 2 = 5$ (Orwell) stacked and ready to hold. No, no, no, what we have here is a failure to communicate (Cool Hand Luke). Yes, yes, yes, those who don’t build must burn (Bradbury).

Take it away, Orwell:

Doublethink means the power of holding two contradictory beliefs in one’s mind simultaneously, and accepting both of them. The Party intellectual knows in which direction his memories must be altered; he therefore knows that he is playing tricks with reality; but by the exercise of doublethink he also satisfies himself that reality is not violated. The process has to be conscious, or it would not be carried out with sufficient precision, but it also has to be unconscious, or it would bring with it a feeling of falsity and hence guilt. Doublethink lies at the very heart of Ingsoc, since the essential act of the Party is to use conscious deception while retaining the firmness of purpose that goes with complete honesty. To tell deliberate lies while genuinely believing in them, to forget any fact that has become inconvenient, and then, when it becomes necessary again, to draw it back from oblivion for just so long as it is needed, to deny the existence of objective reality which one denies—all this is indispensably necessary. Even in using the word doublethink it is necessary to exercise doublethink. For by using the word one admits that one is tampering with reality; by a fresh act of doublethink one erases this knowledge; and so on indefinitely, with the lie always one leap ahead of the truth. Ultimately it is by means of doublethink that the Party has been able—and may, for all we know, continue to be able for thousands of years—to arrest the course of history. (Nineteen Eighty-Four)

FACULTY PROFILES AND CONTRIBUTIONS

And, Mr. Huxley, blow your horn:

It was the sort of idea that might easily recondition the more unsettled minds among the higher castes – make them lose faith in happiness as the Sovereign Good and take to believing, instead, that the goal was somewhere beyond, somewhere outside the present human sphere; that the purpose of life was not the maintenance of well-being, but some intensification and refining of consciousness, some enlargement of knowledge. Which was, the Controller reflected, quite possibly true. But not, in the present circumstances, admissible. . . . ‘What fun it would be,’ he thought, ‘if one didn’t have to think about happiness.’”
(Brave New World)

Wow! This ain’t rock ‘n roll . . . this is genocide (Bowie). Ziggyziggyziggy . . . dost thou know the pleasure of your axe . . . ? But for now a single tone matched in brightness only by the star in his eye. I remember now, digging deep into our distant past, love loves to love love (Joyce). Time has fallen asleep in the afternoon sunshine (Bradbury) so pull the ball forward and move on. Spelling counts? Not a priority. Effort? Yes.

Neil Petrunia (Visual Communications Design)

Hi Chris

I am thinking of writing an article for the newsletter, and need some guidelines. I teach in the VC Dept. and have just finished designing a coffee table book on Haida indian argillite sculpture written by Carol Sheehan and published by Frontenac House Press. I’d like to write an article on the process.

What is the upper limit on article size? Can I include photos of page spreads or the cover? And any other info you can provide would be very helpful.

(Excellent questions, Neil. We’ll catch you in the Winter edition. ed.)

ALBERTA COLLEGE OF ART AND DESIGN FACULTY ASSOCIATION

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Email: acadfa@telus.net

Office: 547

Or visit ACADFA online at:

FACULTY PROFILES AND CONTRIBUTIONS



FACULTY PROFILES AND CONTRIBUTIONS

Chris Frey (ACAD Researcher)

Hi, Chris. Enjoy this report and let me know if it doesn't arrive as an attachment.

(Got it--loud and clear. ed.)

Over Spring-Summer, 2008, under direction of Jennifer DeDominicis (Associate Director of Student Services) and with Marion funds, I co-researched with Robin Arseneault (ACAD alumni and recent winner of Lieutenant Governor of Alberta Emerging Artist Award) student advising in a studio-based environment and recommended a model for student advising at ACAD. Research was conducted according to current Social Science models and used qualitative and quantitative research tools (a faculty survey and a graduating student survey and focus groups). The project was fascinating for the rich data it produced and has affected my perception of how students experience learning at ACAD and has changed how I teach.

The final report comprises the project's history, background information, a literature review, an outline of research methods with limitations, delimitations and assumptions, and the research findings with implications. The report ends by recommending a model for student advising at ACAD with a timeline for implementation. Faculty can expect shortly to see the complete report. In the meantime, here are its concluding paragraphs:

This project began with the intention to assist students with achieving their academic and career goals. The data shows obstacles hinder our students from having a seamless, symbiotic experience. Ideally, students should graduate unquestionably confident about their skills, knowledge and futures, and feel positive about ACAD's support during the course of their studies. ACAD's student advising should support this result.

This ideal can be achieved if ACAD pursues a clearly defined and institutionally supported student advising structure that accounts for the unique nature of its creatively intelligent students and studio-based curriculum. We've recommended that this structure be called Collaborative Community and that it be in line with institutional priorities of other degree-granting schools by pragmatically promoting universal educational values of hope, confidence, and dignified growth. Collaborative Community student advising, most importantly, would provide students with the knowledge and skills they ask for in order to negotiate their individuality inside and outside of the college.

FACULTY PROFILES AND CONTRIBUTIONS



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Judy Sterner
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Richard Edwards

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(DAC)
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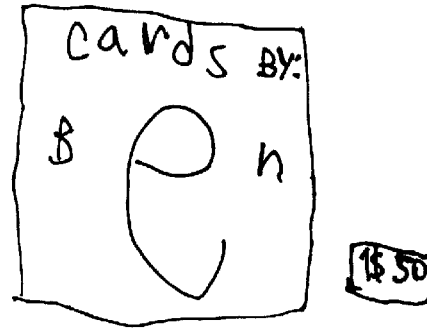
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Elaine Prodor

Sessional Representative
Diana Sherlock

Board of Governors Rep.
Alison Miyauchi
(non-voting)



Research



Chris Frey (Editor's Commentary)

Hi Patti. Well, here it is. Very brief, but thoughtful and sincere, I hope.

Faculty can be an ability, natural or acquired, for a particular kind of action. It can signify one of the powers of the mind, as memory, reason, speech, etc. Or it might be an inherent capability of the body. In all cases, faculty implies agency and this is why its synonyms include capacity, capability, and aptitude. Faculty is power, of the sort that aligns fortune with destiny and happiness with freedom. Faculty is forever.

Thank you to all contributors. Email messages and editor's notes were included in this edition to highlight the importance of keeping things human. While faculty might be forever, it is also human, very human in deed.

Welcome aboard Patti Dawkins and thanks for calling this newsletter in.

Ed's note: Observations expressed in this commentary and submissions are those of their authors only and do not represent views from ACADFA, ACAD, or their members.