

# ARTbeat

ART HISTORY & VISUAL STUDIES GRADUATE ASSOCIATION NEWSLETTER

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## WE WANT TO HEAR FROM YOU

The ARTbeat Editorial Team is always looking for updates from the department to share with our community. This issue we particularly invite our students, alumni and community to share their experiences, creative reflections or photography. Do you have a story, image or experience to share as we return to our "Common Ground" of campus and Victoria this year?

Other questions, comments, or story ideas for upcoming issues? Email us at: [artbeat@uvic.ca](mailto:artbeat@uvic.ca)



*Doug LaFortune and Kathleen LaFortune, 2021. Photo: Amanda Laliberte. Photo featured in the exhibition Qw'an Qw'anakwal - To Come Together, Legacy Art Gallery (review p.7).*

## On Common Ground

### A WORD FROM THE AHVS CHAIR, Dr. MARCUS MILWRIGHT

After a year of online work, UVic has now returned to face-to-face teaching, supervision, and research. The Pandemic remains a factor in our lives, but the combination of vaccination and safety protocols have allowed us all to return to some degree of normality on campus. It has been great to be back in the classroom, enjoying the lively scholarly interactions that are the defining feature of in-person teaching and learning. We have, of course, also learned more about the potential value of online instruction, supervision, and engagement, and I hope that we can take some of the positives of 2020-21 into what we do in the coming years.

The Pandemic has caused most of us to reflect on the future, particularly our relationship to the environment and our personal responsibilities as global citizens. It is surely unsustainable to return to the high volumes of international air travel seen before March 2020, and we must all search for other ways of reducing our carbon footprints in our everyday lives. Beyond these measures, there remains the task of advocating for meaningful legislation at the provincial and federal levels. We should also remain constantly aware of our responsibilities to the lands on which we live and work. This responsibility is especially acute for those of us who reside here as uninvited guests. These issues of environment and sustainability are prominent in this issue of Artbeat. Ashley Riddett discusses her work with the Bateman Foundation, and what it means to connect art to nature conservation. Colton Hash writes about the ways in which his powerful artworks engage with the impact of the Anthropocene on the environment. As ever, it is inspiring to see how graduate students in AHVS, and elsewhere on campus combine a passionate commitment to their chosen areas of research with an abiding sense of social justice and environmental awareness.

Dr. Marcus Milwright, Chair | email: [mmilwrigh@uvic.ca](mailto:mmilwrigh@uvic.ca)

# Department Spotlight: Dr. Menno Hubregtse

B.F.A (UNIVERSITY OF SASKATOON), M.A. (UVIC), P.H.D (UBC) | ASSOCIATE PROFESSOR

*By Sarah Roberts MA Student.*



*Marianne Brandt, Teapot, 1924. Photo: Smart Museum of Art Collection*



*Bauhaus School at Dessau, 1925-1926. Architect: Walter Gropius. Photo: Jean Moilitor*



*Dieter Rams design for 606 Universal Shelving System, 1960. Photo: Vitsoe at Wikimedia Common*

***For the fall edition of ARTbeat, AHVS Sessional Instructor Dr. Menno Hubregtse sat down with us to discuss the Uvic Interdisciplinary Colloquium, 'Bauhaus, Design and the Liveable Anthropocene'. Reflecting on the values of quality, longevity and good design, Menno describes the surprising and compelling solutions the Bauhaus could offer for current environmental challenges.***

Dr. Thomas Heyd who teaches European Studies and Philosophy approached me to give a talk, as I guest lecture on the Bauhaus in a European Studies course. This coincided with his arrangements with the German Consulate General to bring the Jean Molitor's Bauhaus exhibition to the McPherson Library. Around 5 years ago, Dr. Heyd co-founded the humanities research group, Uvic in the Anthropocene. All these factors came together and eventually morphed into the colloquium.

Speakers were asked to address the question, "Does Bauhaus thinking offer a model for how to live within the Anthropocene?" My answer was yes, due to the principles of 'Good Design'.

*The accompanying Bauhaus photography exhibition in the McPherson library shows the profound architectural influence of the Bauhaus school, as Jean Molitor has photographed examples that reflect Bauhaus design world-over. Despite their founding over 100 years ago, the principles of the Bauhaus school had a transformative effect on design throughout the twentieth century.*

Although I do address Walter Gropius's architectural design for the Bauhaus building in Dessau in some of my courses, for this event, I primarily focused on industrial products. They may not have had environmental sustainability in mind. However, Bauhaus designers were focused on building longlasting, good quality designs for a growing middle class. Marianne Brandt's 1924 teapot used metals and simple geometric forms: it was all about reproducibility. We see the lasting influence of using repeatable designs and lightweight materials even today, for example, within our IKEA furniture.

After the Bauhaus school in Dessau closed in 1933, you see several designers go on to open design schools. For example, Max Bill opened the Hochschule für Gestaltung Ulm (Ulm School of Design) after World War II. One of his main focuses was creating products that are durable and don't go out of fashion

I used Max Bill's definition of Good Design, which he states is the:

***"Natural form for a product developed out of its functional and technical requirements and which fulfills the intended purpose in a visually appealing way."***

*It almost seems counter-intuitive to think of the Bauhaus in relation to climate change as they also contributed to the growing industrialization of 20th-century manufacturing. However, Menno proposes that Bauhaus design philosophy can challenge wastefulness and over-consumption. In Europe, Dieter Rams adopted*



*Bauhaus thinking within consumer electronics and home products.*

"German design company Braun and the designer Dieter Rams adopted a model for timeless and quality design. Ram's design education was influenced by the Bauhaus approach, planning around the object's function and use. This purpose-led approach creates an almost scientific vision of design. For instance, the design for the Braun Sk21 radio looks almost like a laboratory product.

Google "Dieter Rams" and you may find out that he influenced Steve Jobs' design for the iPhone. While that's a flattering comparison, it's ironic when you look at the methods of Apple and their focus on obsolescence. Ram's approach was not to design around visual appeal. He started from functionality and technical requirements; from there, he believed aesthetic properties would follow.

*When we think of modernism and movements such as Bauhaus, we often think of the idea of rapid change and celebrating new technology. How do we reconcile this with the concept of longevity?*

There is a conversation around the idea of the "modern" and newness. Yet, some of these principles have been around since long before the 20th century. From an architectural perspective, Postmodernism can almost feel like a blip, despite its popularity in the 80s. We now see many buildings returning to these Bauhaus principles of functionality.

A great example is Norman Foster's design for the Gherkin in London—it's not Bauhaus. However, it was designed to be one of the world's first sustainable skyscrapers. The curved shape was not literally designed around recreating the aesthetic appearance of a "Gherkin"; instead, the rounded shape is designed to catch air currents and cool the building. Foster also proposed a design for a new international airport in Mexico City, which was unfortunately cancelled. His design incorporated catenary arches. These curved shapes are modelled after a hanging cable, and they require less material to build.

Rams said that good design "**would lead to something quiet, pleasing, comprehensible and long-lasting**". To me, this is how good design could have a positive impact in our current era by paying attention to long-lasting products that use fewer resources.

On architectural design, Menno recently authored [Wayfinding, Consumption and Air Terminal Design](#). His book offers a new perspective on the architectural principles governing air terminal design, analyzing how they are adopted to transform passenger movement and generate consumer behaviour.

To view Menno's recent publications and contact information, visit his department web page: <https://www.uvic.ca/finearts/ahvs/people/sessional/bios/MennHubregtse.php>

The Humanities research group Uvic in the Anthropocene is a working group on campus that aims to engage the University community in addressing the challenges of the Anthropocene in new and creative ways. Find out more about their current activities and events here: <https://www.uvic.ca/research/centres/globalstudies/discussion-groups/anthropocene/index.php>



*Dieter Rams design for the SK61Radio, Braun. Photo: Konrad Conrad*

**BAU1HAUS  
BY JEAN MOLITOR  
MCPHERSON LIBRARY AND MEARNS  
CENTRE FOR LEARNING.  
OCTOBER 2-31 2021.**



*Building: Haus Schminke, Löbau, built by Hans Scharoun 1932—33. Photo: Jean Molitor (2014)*

*The bau1haus photographs by Jean Molitor, brought to UVic by the Consulate General of the Federal Republic of Germany Vancouver, show an exceptionally beautiful record of modernist buildings worldwide. With thanks to Dr. Thomas Heyd, and photographer Jean Molitor. To view the exhibition online visit: <https://omekas.library.uvic.ca/s/Bauhaus/page/JM>*

# Alumni Spotlight: Ashley Riddett

AHVS Graduate Ashley Riddett reflects on her new role as Volunteer Co-Ordinator at The Bateman Foundation, building environmental connections and appreciating nature through art.

*By Sophie Ladd, MA Student.*

## 1) How did you find your way to the Bateman Foundation after graduating?

I found my way to The Bateman Foundation this spring 2021, just before I graduated with my Master's Degree in Art History and Visual Studies (AHVS) at the University of Victoria. Given the realities of the Pandemic, it was challenging to find volunteer and work opportunities in the Heritage and Art fields; however, after an extensive job search, I was fortunate enough to be hired by The Bateman Foundation as a Gallery Assistant. Working with The Bateman Foundation has provided me with the opportunity to learn and practice within many areas of an art gallery environment, including volunteer management and event planning, engaging with the unique world of not-for-profit and charities. We are a small but mighty team at the Foundation, so we tend to wear many hats and are very supportive of each other's work.

## 2) Can you talk about your role at The Bateman Foundation?

At The Bateman Foundation, I am a gallery assistant, volunteer coordinator, retail assistant, and general helper. You will often find me at the Bateman Gallery front desk greeting guests and telling tales, or in the Bateman Gift Shop showing off art prints and locally created wears. I also spend time in the office, working on volunteer business and supporting the Foundation's projects.

## 3) Could you give a brief introduction to The Bateman Foundation?

Our mission at The Bateman Foundation is to build relationships with nature through art. Founded by renowned artist and naturalist Robert Bateman, we use art to understand our environment and unlock creativity. We do this through our educational programs, Nature Sketch art classes, podcasts, special events, and our work at The Bateman Art Gallery. *Nature is the focus, art is the medium, learning is the outcome.* \*

## 3) What are your fundamental tips to practicing/working in the art field in a sustainable and environmental-conscious way?

Always be open to learning and sharing with others. A caring heart that is receptive, generous, and curious will go a long way towards curating a successful career in the Art and Heritage fields. I am a person who lives to support others, and for me, working in the arts is as rewarding as the energy that's put into it. There are many courses and skillsets that one can and should learn in the art field, however, integrating your passions into your work is an important step towards creating a sustainable and rewarding career path.

Fostering the habit of noticing and re-engaging with our natural spaces and the creatures that we live with is a worthwhile investment. Engaging with our natural world through my work has taught me invaluable information about relationships and how to react to my surroundings in more thoughtful and intentional ways. I have found that when you work with others who are committed to supporting the natural world beyond human interest, it is easier to cultivate this within yourself.

*\*For more information regarding The Bateman Foundation and The Bateman Gallery visit:*



[batemanfoundation.org](https://batemanfoundation.org)

**"Nature is the focus,  
Art is the medium,  
Learning is the  
Outcome"**



#### 4) What do you miss about the AHVS student life?

I miss the Grad Room and the lovely chats I had with my fellow students there, popping by the open doors of numerous AHVS faculty, and the ever-encouraging Department Secretary Sandra Curran. I also miss walking through the UVic campus. With its wonderful green spaces and trail systems, UVic has cultivated many special and relaxing places.



*Image: Examples of recent artworks featured at The Bateman Gallery. Top Left: One of the fabric 'trees' from the State of the Forest exhibition, by Suze Wolfe and Lorena Williams. Top Right: Close-up of Acrylic Painting Fallen Willow - Snowy Owl by Robert Bateman. Bottom: Photograph The Fortress (Summit View) from the exhibition Relief by Robert Lemermeyer. Photo: Ashley Riddett.*

## MARK YOUR CALENDAR

**Eric Metcalfe: Pop Anthropology.** Open daily (subject to McPherson Library Opening Hours). Legacy Maltwood. Mearns Centre for Learning in McPherson Library, UVic Campus. [www.uvic.ca/legacy](http://www.uvic.ca/legacy)

**Visual Impetus. Annual Art History and Visual Culture Graduate Conference.** January 21st 4:00pm – 7.30p.m, January 22nd 9.30am-4.30pm. Fine Arts 103 or Online. [visualimpetus@uvic.ca](mailto:visualimpetus@uvic.ca)

**AHA! Seminar.** Last week in February. Date TBC. Contact Brian Pollick for information on presenting. [ahvsgaalumni@uvic.ca](mailto:ahvsgaalumni@uvic.ca)

## Dear AHVS and Fine Arts TAs,

### A note from TAC Anna O'Meara

This semester, it has been a pleasure to grow together as educators. Our eight hours of winter workshops through the TAC program have wrestled with effective marking strategies, contemplated effective means toward culturally responsive education, and strategized learner-centered lesson design. We have shown collaborative solidarity as we helped one another in marking circles and conversed about how to best support one another.

Thank you to those of you who sought another pair of eyes to observe your classes. Observation opportunities for both your classes and marking are available and encouraged next semester as well. I'm looking forward to, similarly, providing eight workshop hours next semester. Over the course of the winter term, I was pleased to receive your feedback for which workshops you think you needed or liked the most.

I believe these sorts of discussions can empower us as a supportive, collaborative community. Please continue to reach out with suggestions and feedback.

**email:** [aomeara@uvic.ca](mailto:aomeara@uvic.ca)

# Student Spotlight: Colton Hash

MFA Fine Arts, BSc Computer Science, Visual Arts Environmental Science

Connect with Colton online:

[www.coltonhash.com](http://www.coltonhash.com)



By Anna O'Meara, PhD Student.

When I attended Colton Hash's conference talk at the October, 2021 Fine Arts Symposium, Creativity and Resilience: Art in the Face of Adversity, I was mesmerized by the hypnotic rhythms of the simulated trees in his latest digital artwork. The impressionistic pastel colors reminded me of the unreality of the scene, but the growth of the forest over time had a convincing organic quality I'd rarely seen in even the most realistic VFX simulations. Compelled by his talk and his work, I was fortunate to have the opportunity to meet with Colton to discuss his recent project(s), including Evolutionary Forest.

Realism, he explained, was never his goal. So often, the tendency to create photorealistic scenes overshadows the appreciation for representing and understanding the complex relationships within ecosystems. Digital ecosystem models often hide their reductive basis, while continuing to simplify and categorize extremely complex phenomena. Unlike rendering in photorealistic video games, Colton's abstracted style reminds viewers that they're observing a representation, while cyclical patterns within the simulation allude to various dynamics inherent to ecosystems. Computer simulations will never be complex enough to fully replicate natural systems, so Colton strives to depict

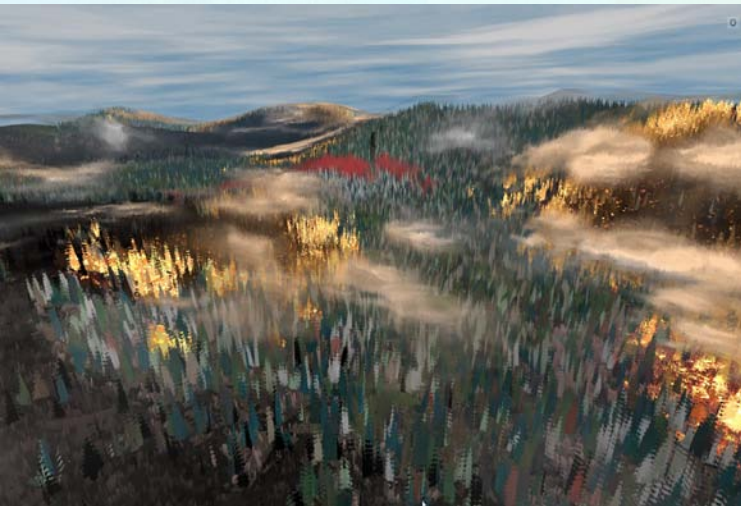
approximations of ecological relationships through meditative digital artworks. "I don't want to be heavy-handed or come across as asserting absolute truth, pretending I know everything about science. I don't want to bombard viewers with overwhelming content, but I do want to foster a creative space for engaging with ecological issues." This mentality is refreshing in the era of the Anthropocene: where human approaches are often too aggressive, treating the earth as though it is a machine to be dominated.

The sense of needing to have all the answers can appear in environmental activism as well. Still, Colton isn't afraid of creating didactic situations where viewers can gain appreciation for the complexities of ecosystems. He allows his own emotions and anxieties to come through in his work, highlighting the "hauntingly beautiful" demise of so many natural habitats around the world. "My emotions and anxieties do come through, too, in my work."

Reflecting on his childhood home Colton remembers forested surroundings. When he'd visit the nearby town, the imposing, growing industrial threat struck a stark contrast from the comfort of the forest. Urbanization and resource extraction have been a threat to his own sense of what "home" was. These issues feel more urgent than ever as this year, we have witnessed the growing intensity of forest fires along the West Coast. Colton considers how artworks may enhance our ability to understand the nuances of ecological dynamics.

"Disturbance, such as wildfire, can be a healthy part of ecological resilience and adaptation. We need to allow these natural processes to occur to some degree and release our desire for absolute control over the earth."

Colton's piece visualizes forests and their responses to fires through a simulation. It has led him to consider the future of wildfires, and their inevitable role in forest ecosystems. "So many scientists and forest ecologists are saying we need to facilitate more prescribed burning now, before the climate worsens and forests become more overgrown. The fact that we need more fire in the coming years is a difficult reality to accept: we will be forced to let some fires burn where they can, and light some intentionally closer to communities. This is especially complicated as more fire results in more carbon emissions, but most forests will burn anyway, even if we do nothing. Large-scale ecosystem management may further our mechanistic control of the earth, but I believe there is a way forward that involves balance, especially considering how so many indigenous communities around the world have lived with fire in a healthy way."



*Evolutionary Forest, Generative Artwork, Colton Hash. 2021*  
Photo: Colton Hash



# Legacy Downtown Gallery Review

By Rashana Youtzy MA Student.

## QW'AN QW'ANAKWAL - TO COME TOGETHER

This exhibition marks the 10th anniversary of the Visiting Artist Program hosted by the Department of Anthropology at the University of Victoria. The exhibition, based at the Legacy Downtown Gallery, celebrates those who have participated in the residency program. The display showcases new works by the 12 artists and their collaborators, each of whom belong to Salish nations on Vancouver Island. Qw'an Qw'anakwal revisits the artists that have shared their practice with the University of Victoria between 2011 and 2021, honouring their legacy and enriching how we interact with their creations.

Accompanying the works included in this exhibition, are portraits of the artists and their collaborators, captured by Métis artist Amanda Laliberte in 2021. (MFA University of Victoria, 2009).

## UNGASITTUQ - SOMETHING THAT IS FAR AWAY

Barry Pottle's exhibition is a photographic investigation of contemporary Inuit art operating in the urban sphere. Pottle's work takes place in Ottawa/Gatineau, on the unceded land of the Algonquin Anishnaabe Nation. Drawing attention to the long history of involvement between settlers and the Inuit community in Ottawa, Pottle reminds us that around 30% of Inuit in Canada reside outside of Inuit Nunangat. Pottle's work acknowledges the large urban Inuit community currently living in the city, sharing images of community members and friends that have been influential for the Inuit population in Ottawa. This includes images of Trudy Metcalfe-Coe, an Inuk woman, late Inuk elder Suzanne Singoorie (Nunavut/Ottawa), and Charlotte Carleton (Ottawa). Pottle also documents events such as Inuit Day in Ottawa hosted by the Inuit Children's Centre, celebrating Inuit culture, tradition, and practices. Reflecting upon the continuation and the passing of cultural traditions in the urban setting, Pottle encourages us to broaden our understanding of contemporary Inuit art and culture.



Clockwise from Largest Panel, 1. "Family Tree" Chris Paul (b.1969, Tsartip First Nation) 2021. Sandblasted cedar panel. 2. "Hungry Competition" Liam Paul (b.1999, Tsartip First Nation) 2021. Sandblasted cedar panel. 3. "Grandparents" Sage Paul (b.1995, Tsartip First Nation) 2021. Sandblasted cedar panel. 4. "New Generation" Consiniye Paul (b.2000, Tsartip First Nation) 2021. Sandblasted cedar panel. Photo: Rashana Youtzy.

Ungasittuq is on view 7 October - 23 December 2021

Qw'an Qw'anakwal is on view 9 September - 23 December 2021. Legacy Downtown, 630 Yates Street, Victoria BC, V8W 1K9

[www.uvic.ca/legacy](http://www.uvic.ca/legacy)



Ungasittuq: Installation View, 2021  
Photo: Rashana Youtzy



Qw'an Qw'anakwal. Installation View, 2021  
Photo: Rashana Youtzy

# VISUAL IMPETUS

The 25th Art History and Visual Studies Graduate Conference

## Art as Witness Challenges and Opportunities

Friday January 21st, 2022 4:00 p.m. - 7:30 p.m.  
Saturday January 22nd, 2022 9:30 a.m. - 4:30 p.m.  
Fine Arts Room 103 / Zoom



For more info visit:  
<https://finearts.uvic.ca/historyinart/graduateassociation/vi2022/>

## Coming soon to Fine Arts:

### Visual Impetus January 2022

This year we invite all graduate students and early career researchers to submit their abstracts responding to the theme "Art as Witness"

Visit our website for more information

<https://finearts.uvic.ca/historyinart/graduateassociation/vi2022/>

or email

[visualimpetus@uvic.ca](mailto:visualimpetus@uvic.ca)

Poster design: Mahshid Babaei Mahani

On behalf of Visual Impetus Organising committee.

## THE 2021-2022 AHVSGA BOARD!

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## FOLLOW AHVSGA ONLINE!



[www.finearts.uvic.ca/historyinart/graduateassociation](https://www.finearts.uvic.ca/historyinart/graduateassociation)

### About ARTbeat

ARTbeat is created by the Art History & Visual Studies Graduate Association twice annually to share news and updates from our academic community. Questions or ideas? We'd love to hear from you! Email us at: [artbeat@uvic.ca](mailto:artbeat@uvic.ca)

#### EDITORIAL TEAM

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