

& arts SCIENCE

UNIVERSITY OF SASKATCHEWAN ■ SPRING 2014



**Saskatchewan's
Literary Diaspora**

**Smart Materials
Get Smarter**

**Canada's
Arctic
Expert**

**25 Books in
25 Minutes**

ALUMNI OF INFLUENCE EDITION

Lisa Baldissera (MFA'98), Mendel Art Gallery chief curator



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Cover: Lisa Baldissera, Chief Curator at the Mendel Art Gallery, Saskatoon

PHOTOGRAPHS BY DAVE STOBBE

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Contributors



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Scott Davidson is currently in his final year of a BA in political studies with a minor in history. He has spent the last year working as the Associate News Editor for the University of Saskatchewan's student newspaper, *The Sheaf*. Scott hopes to pursue a career in journalism after graduation.



Ashleigh Mattern

Ashleigh Mattern (BA'11) is a full-time freelance writer based in Saskatoon. She graduated from the College of Arts & Science with an English degree and a great hands-on education in journalism from working at *The Sheaf*. Learn more about her work at ashleighmattern.com.



Trevor Pritchard

Trevor Pritchard (BA'01) has worked in journalism for nearly a decade, most notably for the Canadian Press and the CBC. When not freelancing, he's an associate radio producer with CBC Saskatoon. He fancies himself an amateur beer brewer and dreams about one day throwing a game-winning triple takeout. Follow him on Twitter at @tcp909.



Christopher Putnam

Christopher Putnam worked as a reporter in Saskatchewan weekly newspapers, as a researcher in Canadian crime television and as an online writer before joining the College of Arts & Science as a communications officer. He completed bachelor's degrees in English at the U of S ('07) and in journalism at the University of King's College ('13) in Halifax.



William Robertson

William Robertson (BA'77, MA'81) teaches for the Department of English at the Indian Teacher Education Program in the College of Education and at SUNTEP Prince Albert. He is the author of four collections of poetry and a biography of k.d. lang. He is a regular book and music reviewer for *The StarPhoenix*. He was awarded the USSU Teaching Excellence Award in 2013.



Kirk Sibbald

Kirk Sibbald completed a BA ('04) in English at the U of S before receiving an MA in journalism at the University of Western Ontario. After working as editor of the *Lloydminster Source* newspaper, Sibbald returned to Saskatoon in 2008 and worked for six years in the College of Arts & Science before taking a position with U of S office of the VP Research in 2014.



Sarah Taggart

Sarah Taggart is a second-year MFA in Writing candidate. Her father and uncle both earned degrees at the U of S (BComm and BA History, respectively). She is currently working on a novel.

 Mark Abley (Don Winkler), Trevor Pritchard (Ella Westhaver), Christopher Putnam (Betsy Rosenwald), William Robertson (Dave Stobbe), Kirk Sibbald (Dave Stobbe)

Kaminskyj leads fight on fungal disease



© Dave Stobbe

A NEW TEST developed by a University of Saskatchewan research team could eventually help physicians stay ahead of dangerous fungal infections and guide development of new drugs.

Susan Kaminskyj, biology professor and research team leader, explained that the lab test identifies mutations in DNA that help fungi resist drugs. The research was recently published in the journal *Eukaryotic Cell*.

"This means if a patient is on long-term antifungal therapy and has a relapse, our strategy can identify the resistance mutations and hopefully suggest alternative treatments," she said.

Medical science has few weapons to fight fungal diseases. Since the early 1950s there have been only about two dozen antifungals developed and many are limited in their use. For example, treatments for skin conditions such as athlete's foot are too toxic to use for internal infections. Part of the problem is while humans and mushrooms might not seem to have a lot in common, at the molecular level, they are much the same.

"Animals—including humans—and fungi are metabolic cousins, so almost all of our physiology is very similar to theirs," Kaminskyj said. "Typically what will kill a fungus will make even a healthy person sick, and most systemic anti-fungal drugs have toxic side effects."

Unfortunately, it is systemic infections that are the most dangerous, she said. They are a particular problem for people with compromised immune systems, including transplant recipients, cancer patients or people with HIV/AIDS.

Kaminskyj explained fungal infection could lead to life-threatening illnesses in more than 70 per cent of these patients even with aggressive drug therapy. The team's research paper further states, "fungal infections contribute to at least 10 per cent of deaths in hospital settings."

A particular challenge is fungi's ability to mutate. Kaminskyj explained that the latest class of antifungal drugs was released in 2005 and resistant strains of fungi showed up in less than a year. For new drugs, the team's test can show where a fungus is likely to develop resistance, allowing physicians to adjust treatments to better combat infections.

"Much of the current work in antifungals is aimed at developing drug combination therapies," she said. "Like bacteria, fungi have efficient mutation capacity, so resistance is essentially inevitable."

Kaminskyj hopes the team's mutation-tracking tool will also help in the development of new antifungal drugs by providing a way to learn more about fungal cell walls. This knowledge could be a source of potential targets on which to base new treatments.

Hearts & Science

AS AN ALUMNA with precious little knowledge about math and computer language, I find it rather humorous that I read your entire fall 2013 issue of *Arts & Science*! I even read "Mathematics with Heart" and "Changing the World One App at a Time"!

I treasure articles with heart, substance and enthusiastic sharing of the things people do when they consider community, when they realize we must consider the "other." I commend the university for supporting and talking about projects (like the one described in "To Wash One's Hands in the Flowing Ganges.") We cannot afford, in this time of global interdependence, to be selfish and narrow-minded.

The article about drama at the U of S was also important to me. Can the drama students do things that help people learn about themselves and others by getting involved in community dramas?

Thanks for the magazine! It has "human juice" in the stories, and that gets me reading!

—Helma Voth (BA'69), retired, but still learning

Kudos again

THIS LAST ISSUE of *Arts & Science* (fall 2013) is especially superb, particularly the articles on the Drama Department and Del Surjik's article. I have not read every single article yet, but look forward to doing so.

—Ruth Millar (BA'63)

Sociology alum is Slate.com's "Most Valuable Cop"



Alvin Cote (left) with Constable Derek Chesney of the Saskatoon Police Service
 📷 courtesy of Derek Chesney

SASKATOON POLICE CONSTABLE and alumnus Derek Chesney (BA'08) caught the eye of *Slate*, the U.S. web magazine, with a blog post entitled "Farewell to Alvin." *Slate* gave Chesney "The Most Valuable Cop" award in its 2013 year-end round-up, adding, "Three cheers to Chesney for reminding us that cops can be as soft-hearted as anyone else."

Chesney penned the post on the Saskatoon Police Service blog, *Cops & Bloggers*, shortly after learning that Alvin Cote, a man who lived on Saskatoon's streets for many years, had died. On Apr. 25, Chesney wrote, "In my line of work, it's not often that you can arrest somebody on multiple occasions and end up being friends with them. But such was the case with Alvin." Chesney said Cote "was tough, he was a fighter, and he was a survivor." Chesney's post has so far received almost a hundred comments.

In a CBC article, Chesney is quoted as saying, "I wanted to bring to light how the residential schools ... have affected people. I wanted ... to let people know that, yeah, he wasn't just this old, bearded crazy guy on the street. He actually was a person who had a lot of stories, and he was a human being."

Cote came from the Saulteaux people of the Cote First Nation in southeastern Saskatchewan. He died shortly before his 60th birthday and had been suffering from pneumonia at the time of his death.

Chesney majored in sociology with a concentration in Aboriginal Justice and Criminology (ABJAC) at the U of S. Hired by the Saskatoon Police Service shortly after his graduation in 2008, he attended the Saskatchewan Police College in Regina before hitting the streets as an officer.

Chesney takes a keen interest in the people he encounters on his downtown beat, a position that he calls extremely satisfying.

"It takes a page out of policing history as a spot that really has not changed since police forces were formed," said Chesney. "I will walk close to 25 km per shift in all kinds of weather and talk to upwards of 200 people. It is the bare bones of police work. I have daily interaction with a lot of people who are down on their luck and, more often than not, struggling with mental illness, addictions and poverty."

This encouraged him to take a mental health first aid course last year, which (he said in a recent interview with *CTV News*), made him realize that "mental health is front and centre in policing."

The four years he spent at the college prepared him to become a well-rounded police officer, Chesney said. He is putting the writing skills acquired writing sociology essays to good use in his own section of *Cops & Bloggers* called "From the Ground Up."

📺 **online** Read Const. Chesney's blog: copsandbloggers.ca/category/from-the-ground-up/

Buffy Sainte-Marie signs MOU with U of S president

ACADEMY AWARD-WINNING performer, educator and activist Buffy Sainte-Marie presented a free public lecture titled "A Multi-Media Life" on Mar. 11. The lecture followed the ceremonial signing of a memorandum of understanding between U of S president Ilene Busch-Vishniac and Sainte-Marie's Nihewan Foundation (Canada) to create the Saskatchewan Cradleboard Initiative (SCI). Earlier that day, Sainte-Marie also met with students in the College of Arts & Science's Aboriginal Student Achievement Program.

The SCI is a unique cross-cultural partnership to develop STEM (science, technology, engineering and math) teach-

ing resources for K-8 students. It supports the provincial mandate to present both Indigenous and Western perspectives on science and is anticipated to improve the scientific literacy of all Saskatchewan students and teachers, especially those with Aboriginal heritage.

In her lecture, Sainte-Marie touched on experiences from her start in the music industry in the 1960s to the present. She also discussed the creation of the international Cradleboard Teaching Project, which has run for 40 years and has inspired the SCI.

"Cradleboard is about helping children of all ethnicities

Fossil find promises planetary revelations

IT COULD BE the most important fossil field discovery in a century—and a U of S paleontologist was part of it.

In the summer of 2012, an international expedition team uncovered a remarkable new fossil field in the Canadian Rockies. News of the “Marble Canyon fossil bed” made headlines around the world in February 2014 when details were published in the journal *Nature Communications*.

Gabriela Mangano, a professor in the Department of Geological Sciences, was part of the team that made the find.

“Oh, that was a marvelous moment,” she said.

Results from the site, located in B.C.’s Kootenay National Park, were spectacular. In just 15 days, the researchers unearthed more than 3,000 fossils and 50 distinct animal species, several of which are new to science.

“In all the world, in terms of diversity and abundance, the site is unique,” Mangano said.

The fossils represent marine life dating back to the Cambrian Period of roughly 500 million years ago. They show a level of soft tissue preservation never seen before, promising new revelations into a period of profound change in life on Earth.

Just as exciting, said Mangano, is the discovery of soft tissue fossils almost side-by-side with trace fossils: fossils such as burrows and footprints that show the behaviour of an organism rather than its physical form. This was previously unheard of, noted Mangano—the team’s trace fossil specialist—and will require the writing of new chapters in textbooks.

“It’s like opening a door,” she said.

The Marble Canyon site is located less than 50 km from the Burgess Shale, a famous fossil field discovered in 1909 that revolutionized scientists’ understanding of early animal life. Marble Canyon is the first discovery thought to match or exceed the potential of that location.

Mangano is currently studying trace fossils retrieved from Marble Canyon. She plans to return to the site for several weeks this summer.

—Christopher Putnam (BA’07)



Gabriela Mangano holds fossilized worm burrows she retrieved from the Marble Canyon fossil bed. (Chris Putnam)

through cross-cultural communication within the core studies,” said Sainte-Marie. “The idea of developing core subject materials for kids while immersing university students in experiential learning, having them meet and get to know real Aboriginal educators, is all about communication.”

Sainte-Marie’s career has spanned more than 50 years. Since 1962, she has created more than 15 music albums, spent five years on *Sesame Street*, scored movies, raised a son, earned a PhD in fine arts and won both a Golden Globe and an Academy Award. Her 2008 album, *Running for the Drum*, garnered major Canadian music awards, including a Juno Award, an Aboriginal Peoples Choice Music Award and an induction into the Canadian Country Music Hall of Fame.



Downstream makes a splash

WATER SECURITY DOESN'T have to be dry.

That was the inspiration behind *Downstream*, an innovative collaboration between disciplines that recently put U of S research results on the theatrical stage.

When Graham Strickert, a research associate with the Global Institute for Water Security (GIWS), approached the Department of Drama, he had a problem: how to present his research results in a way that would engage people instead of put them to sleep.

The solution: enlist the department's playwright-in-residence Kenneth T. Williams to develop a script that is both funny and informative, and stage it for average people with a stake in water security.

The result, *Downstream*, went on tour in February through four Alberta and Saskatchewan communities to a tremendous response.

"I was definitely pleased to see how receptive everyone was," said Natasha Martina, associate professor (Drama) and the director of the play.

Downstream sought to do more than just inform. Presented forum-style, the play required audiences to decide how to allocate limited resources in the event of a catastrophic flood.

Besides accessibility, Martina said, what the interactive theatre format offered over the alternatives was two-way dialogue.

"You are being forced to think and interact in the moment, which I think is important for what we were trying to relay."

The three collaborators—the Department of Drama, GIWS and the School of Environment and Sustainability—are now discussing a second tour of *Downstream* for later this year, but nothing is decided yet.

Martina hopes the play's success will encourage more researchers to present their results in novel ways.

"It was really great in terms of (showing that) it can be done by much more creative means, and that science and art often go hand-in-hand really well together," she said.

—Christopher Putnam



Top to bottom: Scene from *Downstream* (Chris Putnam); Director Natasha Martina (Dave Stobbe)

College launches research website

THE COLLEGE OF Arts & Science has launched a new website dedicated to research in the college. The site features a video introduction by Dean Peter Stoicheff with contributions by students and faculty from the college's three divisions—Humanities & Fine Arts, Science and Social Sciences. Researchers at the college enjoy an international reputation for innovation and excellence and several hold Canada Research Chair professorships.

The new site was developed by the Arts & Science IT department. It includes profiles on faculty and graduate student research and research chairs, information on its

centres and units and a short history of research excellence. The profiles were written by Jenn Morgan, a political studies student in the college, with video shot and produced by the college webmaster, Jason Belhumeur.



Visit the college research website at:

<http://artsandscience.usask.ca/research>

Watch the video:

http://www.youtube.com/watch?v=_WovnLXGr3Y

2014 Teaching Excellence Awards

ANN R.C. MARTIN and Robert J. Patrick are the recipients of the 2013/14 College of Arts & Science Teaching Excellence Awards.

Robert Patrick, who received the award for the college's Division of Social Sciences, is an associate professor in the Department of Geography and Planning. His research focuses on the protection of public drinking water supplies, especially within First Nations communities, through land use and watershed planning.

In the classroom, Patrick emphasizes active learning to help his students connect academic material to real-world issues in urban planning.

"My hope is that many of these students will become engaged citizens and perhaps formal educators and teachers themselves," said Patrick.

Ann Martin, an assistant professor in the Department of English, is the recipient for the Division of Humanities and Fine Arts.

With research interests in modernism and cultural development, Martin loves to observe the unique and unexpected ways in which her students respond to material in her classroom.

"It's the interactive or participatory nature of culture that interests me," said Martin, "whether that takes the form of a first-year course or the discourse of motoring in interwar Britain."

Martin was also a 2008/09 recipient of a USSU Teaching Excellence Award.

Nominations for the College of Arts & Science Teaching Excellence Awards are submitted by faculty members, sessional lecturers or students.

Along with public recognition, winners receive \$2,500 toward their professional allowance accounts.



© Dave Stobbe



Left to right: Alec Aitken, Kathryn Labelle, Dean McNeill and Carla Orosz. (photos submitted; not pictured: Tansley David)

THE UNIVERSITY OF Saskatchewan Students' Union (USSU) presents Teaching Excellence Awards each year to instructors who "strive to enhance the student experience at the U of S" and provide "exceptional commitment and support to their classrooms." The 2014 USSU Teaching Excellence Award recipients, announced in March, included these instructors from the College of Arts & Science: Alec Aitken (Geography & Planning), Tansley David (Languages & Linguistics), Kathryn Labelle (History), Dean McNeill (Music) and Carla Orosz (Drama).

&Viewpoint

Dispatch from the Saskatchewan diaspora

An award-winning poet, journalist and prolific author, Mark Abley (BA'75) had lived in the English midlands, northern Ontario and southern Alberta by the time he arrived in Saskatoon as a boy of twelve in 1967. He attended City Park Collegiate and the University of Saskatchewan, winning the Governor General's Gold Medal upon his graduation from the College of Arts & Science. He went on to study at Oxford University on a Rhodes Scholarship. For the past 30 years he has lived in and around Montreal.

Abley's many books include *Beyond Forget: Rediscovering the Prairies* (1986), *Spoken Here: Travels Among Threatened Languages* (2003) and *Conversations with a Dead Man: The Legacy of Duncan Campbell Scott* (2013). *Spoken Here* was a *New York Times* Notable Book, a *San Francisco Chronicle* Best Book of the Year and a *Globe and Mail* Best Book of the Year. He has also been recognized for his critical writing and international reporting by the National Newspaper Awards.

Though he has not resided in Saskatoon since the late 1970s, he continues to think of the city as a spiritual home. Next year his book *Tongues of Earth: New and Selected Poems* will be published by a Saskatchewan press, Coteau Books. Abley is one of the College of Arts & Science's first 100 Alumni of Influence (2009).



📷 John Mahoney

Author Mark Abley looks back in gratitude at the province's literary history and finds a place of belonging in it

"PLUMP EASTERN SASKATCHEWAN river town," the poet John Newlove once described Kamsack, "where even in depression it's said the wheat / went thirty bushels and was full-bodied, / the river laying good black dirt each year ..." He knew the place well, having grown up there. He also knew himself well. The poem continues: "but I found it arid, as young men will."

Newlove spent much of his adult life in Ontario, some of it in BC. He was living in Toronto in 1972 when he won the Governor General's Award for poetry. But I don't believe many people think of him as an Ontario writer. When his selected poems were published by an Ontario press in the decade before his death, the cover image showed railway tracks and grain elevators in a small prairie town. Newlove was a Saskatchewan writer, and an important one, who happened to reside elsewhere.

At least, that's the case if you take a magnanimous view of the matter. It's possible, of course, to argue that because he chose to move away from the province that nurtured and inspired him, John Newlove—like Sinclair Ross, Lee Gowan, even Lorna Crozier—should not be regarded as a Saskatchewan writer. Such authors gave their loyalty to other lands and weathers. Their gardens grew fertile under smaller, wetter skies.

I was happy to find that David Carpenter, who edited both volumes of the new and splendid *Literary History of Saskatchewan* (Coteau Books), adopts the generous approach. He includes essays on a few superb writers who spent but a few years in Saskatchewan: Patrick Lane, for instance. What matters is not the length of a person's residence. What matters is the quality of their work, the impact they made on the culture of the province and the impact the province had on them.

Over the past 20 or 30 years, Saskatchewan has witnessed a glorious explosion of writing.

Books have been written here for many decades, but they didn't always seem to belong. Now they do. They have, if you like, become indigenous—and this includes books written by many Indigenous authors (thank goodness). As a result, a literary history of Saskatchewan had become more than simply an intriguing idea; it had become a necessity. This is not just a province that some talented young women and men continue to find arid and leave; it's a province that talented authors move into, or move back into.

When I was growing up in Saskatoon in the late 1960s and early 1970s, literary recognition was something that could only occur elsewhere. I loved the city at the same time as I looked down on it. I had, I confess, internalized the perspectives and the biases of Toronto and Montreal, London and New York. It seemed almost inconceivable that a writer living in Saskatchewan would win a major literary prize. Today—after the national triumphs of Guy Vanderhaeghe,

Dianne Warren, Robert Calder, Anne Szumigalski, Arthur Slade and many others—nothing could be less surprising.

As Carpenter's *Literary History* makes clear, there were some crucial institutional reasons for this burgeoning of skill and success. In the late 1940s, the CCF government of Tommy Douglas established the Saskatchewan Arts Board—the first of its kind in Canada. In the 1960s, the Liberal regime of Ross Thatcher expanded its range and funding. (Back then, politicians on the right as well as the left understood the value of the arts.) In the 1970s the Saskatchewan Summer School of the Arts—"Fort San" to a lucky generation—became a hotbed of solidarity, networking and education of more than one kind. After Fort San closed down in the Grant Devine era, the Arts Board helped foster the Sage Hill Writing Experience, a training program in the Qu'Appelle Valley that flourishes to this day. Publishing houses grew up alongside writers. Excellence became less a distant goal than a commitment.

But what of those of us who left?

Nostalgia is a dangerous emotion. With a little effort and some wildrose-coloured glasses, I could turn the Saskatoon I knew 40 years ago into a pelican-graced Left Bank, a wind-battered Greenwich Village. And that, needless to say, would be a delusion. After all, my time at the U of S coincided with the production of a collective play from a local theatre company, Twenty-Fifth Street House, entitled *If You're So Good, Why Are You in Saskatoon?*

The question makes no sense today. Probably it never did. But at some deep, colonial level of my mind, I asked it. And my answer was to move away. Others of my generation asked it too, and arrived at the same conclusion. Enough of us left to make "Saskatchewan diaspora" a recognized phrase. We are scattered across the country now, and beyond. Sometimes we struggle with the meaning of that troublesome word "home."

When I think of the province now, I don't look back in anger—though I sometimes wonder what became of its radical traditions. Mainly I look back in gratitude. To find myself mentioned several times in the *Literary History of Saskatchewan* makes me feel very old—most of these mentions occur in Volume I, subtitled "Beginnings"—and also very proud. Whatever tiny part my younger self played in the growth of Saskatchewan literature, I know the province played an enormous part in shaping who I am.

And the shaping isn't over yet. I write very few poems these days, but one came to me last month as I sat in the cluttered study in Montreal. I didn't feel the slightest urge to set the poem in the Laurentians or the Eastern Townships. Here's how it begins: "Northwest of Saskatoon, beyond the small / composed Mennonite towns ..."

My imagination, it appears, has decided where I belong.

Redefining the Art of Curation

BY ASHLEIGH MATTERN (BA'11)

Art alumnae leading the way at galleries across Canada

IN A WORLD where the Atlanta Zoo employs a curator of primates, where journalists are told to be curators of information and where a *New Yorker* cartoon features a curator of children's parties, the meaning and practice of curation has expanded almost beyond recognition. Even "traditional" curators, those who work in art galleries and museums, are looking beyond painting and sculpture to include everything from live performance to sound and video in their exhibitions.

In this changing climate, several graduates of the Department of Art & Art History are making a name for themselves in the fiercely competitive art world—and rethinking the role of the contemporary curator.

Lisa Baldissera (MFA'98)

To Lisa Baldissera, chief curator at the Mendel Art Gallery in Saskatoon, a curator is not just a custodian of information; she also offers a new, expansive framework.

Baldissera began her career as a curator in 1999 at the Art Gallery of Greater Victoria, later working as an independent curator. In addition to her Mendel duties, she is currently developing a PhD project on Emily Carr through Goldsmiths College at the University of London.

Baldissera started her career as an artist, and says her time at the U of S planted the seed for her current career path.

"We didn't just talk about art production—we talked about all of the critical issues that surround art production, so it was natural to start a career curating because I felt really well prepared by the breadth of the program."

Inspired by her project on Emily Carr, Baldissera is currently working on an

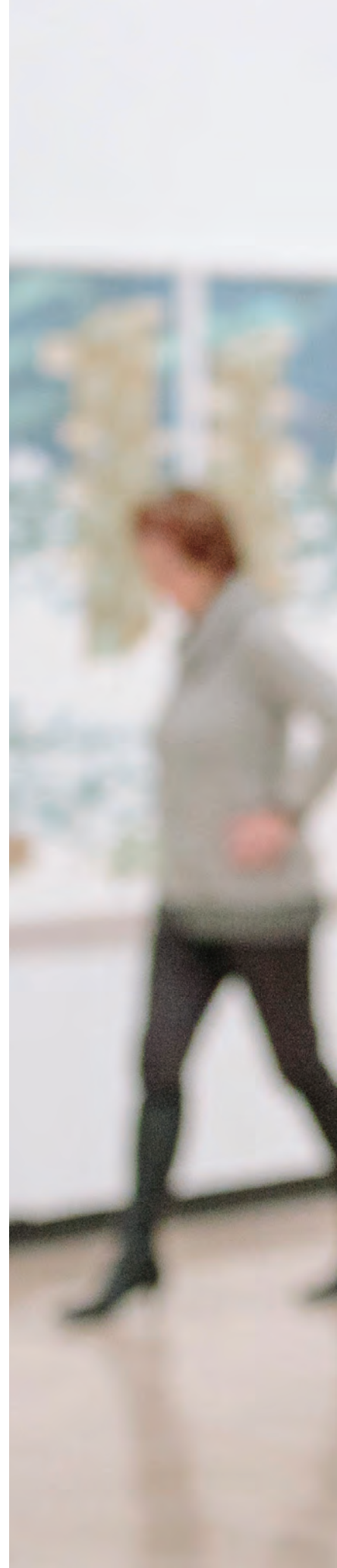
installation set to open on June 27 at the Mendel, tentatively titled *Emily Carr: A Girl's Own Book of Natural History*. It looks at Carr from the perspective of international contemporary artists, and focuses on a less-researched period of her life from 1899 to 1904, which she spent in London.

It was not a productive time for Carr, who felt displaced despite being in her homeland. Baldissera has asked contemporary artists to bring works of the same theme to comment on this idea of displacement.

"It's a way of thinking through a historical figure differently," said Baldissera.

Rewilding Modernity, Baldissera's first exhibition as the Mendel's Chief Curator, was an ambitious and innovative look at Saskatchewan's modernist legacy that paired Canadian and international contemporary artists with icons of modernism such as Jules Olitski, Kenneth Noland and William Perehudoff. The project featured several panel discussions and artist presentations intended to provoke dialogue about the history and future of modern art, and included guests such as Saskatoon artist Robert Christie, New York artist Polly Apfelbaum, Los Angeles installation artist Jennifer Steinkamp and Barry Schwabsky, a noted New York art critic, poet and editor.

"This exhibition sought to 'rewild' modernity by considering the ruptures, shifts, and new ways of seeing to be found in modern and contemporary art practices," she explained. "It also acknowledged the 77-year-old legacy of Emma Lake and its continued influence today, in the context of global visual culture."







Left: Alexandra Badzak with Eliza Griffith's work, *Incitement (Kirk Douglas Pose)*, 2003, oil on canvas, collection of the Ottawa Art Gallery (Gilda Furgiuele) Top right: Helen Marzolf with Donato Mancini's work *Making People Laugh* at Open Space. The work was part of *Concrete Scores*, a project inspired by concrete poetry, graphic scores and performance (Jacquelyn Bortolussi) Bottom right: Leah Taylor with Kate Wilson's *Untitled*, 2012–2013, part of the exhibition *Ecotopia* at the U of S College Art Galleries, curated by Amanda Cachia (Dave Stobbe)

Alexandra Badzak (BFA'95, Masters of Continuing Education '02)

Alexandra Badzak, director and CEO of the Ottawa Art Gallery (OAG), is a force to be reckoned with in the Ottawa art scene. She is working hard to expand the gallery into a new space while drawing attention to art in the capital at a local level.

Before joining the OAG, Badzak tested her mettle for ten years at the Mendel Art Gallery, first as collections manager and then as a dynamic curator and head of Public and Professional Programs. She left Saskatoon in 2007 to take a position as executive director of the Diefenbunker, a former government fallout shelter converted into a cold war museum. While there, Badzak curated the permanent exhibition and took the museum through a major capacity-building project that included \$1.7 million in upgrades.

Badzak trained as an artist intending to follow that path, but always found the critiques and ideas exciting.

"We would do weekly critiques around the artwork that fellow students were doing," she said. "That got me excited because I realized how interesting it was to talk about the themes and linkages within artwork. That's what inspired me to explore education in the arts."

After finishing her BFA, she turned to arts education and teaching, eventually returning to the U of S to do a

continuing education master's degree focusing on informal learning in a gallery setting.

She appreciated the strong connection between the university and the community, and the access that fine arts students had to a dedicated gallery space with the Snelgrove Gallery—something University of Ottawa art students lack.

In fact, she often holds up the U of S and Saskatoon arts community as an example of where the bar should be for the regional art scene in Ottawa.

"Because Ottawa is dominated by national institutions, the local, regional art community has really been underserved," she said.

Badzak is helping to change that with the expansion of the OAG. Since joining the gallery in 2010, she's been fighting to get the expansion off the ground, and it's finally becoming a reality. This is the part of her job she loves the most: building institutions and taking them through change.

"As director/CEO, I don't have time for curating, myself," said Badzak, "though I work with my curatorial department to shape the vision of the gallery and approve the curatorial plan for each year." Once the expansion project is completed, she says she might curate the odd exhibition.

Helen Marzolf (BFA'80, B.Ed'80)

Helen Marzolf, executive director at Open Space in Victoria, is helping to lead one of the oldest artist-run galleries in the country in a new direction.

Marzolf started her career in Saskatchewan, working at the Mendel, Kenderdine and AKA galleries in Saskatoon and the Dunlop Art Gallery in Regina.

But curating came as a surprise twist in her career path. Before entering the art world, Marzolf worked as an elementary school teacher, and she was in her mid-20s the first time she even encountered the word “curator.”

One of her first experiences in the art world was as a summer student working for the Mendel's education and extension department.

“I listened to incredibly intimate and probing conversations between people about the works of art and I thought, where else would people have that conversation?” she said. “This wasn't just a building where they stored artworks, this was a building where some of the most critical aspects of contemporary culture, politics and social issues are hashed out on a daily basis, like a river of interpretation.”

Always a supporter of artist-run centres, Marzolf finds the broad spectrum and cross-disciplinary work at Open Space especially appealing.

“What's exciting about Open Space and other artist-run centres is that you interrogate or investigate every aspect of what you do. So it's not just the programming side of things, but the operations and how you select exhibitions.”

The crucial role of today's art space, she believes, is to “widen the arena of inquiry” and present “a different view of what's possible.”

She is currently working on a new, pluralistic curatorial strategy at Open Space, with more than one person involved in curating each exhibition.

Leah Taylor (BFA'04)

An associate curator at the Kenderdine Art Gallery and College Art Galleries at the U of S, Leah Taylor's career is off to a strong start.

Taylor says she didn't follow a straight line to becoming a curator. She had aspired to be an artist, but when she began working towards her degree at the age of 17, her career path was far from clear.

“I don't think I really knew what I was interested in aside from the ability to create some art,” she said. “Going to school, especially visual art school—it's such a critical time to experiment and read and research and develop your thoughts. It is an invaluable incubator for experimentation and play.”

After finishing art school, she began working at the Kenderdine, and it was that experience that crystallized her interest.

“Just being able to work with the collection and do research and be part of the process, it definitely starts to spin

your wheels in terms of coming up with your own curatorial concepts.”

Taylor was given the opportunity to curate her own exhibition, which inspired her to return to school to obtain her MA in History of Art at the University of Victoria. While there, she took several courses with a curatorial focus and worked at the University of Victoria Legacy Art Galleries.

In 2012, Taylor curated *Picasso and His Contemporaries* at the Kenderdine, an exhibition that coincided with the unveiling of a group of Picasso prints donated to the U of S by Frederick Mulder (BA'64). Primarily focusing on Picasso's later period, it also celebrated the work of contemporaries such as Georges Braque, Sonia Delaunay and Henri de Toulouse-Lautrec.

Taylor's curatorial projects often extend beyond the gallery walls. For an upcoming partnership with the artist-run new media centre Paved Arts and the Saskatoon Symphony Orchestra, Taylor selected artists from all over Canada—including Pascal Grandmaison, Sheila and Nicholas Pye, Allison Hrabluik and Amalie Atkins—who will screen video pieces to a live symphony.

“It takes a lot of perseverance and passion to stay in the art world. It's competitive, it's underfunded and it's hard work,” Taylor said. “The payoff is that you get to work with brilliant people, critical thinkers and people who are challenging society and ideologies.”

A New Era

Art curation was once a male-dominated field, but there has been a huge shift in recent years. There remain a disproportionate number of men in the roles of directors and curators in the largest institutions in Canada, but that's starting to change.

Badzak says there has been a notable transformation stemming from the work done in the late 1980s and early 1990s to break through male-dominated theories in art.

“Not only did it create a recovery project in terms of the art canon to get more female artists from the past known to people, and to ensure there was equal representation in galleries and in gallery collections of female artists,” she said, “but of course what it also did was inspire more women to go into the sector.”

Taylor said she thinks the curatorial field is fairly balanced, or even tilting in the favour of women. “In Saskatoon alone, it seems like it's predominantly women right now.”

Baldissera agrees that women are well-represented in curating, but says there's still work to be done.

“(Patriarchal models) still exist, and we are still in the position of legitimately questioning power structures,” she said. “But what's interesting is that (they are) understood as part of our work, those critiques.”

And with U of S graduates like Badzak, Taylor, Baldissera and Marzolf in prominent positions at galleries across Canada, we may be witnessing the beginning of a new era for women in the art world.



Michael Byers aboard the CCGS Amundsen in the Northwest Passage. (Doug Struck)

Arctic Intelligence

BY TREVOR PRITCHARD (BA'01)

When Michael Byers speaks his mind on the Arctic, people should probably listen

PULL OUT A 50-dollar bill, if you've got one. Flip it over.

See the ship on the back? That's the *CCGS Amundsen*—the Arctic icebreaker that, in 2006, gave Michael Byers his first glimpse of both the legendary Northwest Passage and the brutal effects of climate change on Canada's north.

"I still remember the shock on our faces," says Byers, an alumnus who is now the Canada Research Chair in Global Politics and International Law at the University of British Columbia. "We sailed through the Northwest Passage in late October and encountered almost no ice. That was a very abrupt signal to everyone on board that climate change was much worse than we had feared."

It's no stretch to say that, when it comes to the Arctic and all its complexities—climate change, boundary disputes, questions over oil and gas rights and concerns about terrorism are just a few of the big ones—Byers is one of our country's foremost experts. Newspaper readers may have spotted his byline in the *Globe and Mail* or the *Toronto Star*, where

he's broken down those issues for everyday Canadians. He also writes for a much more esoteric audience: his most recent book, *International Law and the Arctic*, clocks in at 312 pages and more than a thousand footnotes. As Byers puts it, the book—released last September—is "probably incomprehensible to anyone who lacks a law degree."

The takeaway is that when Byers speaks his mind on the Arctic, people should probably listen.

Byers' first connection with the Arctic came early. His father, Bob, spent a summer on Bathurst Island as an entomologist, discovering new species of Arctic bugs when Byers was only three. The stories he told would leave a permanent mark. "I had this childhood vision," Byers recalls, "of a wild and exotic and fascinating place. Because it had certainly left a deep impression on him."

Byers would, of course, eventually confirm the existence of that fascinating world for himself. But before making his own Arctic trek, he studied English and political studies at the University of Saskatchewan, earning his BA in 1988. His professors there became "life-long mentors." And when he wasn't studying, Byers was a pretty serious cross-country runner—a pursuit that would prove instrumental in his own career.

"You spend a lot of time on your own and have to be motivated and have to be organized. That didn't just come

from the classroom. That came from the track and the cross-country running trails,” he recalls. “And being a long-distance runner in Saskatoon during the winter—well, it teaches you a thing or two about self-discipline.”

After graduating, Byers spent three years at Oxford and taught international law at Duke University in North Carolina before arriving at UBC in 2004. It would be two years later that Byers found himself on the 11-day journey through the Northwest Passage to Iqaluit. He’d arrived on the Amundsen as a project leader with ArcticNet, a consortium of more than two dozen researchers, mostly scientists, all of whom were interested in studying the Arctic.

“It was absolutely invaluable,” Byers says of the trip. “Not least because I was able to spend 10 days talking with this very experienced coast guard crew, who knew things about Arctic shipping that are not found in any books.”

“Being a long-distance runner in Saskatoon during the winter teaches you a thing or two about self-discipline.”

Since then, Byers’ expertise has been sought out by people in pretty high places—including the prime minister’s office. Four years ago, he was asked by then-foreign affairs minister Lawrence Cannon to help draft the country’s arctic policy statement, which outlined Canada’s position, most importantly, on how to negotiate boundary agreements with Arctic neighbours like Russia, Denmark and the U.S.

Byers won’t hesitate to criticize the current government, however, when he feels it’s needed. For instance: in 2005, Harper, then in opposition, promised he would build three new heavy icebreakers if he were elected. It’s now 2014 and, as Byers notes, not only has that promise been scaled back from three ships to one, but that one lonely ship won’t be built until 2021—if ever. It’s a delay Byers doesn’t feel is justified, given the dramatic increase in shipping activity in the Arctic and the fact the government’s oldest heavy icebreaker, the *CCGS Louis S. St-Laurent*, is pushing 50.

“They score very high in terms of showing interest in the Arctic and speaking sometimes quite passionately about the Arctic,” says Byers of the Harper government. “I was very pleased to see a Canadian prime minister take such an obvious interest in the region. But I have been disappointed increasingly by the lack of delivery on Mr. Harper’s Arctic promises. Across the board, after eight years, we’ve seen delayed promise after delayed promise.”

Byers’ experience with politics hasn’t been limited to just advising and critiquing those in power. In 2008, he was asked to run for the federal New Democrats in the riding of Vancouver Centre by former leader Jack Layton.



© Josh Berson

Layton, Byers recalls, made a sales pitch that was hard to turn down. “His best argument was that I wasn’t going to win Vancouver Centre unless the NDP formed government. So I had this incredible opportunity to experience a campaign, knowing I was probably not going to win—and that if I did win, I was going to be part of Jack’s team, leading the country,” says Byers. “He was a very persuasive man.”

Byers didn’t win, though: he finished third. He sat out the next federal election, mainly because he had two young children, now 13 and 11. But he says he’s not ready to rule out another foray into politics.

“I do feel a compulsion to contribute where and when I can to my country.”

Right now, that compulsion manifests itself in journalism. For Byers, one of the most important contributions he feels he can make to Canadian society is writing about the North for everyday Canadians, making them understand why Arctic matters, well, matter. Just one example of his straightforward rhetoric: in a *Toronto Star* piece late last year, he suggested Stephen Harper should “make like a Viking” and emulate Iceland’s bold approach to the changes wrought upon the Arctic by climate change. (The small country is, among other things, planning to build the Arctic’s first “transshipment port” to lure container ships attracted by the shrinking sea ice.)

That said, with his behemoth of a book finally completed, it’s understandable why Byers is planning a short break from Arctic issues. He says that, for the foreseeable future, he’ll be turning his attention towards the federal government’s defense procurement policies.

But it’s hard to believe Byers will be putting the Arctic behind him for good.

“I’ve been 15 metres away from a full-grown polar bear. I’ve been in the middle of a pod of bowhead whales. I’ve seen the absolutely breathtaking fjords of eastern Baffin Island, which rival the west coast of Norway. It is an extraordinary place. And we can be very proud that so much of the Arctic is Canadian,” he says.


“But it’s also a place that’s being undermined and destroyed.”

‘Molecular Accordion’ Has Chemists Buzzing

New smart material could
advance environmental
remediation, drug delivery

BY KIRK SIBBALD (BA'04)





FOR THE LAST five years, PhD student Abdalla Karoyo has spent countless hours huddled in University of Saskatchewan labs and setting out on frequent, lonely trips between Saskatoon and Lethbridge, Alta. It's all a world away from the United Arab Emirates, where he first attended university, and even further from his native Kenya. His research, though, is showing potential to transcend geographic bounds.

"It's really significant. We're talking about a possible global impact," says Karoyo's supervisor, chemistry professor Lee Wilson.

Karoyo has developed what's known in scientific circles as a smart material—a designed material that can be controlled by a range of external stimuli. For example, smart polymeric gel materials are used in biomedical devices such as scaffolds for tissue-engineered prostheses, biosensors and actuators.

The polymer-based smart material Karoyo has developed expands and contracts based on changes in temperature and chemical gradients. Wilson and Karoyo refer to it as a "molecular accordion," explaining this material has, essentially, a unique "catch and release" ability. For example, if engineered correctly, this microscopic material could potentially be introduced to polluted water bodies and "catch" certain contaminants for environmental remediation. It also has significant potential in pharmaceutical delivery. Wilson says you could theoretically pre-load the material with a drug in its "closed form," and ensure the drugs only "release" when they reach areas of the body that fit the predetermined temperature or chemical thresholds.

"It works basically like a sponge, but at a molecular level," says Wilson. And it's a highly effective sponge. A group in Eastern Canada recently reported they had created a material with a five per cent



Left to right: Abdalla Karoyo, Lee Wilson and Mohamed H. Mohamed (Dave Stobbe)

“selective uptake,” or success rate at catching target chemicals. The material design in Wilson and Karoyo’s research shows more than 50 per cent selective uptake.

Karoyo’s research was assisted by frequent trips to the University of Lethbridge, which is home to one of only a few labs in the world that can conduct specialized, high-resolution, solid state nuclear magnetic resonance (SSNMR) spectroscopy. This technology works in a similar way to that used in magnetic resonance imaging (MRI), said Wilson, but on a considerably more detailed scale.

Another major implication of this research, said Karoyo, is the potential to remove contaminants that do not undergo degradation from the environment—a class of toxins called persistent organic pollutants (POPs). This is significant, as many POPs are listed in the Stockholm Convention as chemicals of concern, yet they are used in an array of industrial applications. Karoyo has demonstrated that correctly engineered smart materials can be used for the controlled removal of POPs from aquatic environments.

“Around the world, there have been some catastrophic spills of POPs into groundwater supplies, and the surrounding communities can’t clean it up,” explained Wilson,

likening these situations to the one made famous through Hollywood’s portrayal of the real-life Erin Brokovich, who sued an American company over the alleged contamination of drinking water with hexavalent chromium. “We’ve developed a material that could selectively remove these POPs from water in a very controlled and efficient way.”

Karoyo, who grew up in Kenya and attended United Arab Emirates University on a full scholarship, recently submitted his PhD thesis. Intrigued by Professor Wilson’s research program, he came to the University of Saskatchewan in 2008 to build upon work initiated by one of Wilson’s former PhD students, Mohamed H. Mohamed. Now, just weeks away from defending his thesis, Karoyo is looking forward to fine tuning and testing his smart material in a range of field trials over the coming months and years. His papers have already been published in a range of high-impact international journals, and one of his goals now is to re-engineer this material so it displays the “molecular accordion” behaviour at body temperature.

“If we do that, it could have far reaching applications in drug delivery, and environmentally as well,” says Karoyo. “I think it’s a very exciting discovery.”

Chemistry: a catalyst for change

BURIED IN THE basement of the Thorvaldson Building, Room B10A is so hard to find that a guide might be required for the uninitiated. But for students in the department, the well-equipped chemistry lab is a hidden gem—a place not only for research and exploration, but to meet, hang out and exchange ideas. This combination of work and camaraderie is not unlike what one might encounter in an art studio. It is also what makes the Department of Chemistry such an outstanding incubator for innovation.

B10A is just one of several labs filled to capacity with faculty and students who are undertaking research on everything from how molecules are made to the removal of contaminants from the environment. The department has experienced remarkable growth in the last decade to become one of the most research-intensive at the U of S.

“Chemistry is really an interdisciplinary area that touches on health, on the pharmaceutical industry, on agriculture and on the energy sector. So people in the department are working on everything from agriculture to energy to mining to petroleum, you name it,” said Lee Wilson, an associate professor in the department.

Faculty members teach students across most disciplines on campus, from engineering and biology to toxicology, medicine and agriculture. Some 1,600 undergraduate students take chemistry in their first year.

Wilson, who earned his PhD in the department in 1998, is a first-hand witness to this success and to the changes that have occurred over the last several years. There are currently 18 faculty members, and the number of graduate students has almost doubled in the past 25 years.

Wilson attributes this to a combination of factors, ranging from new infrastructure to strong leadership and vision in the department. The new Spinks addition, for example, has provided significant research capacity. Also, the establishment in 2003 of the Saskatchewan Structural Sciences Centre, a multidisciplinary research facility with state-of-the-art equipment for probing the structure of matter, and the Canadian Light Source (CLS, Canada’s national synchrotron) in 2005 has greatly contributed to the department’s increased research outputs.

He estimates that at least a third of the faculty are involved in synchrotron-based research, including David Palmer (department head), Ian Burgess, Andrew Grosvenor, Timothy Kelly, Stephen Urquhart, David Sanders and Robert Scott. In fact, the new director of the CLS (announced on Jan. 27, effective Aug. 1, 2014), Australian scientist Robert Lamb, will hold a tenured full professorship in the Department of Chemistry.

The department is also home to two Canada Research Chairs—Soledade Pedras, Canada Research Chair in

Bio-organic and Agricultural Chemistry, and Timothy Kelly, Canada Research Chair in Photovoltaics. One of its graduates, Henry Taube (BSc’35, MSc’37), went on to receive the Nobel Prize for Chemistry in 1983.

A decade ago it was unusual for undergraduate students to have research papers published, but this is changing too. In fact, Wilson was recently contacted by a Swedish company about work he published with an undergraduate student from China, Chen Xue. “This company wants to build an artificial kidney,” he said. “The material we developed has the potential for being used for the design of an artificial kidney.” Xue will continue on with Wilson in a doctoral program after defending his master’s thesis this spring.

The research and teaching going on in the department has wide-ranging implications for the community and beyond. “We are training people with high levels of skill who may stay in Saskatchewan or go elsewhere, and they take knowledge learned here with them,” Wilson said.

Whether or not they go on to do graduate work, Wilson hopes that students come away with a good-quality education, and finds that most are quite versatile in terms of the jobs they take on. “We had a homecoming last year and it was really impressive to see what former students were doing. Our alumni were in positions ranging from entry level R&D at Nova Chemicals, brewmaster, CEO of a San Francisco biotech company, to a president of a Canadian university,” he said.

The strong relationships faculty members build with students have a significant and long-lasting impact above and beyond the education they receive. Wilson still has students he taught more than a decade ago visit whenever they are on campus. “It’s like a big family,” he said.

His students also provide him with inspiration for his own work.

“They’re the ones that do the work, they’re the ones who inspire me. And I hope that I inspire them. It’s not a one-way deal. It has to be reciprocal, and it is. But I also have to thank the department for the space to do the work and for the opportunities for the students to be supported.”

—Betsy Rosenwald



Arts & Science research: artsandscience.usask.ca/research
Department of Chemistry: artsandscience.usask.ca/chemistry
Canadian Light Source: lightsource.ca
Saskatchewan Structural Sciences Centre: usask.ca/sscc

The Voice of the Buffalo

BY SARAH TAGGART

For Tasha Hubbard, a seed of inspiration leads to award-winning film

THE HISTORY OF the buffalo is as multi-layered as its coat. It is a history that cannot be separated from the story of the people the buffalo sustained for generations.

Nor can the people be separated from the slaughter of the buffalo in the 19th century, one U of S professor asserts.

“When the buffalo were in abundance, we experienced periods of wellness,” said Tasha Hubbard, assistant professor in the Department of English and a teacher in the College of Arts & Science’s Aboriginal Student Achievement Program. “The slaughter had an extreme impact on us. Our creative expression reflects that.”

How to tell the story of two species so interconnected, a story of life and death, of violence and renewal, how to give it justice? What about film? What about animation?

Hubbard, who is of Nehiyaw (Cree), Nakota, Nakawe and Métis heritage, received her BA ('94) and MA ('06) from the Department of English, defending a thesis about Indigenous people and their relationship to the buffalo. Now she’s working on her PhD dissertation through the University of Calgary, expanding on the same topic. But academia’s audience is limited. That’s where film comes in.

Last year, Hubbard completed a 12-minute animated work entitled *Buffalo Calling*. The film’s world premiere took place at the imagineNATIVE film festival in Toronto last October and was recently screened at the Broadway Theatre in Saskatoon.

Hubbard made a splash with her documentary *Two Worlds Colliding*, a film about Indigenous men left by police on the outskirts of Saskatoon in the middle of winter. It won the Canada Award at the Geminis (now the Canadian Screen Awards) in 2005.

But filmmaking demands ideas, and for a few years, it seemed Hubbard was fresh out.

Then, the seed: “I read an article by Candace Savage in *Canadian Geographic* about buffalo,” Hubbard recalled. “It made me think about what it had meant to us to lose our connection to that species so quickly.”

The spark had returned.

“When this came to me,” Hubbard said, “I had to honour it. *Buffalo Calling* is seeing the idea through.”

Her most recent foray into filmmaking does what academia cannot: it shows instead of tells.

“I was interested in pushing myself into telling a story only visually. No text, only visuals. No interviews.”

That’s where Mitchell Poundmaker came in, a Blackfoot Cree animator who brought Hubbard’s vision for a wordless story to life. Hubbard and Poundmaker worked with a team at the Banff Centre to create what *Buffalo Calling* is today.

“The only voice you hear is the buffalo,” said Hubbard. “I think that caught the Banff Centre’s attention.”

The film features Poundmaker’s animation and Hubbard’s live-action footage. Hubbard filmed the Grasslands National Park herd everywhere they’d been: Montana, Elk Island Park in Alberta and southwestern Saskatchewan.

Hubbard hopes to take *Buffalo Calling* into children’s classrooms. She is working on a project to release the film with an educational guide and has also submitted it to children’s film festivals.


“I feel comfortable with what we did,” said Hubbard. “You do get a sense of the immense horror without it being absolutely gory. Because I had my seven-year-old son in mind.”

The film has also been submitted to what might be the oldest film fest in North America, the Yorkton Film Festival, which honoured Hubbard’s *Two Worlds Colliding* with a Golden Sheaf Award in 2005.

Hubbard’s next project is bigger: a feature film. For this she will partner with Wes Olsen and Narcisse Blood, fellowship recipients through the college’s Interdisciplinary Centre for Culture & Creativity who shared the stage at Hubbard’s Saskatoon screening.

And so Hubbard’s journey to share Indigenous knowledge, and give voice to generations previously silenced, continues.

“As Indigenous people, we’ve seen the knowledge we’ve shared with researchers in the past not go very far,” said Hubbard. “I’m interested in how we can bring this knowledge back to the community.”

 Dave Stobbe





Portfolio: Zachari Logan

THROUGH HIS LARGE-SCALE drawings, ceramics and installations, Zachari Logan (BA'04, MFA'08) has developed a lush visual language to explore themes of nature, masculinity, identity and the cycle of life. Logan uses his body as a catalyst for elaborately detailed depictions of a natural world teeming with beauty and menace. Rummaging through art history, he resurrects the elegance of Albrecht Dürer, the opulence of Dutch still life painting, and the mastery of medieval tapestries, paying tribute to the masters while also creating work that is powerfully unique and contemporary.

In a recent series of self-portraits entitled “Vanitas,” meticulously rendered butterflies, birds, wildflowers and berries mix it up with the kind of bugs and worms that feed on corpses. It is as if Logan is taunting the viewer: “You think this is beautiful? Look again.”

Born and raised in Saskatoon, Logan completed both his BFA and MFA in studio art in the Department of Art & Art History. His drawings have been in demand all over the world ever since, and the clamour for them shows no signs of abating. His work has been supported by grants from the Saskatchewan Arts Board and the Canada Council for the Arts, and he has participated in numerous solo and group exhibitions across North America and Europe, in cities that include Amsterdam, Barcelona, Berlin, Calgary, London, Los Angeles, Montreal, New York, Paris and Toronto.

Logan has also attended artist residencies in Paris, rural Tennessee, Vernon, BC and Vienna. A 2013 residency in Calgary at Alberta College of Art + Design culminated in a solo exhibition, *Fugitive Garden*, curated by Wayne Baerwaldt at the Illingworth Kerr Gallery.

Articles featuring his work have appeared in magazines of many stripes—literary, art, media—locally and internationally. A forthcoming book, *Portraits Without Pants: The Art of Zachari Logan*, will be published by Montreal’s Sternthal Books later this year. When not traveling to Vienna, Paris, or New York, Logan works full-time in his Saskatoon studio.

—Betsy Rosenwald



Opposite page: *Lesly 2*, pastel on black paper, 50 x 60 inches, 2014

Right: *Lesly*, pastel on black paper, 50 x 110 inches, 2013

Excerpt

25 Books in 25 Minutes

BY WILLIAM ROBERTSON (BA'77, MA'81)

Bill Robertson delivered this talk in its entirety on September 21, 2013 at The Word on the Street Saskatoon in 25 minutes.

WHY THESE 25 books? Why not name 25 acknowledged classics of the Greco-Roman tradition and be done with it? Or how about 25 of the classics Mark Twain referred to as something that everyone wants to have read but no one has? No, this is my list, idiosyncratic and almost immediate. Ask me in a year and it will be different. It's got a lot of poetry because I like poetry. The first two poets I encountered when I took my first-year English class by correspondence. For a 17-year-old out in the sticks, this was powerful stuff.

#1 The Animals in That Country

When I was a young man, Margaret Atwood's voice was so self-assured, so beyond the B.S. and lies of orthodox bourgeois life. The title poem, coming to me between high school and university in the early 1970s, spoke of Canada's place in the world, attempting to create its own stories and myths. "It is Dangerous to Read Newspapers" talked of the complicity of ordinary middle class people in the troubles of the world—I believe it was Viet Nam she wrote of, but you can easily update her message to the clothing factories of Bangladesh.

#2 Purdy's Selected Poems

I picked up this book for its cover and because I knew Al Purdy's name. I was in the U of S bookstore, a first-year student. I opened it to "Home-Made Beer," read the poem and bought the book. How could you write a poem in such a laconic, conversational style about making beer? Could you do that?

#3 Inventing the Hawk

Lorna Crozier's voice did the same thing for me and to me as Atwood's did, but hers was located in a country I immediately understood, Saskatchewan, and more particularly, southwest Saskatchewan. Its imagery was much more accessible, possibly more humane. Her poem "Getting Pregnant" is so rightly feminist and so wryly humorous that even the captain of the football team can get it. And her still breathtaking "Facts About My Father" is an incremental buildup of love and resentment and honour that shatters me every time I read it.

#4 On Glassy Wings

Anne Szumigalski was and still is the den mother, the earth goddess, the abiding conscience of poetic voice in this city and in this province. I was privileged to know her and to be in one of her many poetry/writing groups. She taught me that there are no limits to the imagination. What the mind can imagine, it can write and make into a poem. When I first read *Woman Reading in Bath*, I wasn't sure what she was up to, but the more I read, the more I liked and came to accommodate in my limited, careful world. Of course rocks move, she said. They just take longer to do it.

#5 Dance of the Happy Shades

I could pick just about any of Alice Munro's collections, but the one that had a big impact on me was this one. A girl becoming a woman and a young woman who already has a good idea of who has the power in society both display a deep sadness at being relegated to womanhood. I read this book for the first time at a time when I'd seen that in girls becoming women right around me. I still turn to these stories.

#6 Man Descending

Guy Vanderhaeghe's first book opened a door for me, as I'm sure it did for a lot of people of my generation. As a young man growing up in Saskatchewan, it validated for me that what happened here, and how it happened here, had value. That it could be written about with skill and grace and feeling, and also with humour—not some hillbilly, hay-shaker humour, but with a keen eye on what we're really about.

#7 Dry Lips Oughta Move to Kapuskasing

I encountered Tomson Highway's powerful and disturbing play first as a reviewer for *The StarPhoenix* and I don't think I did it justice. I know I didn't. Then I began teaching it. It's about some men on an imaginary reserve in northern Ontario devastated by their experience as marginalized males with nothing meaningful to do, and how they confront the fact their women are going to start playing hockey, taking from them their last shred of masculinity. The play reveals the emptiness of these men's lives after enforced assimilation tried to take away their language, religion, culture, purpose, soul and leave them with nothing. There's a strong indictment of FAS here as well, and Highway doesn't point fingers at anyone but within the community. These men have to pick themselves up.

📷 Dave Stobbe





25 in 25: The Complete List

1. *The Animals in That Country* by Margaret Atwood
2. *Selected Poems* by Al Purdy
3. *The Shadow-Maker* by Gwendolyn MacEwen
4. *The Collected Poems of Patrick Lane*
5. *Inventing the Hawk* by Lorna Crozier
6. *Artemis Hates Romance* by Sharon Thesen
7. *Short Haul Engine* by Karen Solie
8. *On Glassy Wings* by Anne Szumigalski
9. *The Collected Poems* of W.B. Yeats
10. *The Tempest* by William Shakespeare
11. *Pride and Prejudice, Sense and Sensibility* and *Emma* by Jane Austen
12. *Adventures of Huckleberry Finn* by Mark Twain
13. *Heart of Darkness* by Joseph Conrad
14. *The Complete Short Stories of Ernest Hemingway*
15. *The Complete Stories* by Flannery O'Connor
16. *Collected Stories* by Frank O'Connor
17. *Dance of the Happy Shades* by Alice Munro
18. *Man Descending* by Guy Vanderhaeghe
19. *The Exalted Company of Roadside Martyrs* by Warren Cariou
20. *Dry Lips Oughta Move to Kapuskasing* by Tomson Highway
21. *Medicine River* by Thomas King
22. *The Plague of Doves* by Louise Erdrich
23. *Any Human Heart* by William Boyd
24. *Cloudstreet* by Kate Grenville
25. *The Elements of Style* by Strunk and White

#8 *Medicine River*

Thomas King is one of the best writers and essayists in Canada right now and this is his first novel. An abiding interest of King's is the notion of authenticity, the "authentic Indian." In this novel he probes that idea through his character Will who is as much a verb as he is a proper or a common noun. How authentic is he and does it matter as much as being a good man, a good friend, a good partner and father?

#9 *Cloudstreet*

On a trip to Australia, I was in a secondhand bookstore in Hobart, Tasmania. The man in the store was very helpful. If you want the quintessential Australian novel, he said, get *Cloudstreet* by Tim Winton. Never heard of him. I started the book and read it all the way out of Australia and back to Canada. I was enchanted. Two different families share a house in Perth for totally different reasons. The gambler side of the family has run a wall down the middle of their house and rented out the other side for financial reasons. The tenants are a group of fanatically hard-working people who provide a stark contrast to their landlords. For the next 20 years these families co-exist in hilarious, horrible, heartbreaking ways. There's nothing sentimental here. This is real, gut-wrenching life with laughs along the way. I haven't been so taken by a novel in years.

#10 *The Elements of Style*

Finally, I leave you with Strunk and White's classic little book of writing do's and don'ts. It states simply and with stern, often humorous effect, the basic rules of grammar and of punctuation, and touches upon some of the classic mistakes we make. What is the reason for our bizarre use of "flammable" on the side of gas trucks when the term is "inflammable?" I don't have a flammation in my muscle, I have an inflammation. And why has everything become a facility? They used to be hospitals, jails, garbage dumps and barns. I bless this little book. And my students all have to buy it. Many of them keep it. I bless them, too.

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Arts & Science student Andrew Cooper checks out Mars. 📷 Jordan Dumba

Journey to Mars

BY SCOTT DAVIDSON ('14)

THIRD-YEAR POLITICAL studies student Andrew Cooper is among 1,058 candidates who could become part of a mission to establish the first human settlement on Mars.

The mission, called Mars One, is being organized by Dutch entrepreneur Bas Lansdorp and funded by donations collected through crowdsourcing. Mars One hopes to launch the first manned mission to the red planet in 2024 and continue to send manned spaceflights in two-year increments.

“I thought the idea of travelling to another planet on behalf of mankind would be a noble venture. It’s not only an inevitability, but it’s one of the most important things we can do,” Cooper said. “And aside from that, space is awesome.”

Cooper, who was born and lived the first 10 years of his life in Nunavut, said the first thing he’d like to do on Mars is build an Inukshuk—a stone landmark used by Indigenous tribes across the Arctic Circle.

More than 200,000 people from around the world applied to be part of the Mars One mission, but only 2,782 met all of the requirements set out in the application. The shortlist of 1,058 was announced on Dec. 30, 2013 and represents the first round of the mission’s selection process. The next round of the selection process is expected to begin in April.

In 2015, 40 candidates will be selected to take part in training for the mission. From those, 24 will be selected to become astronauts.

“I didn’t understand why they would have chosen me at first until I saw the other kinds of applicants they had accepted. They picked such a varied group of people,” Cooper said. “I think my family was more surprised than I was.”

Candidates were selected based on a series of short essays explaining why they would be a good fit for the mission and how they would respond to certain situations. Additionally, applicants were required to submit a video where they made their case to be chosen for the mission. All video applications can be viewed on the Mars One website.

Mars One has attracted a wide range of criticisms, ranging from questions of costs and financing to concerns about the mission’s technical viability. Cooper acknowledged that many of these problems are cause for legitimate concern, but said that criticism is necessary for the mission as a whole.

“The most important quality people can employ right now is skepticism,” Cooper said. “Skepticism will either produce critical thought, which is important to the mission, or it will reveal Mars One as an unviable option.”

▶ **online** Find out more about life on Mars and the Mars One mission: <https://www.mars-one.com/>

HONOURING OUR
ALUMNI OF*Influence*
COLLEGE OF ARTS & SCIENCE

The Alumni of Influence awards recognize individuals whose life accomplishments have had a tremendous impact locally, nationally and internationally. Each person represents the excellence and diversity upon which our college was established and continues to be defined. Their careers and life achievements are an inspiration and source of pride. Celebrating their success signals to our students, faculty and alumni that they are all part of a vibrant and accomplished college. Thanks to all nominators and selection committee members for their contributions.



Gail Appel BA '66

WELL-KNOWN AS a philanthropist, social worker and artist, Gail Appel has made possible transformational change in a wide variety of fields.

After earning her degree in sociology, Appel attended the Emma Lake Art School from 1959 to 1966, working alongside artists such as William Pehudoff, Dorothy Knowles and Ernest Lindner. She began her career as a social worker in Saskatchewan, and continued in this field after moving to Toronto.

She is the founding president of the C.M. Hincks Institute for Education and Research, which fosters post-graduate work for child psychiatry, social work, child care and psychology. Appel directed the institute's \$5 million capital building campaign, renamed the Hincks-Dellcrest Centre—Gail Appel Institute in her honour. Appel has also worked at Toronto's Sick Children's Hospital and served on the board of the Sunnybrook Hospital Foundation.

With her husband, Mark, Appel helped endow a program at Columbia University's

School of Law. This program also supports international LL.M students at the university. The Appels were also involved in the Texas-based Austin Project.

At the U of S, Appel's philanthropy has made possible the Gail Appel Lecture Series in Literature and Fine Arts, and helped many students take advantage of study abroad opportunities. She is a past member of the university's Board of Governors. A former director of Havergal College and the Upper Canada College Foundation, she actively volunteers with many other organizations in Toronto. Appel is currently working on a book entitled *Of Course You Can...Painting From Scratch*.



Gordon Barnhart BA '67, PhD '98

GORDON BARNHART IS an historian and recognized expert on the Canadian parliamentary process. His extensive experience in government includes 20 years as clerk of the Saskatchewan Legislature and five as clerk of the Canadian Senate. He has also worked as a consultant to strengthen democratic governance in countries around the world.

Barnhart earned a PhD in history at the U of S, where he taught political studies

and served as University Secretary. He has published books on prairie history and Saskatchewan political figures.

From 2006 to 2012, Barnhart served as Saskatchewan's 20th Lieutenant-Governor. He was the Chancellor of the Saskatchewan Order of Merit and Vice-Prior of the Order of St. John in Saskatchewan. Barnhart was named one of the U of S's 100 Alumni of Influence (2007), and awarded the Peter Loughheed Award for Leadership in Public Policy (2013). He established the Lieutenant Governor's Leadership Forum to inspire high school students to rise to the challenge of leadership. This event exposed participants to the vast educational and career opportuni-



ties in the province. In 2006, Barnhart received the province's highest honour, the Saskatchewan Order of Merit.

Barnhart is a board member of the National History Society of Canada and Chair of the board of the International Minerals Innovation Institute. He is now an adjunct professor of history at the U of S and a consultant on governance and historical matters. Born and raised in Saltcoats, Sask., he and his wife, Naomi, have a blended family of three grown children and five grandchildren.

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James Bolton BA'58, MA'60

AN AUTHOR, PROFESSOR and researcher in the field of photochemistry, James Bolton has been involved in ultraviolet (UV) applications for more than four decades. After graduating from the U of S, he received his PhD in physical chemistry from the University of Cambridge in the UK. From 1970 to his retirement in 1996, Bolton was a professor and principal member of the Photochemistry Unit in the Department of Chemistry at the University of Western Ontario in London, Ont.

He has published almost 200 papers on photochemistry and UV applications. He established a consulting business in 1999, Bolton Photosciences Inc.

Bolton was a co-founder in 1999 of the International Ultraviolet Association (IUVA) and has served as its executive director and the editor of *IUVA News*. He was co-organizer of the World Congress on Ozone and Ultraviolet Technologies in Los Angeles (2007). Bolton is also the author of *The Ultraviolet Applications Handbook* (Third Edition) and co-author (with Christine Cotton) of *The Ultraviolet Disinfection Handbook*.

Bolton was presented with the IUVA's lifetime achievement award in 2013.



Eric Cline BA'76, LLB'79

BORN AND RAISED in Saskatoon, Eric Cline practiced law in the city for 15 years after graduating from the U of S. He served from 1991 to 2007 in the Saskatchewan Legislature, including 12 years in the provincial cabinet in portfolios including Health, Finance, and Industry and Resources. As Minister of Finance, he chaired meetings of the provincial-territorial finance ministers during which the group reached an agreement with the Government of Canada allowing provinces to create their own personal income tax rules.

Changes that Cline promoted and implemented over five provincial budgets and as industry minister include a new royalty system for oil and gas development, incentives for mineral exploration, new potash development incentives and major changes to the corporate income tax system. These changes have been credited by many on both sides of the political spectrum as foundational to the province's economic progress over the last decade and the fact it has been a "have" province since 2003.

Cline recounted his political career in a memoir, *Making a Difference: Reflections from Political Life* (2008). Following careers in law and politics, he resumed life in Saskatoon with his wife, Pauline Melis, and



John Dewar BA'86, BEd'88, MEduc'99 (d. 2013)

A HIGHLY ACCOMPLISHED AND courageous educator, John Dewar inspired countless others through his many professional, athletic and volunteer pursuits.

While attending the U of S, Dewar was a member of the Huskies basketball team (1981–1986) and later served as the team's assistant coach. He was highly active in other basketball programs throughout the community, including co-founding the Triple S Basketball Camp and serving as Saskatchewan's basketball coach at the North American Indigenous Games in both Minneapolis and Victoria.

In his professional life, Dewar exhibited strong leadership in his many roles as an educator. He rose quickly through the ranks of the Saskatoon Public School Division as a teacher, vice/assistant principal, principal and superintendent. He became well-known as a supportive and compassionate leader, and promoted an array of collaborative endeavours to ensure high quality learning environments for both students and staff. He oversaw many Aboriginal programming initiatives

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and was instrumental in establishing the Royal West campus, a facility that helps mature students earn their high school diploma and is home to the College of Arts & Science Transition Program. In addition, he was involved in the establishment of the Community Renewal Project, which focused on restorative justice and youth leadership.

Dewar's leadership was also evident in the active roles he took on school division committees, such as the Okiciyapi Partnership, the Literacy for Life program, the Special Education Strategic Committee and the Leadership Professional Development Committee. What was always most important to Dewar, however, was his family—being a loving husband to Terry and wonderful father to sons Addison and Alexander.

Frank Farley BA'60, MA'63

FRANK FARLEY HAS become one of North America's most influential and accomplished psychologists. In 1993, he was elected president of the American Psychological Association (APA)—the world's largest psychological society—one of only two living Canadians to have been elected to this position.

Farley is one of the most sought-after media contacts on all things psychology-related. He has been interviewed by *USA Today*, *The New York Times*, *Wall Street Journal*, *The Today Show*, *20/20*, *Good Morning America*, CNN, CTV and the CBC—to name but a few.

After graduating from the U of S, Farley received his PhD from the University of London. He worked for 29

years at the University of Wisconsin-Madison before moving to Temple University (Philadelphia), where he is currently the institution's L.H. Carnell Chaired Professor. During his career, Farley has been called to testify before Congress on healthcare reforms and invited to the White House for consultations by former First Lady Hillary Clinton and former President Jimmy Carter.

The author of six books and hundreds of other publications, he has also been made a fellow of many influential organizations, including the American Association for the Advancement of Science, New York Academy of Sciences, American Psychological Association, British Psychological Society, Canadian Psychological Association and the Association for Psychological Science.

Keith Geddes BA'68

AFTER GRADUATING FROM the U of S, Keith Geddes continued his studies at the University of Toronto, where he completed an MSc in computer science (1970) and a PhD (1973). That same year, he joined the University of Waterloo as a faculty member in computer science, where he is currently Professor Emeritus. His research interests lie in the areas of computer algebra systems, algebraic algorithms and hybrid symbolic-numeric algorithms for scientific computation.

Geddes was one of the two researchers who initiated the University of Waterloo research project that led to the Maple computer algebra system. In 1988, he co-founded Waterloo Maple Inc. (now Maplesoft) and served for many years on its board of directors. He has served as scientific director of the Ontario Research Centre for Computer Algebra based at the University of Western Ontario and the University of Waterloo.

Geddes is the author or co-author of many research publications on topics related to scientific computation and

computer algebra algorithms and systems. He is the leading author of the groundbreaking textbook *Algorithms for Computer Algebra* and was a major contributor to the foundational algorithms for the Maple computer algebra system.

Namarta Kochar BA'00



NAMARTA KOCHAR, DEVELOPMENT officer with the U of S Office of Advancement and Community Engagement, has made a positive impact as a community volunteer, mentor and role model. She has contributed her time and energy to programs throughout the country and province, including Ovarian Cancer Canada, Bridge City Boogie, Leukemia and Lymphoma Society of Canada, The Arthritis Society, Saskatoon Salvation Army, Alzheimer Society of Saskatchewan, Folkfest, Children's Wish Foundation and Postmedia's Raise-a-Reader campaign.

Recently appointed as a public representative on the Drug Advisory Committee of Saskatchewan for the Saskatchewan Ministry of Health, Kochar also sits on the Saskatoon Environmental Advisory Committee for the City of Saskatoon.

She has mentored many students for the Saskatchewan Association of Human Resource Professionals mentorship program.

Her outstanding achievements have been recognized by both provincial and municipal organizations. She is the recipient of the Saskatchewan Volunteer Medal and the City of Saskatoon's "Living in Harmony" award for her efforts in promoting intercultural harmony. She was

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named one of CBC Saskatchewan's Future 40 in 2013 and a "Champion of Children" by the Saskatoon Preschool Foundation.

Before joining the U of S, Kochar worked as a project director at Refresh, an award-winning marketing and business strategy firm.

Ruth Millar BA'63

RUTH MILLAR HAS spent the past 50 years enriching the province's cultural fabric and historic awareness through extensive volunteer commitments and a prolific writing career.

Millar worked for many years at the Saskatoon Public Library, including several years as head of the library's Local History Room. Despite a demanding career and family life, Millar



has devoted her energy to many volunteer pursuits over the past half-century. Her postings have included executive memberships of Saskatchewan Writers' Guild and Saskatoon Heritage Society, and board memberships of *Briarpatch* magazine, READ Saskatoon and Amnesty International (Saskatoon). She has also served on numerous social action committees that have provided financial aid and other forms of relief to victims of war, political strife and natural disasters around the world.

An accomplished writer, Millar is the author of *Saskatchewan Heroes and Rogues*, and co-author of *Saskatoon: A History in Photographs*. Her latest book, *Turning Back the Pages* (2013), provides a comprehensive profile of the Saskatoon Public Library's first 100 years.

One of Saskatchewan's most respected and well-known historians, Millar was awarded a City of Saskatoon Municipal Heritage Award in 2012 for her tireless efforts to document and preserve the city's past.

Kendal Netmaker BA'11, BEd'11

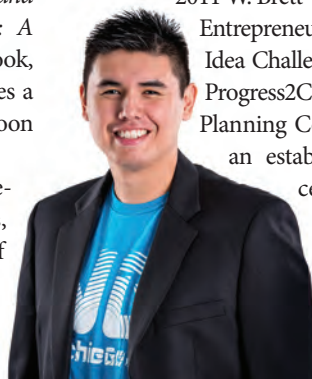
THE FOUNDER AND CEO of the Neechie Gear clothing line, Kendal Netmaker grew up on Sweetgrass First Nation, Sask. He was single-parented, came from a low-income family and had little opportunity to be involved in extracurricular activities as a youth. But after meeting a friend from South Africa in elementary school, Netmaker says his life was changed forever. This friend noticed Netmaker was naturally athletic and wondered why he wasn't playing on any of the local sports teams. Netmaker told him that he had no way of paying the registration fees and no means of travelling to and from games or practices.

Soon after, his friend said to him, "Kendal, I told my parents what you told me and they want to pay for your fees to play on my soccer team. We can even drive you to the reserve after all the games and practices."

Netmaker was astounded that someone would do this for him and accepted their kind offer. This family also gave Netmaker's family a vehicle, enabling him and his sisters to become involved in sports through high school and into university. Netmaker earned a volleyball scholarship and graduated from the U of S with a degree in Native Studies and an education degree from the Indian Teacher Education Program in 2011.

While still at university, Netmaker began developing a clothing line. Throughout this process, he won or placed highly in entrepreneurial competitions, including the 2010 Aboriginal Youth Idea Challenge,

2011 W. Brett Wilson Centre for Entrepreneurial Excellence's i3 Idea Challenge and the 2011 Progress2Capital Business Planning Competition. Now an established and successful



clothing line, Neechie Gear donates a portion of its proceeds to teams and

organizations such as KidSport, which helps break down the financial barriers associated with sports for many children in Saskatchewan.

Shannon Skinner BA'87

"NO CONFIDENCE. NO courage. No commitment," was an attitude that plagued Shannon Skinner until a friend announced that he had less than one year to live. Skinner asked herself: "If I had one year to live, what would I do?"

Shortly thereafter, she premiered her television series, *Shannon Skinner's Extraordinary Women TV*, which now airs on Rogers TV Toronto and online. As its host and executive producer, Skinner



has interviewed hundreds of Canada's most influential women, including business leaders, entertainers, authors, artists, activists, visionaries and athletes.

Skinner has established herself as a pioneer in internet broadcasting. Her column in the online news journal *The Huffington Post* and her blog, *ShannonSkinner.com*, both reach millions of readers each month. She is also the author of the book *The Whispering Heart: Your Inner Guide to Creativity*—a how-to guide to discovering and living your dream—and is currently developing a book series based on *Extraordinary Women*.

Skinner's work and accomplishments have been widely featured in the media, including *Good Morning America*, *Good News Toronto*, Global TV, *Canadian Living* and the *Globe and Mail*. An active member of the Oxford and Cambridge Society of Toronto, 85 Broads-Toronto (a global network of prominent women) and WIFT/Women in Film and Television, she inspires women around the globe through her keynote addresses and personal appearances.

P.S.

DEAN PETER STOICHEFF



OUR COLLEGE'S ALUMNI of Influence Awards recognize individuals whose life accomplishments have had tremendous influence locally, nationally and internationally. One of the high points of my year is hosting the annual Alumni of Influence Dean's Dinner and Award Ceremony. This event gives us the opportunity to meet and honour some of our most prominent alumni—women and men who have made a significant contribution to their profession, community and beyond.

As we celebrate five years of Alumni of Influence, I reflect upon the accomplishments of the many people who have benefitted from an Arts & Science education. That these people—including a former prime minister (John Diefenbaker) and a Nobel Prize winner (Henry Taube)—have made their mark in areas as diverse as astronomy, economics, sports psychology, human rights, cardiovascular medicine, cancer research, politics, sociology, the arts and literature speaks to the breadth of teaching and learning in our college.

Accordingly, transferable skills are entrenched in our college's program goals. Our graduates can apply what they have learned in one field to the problems and solutions of

another. That is one necessary condition for a society to be innovative—the ability to apply the insights from one way of thinking to the problems raised by another. This kind of education requires a college that provides training in many different disciplines and, crucially, that allows cross-pollination among these disciplines at various stages and all levels.

I hear from employers who value and actively seek employees with proficiencies in communication, leadership, complex critical thinking and awareness of global issues. These are no longer the “soft” skills that were deemed secondary to more profession-specific skills. In a complex knowledge economy, employers are increasingly placing priority on the above-stated skills in addition to discipline-specific expertise.

I join with this year's Alumni of Influence Award recipients in hoping that our future graduates will take with them a sense of purpose that will help them to shape meaningful careers and productive lives. I believe that it is important for today's students to learn about the wonderful success stories of our alumni and to recognize the great value of an Arts & Science degree.

“The Child Taken” participants honoured



Kayla Prive, *New Child* (acrylic on panel, 2013)

PARTICIPANTS IN A unique partnership between the Saskatoon Tribal Council (STC) and the Department of Art & Art History—“The Child Taken: Commemorating Indian Residential Schools”—were honoured at two public events in March.

Professor Susan Shantz (Art & Art History) and ten art students, along with the artwork they created for the project, took part in ceremonies with the national Truth and Reconciliation Commission (TRC) in Saskatoon and Edmonton. A portfolio of their artwork in reproduction will become part of the national archive of symbols of reconciliation.

The group presented their artwork during a Bentwood Box ceremony at the Alberta National TRC event March 27–30 in Edmonton. The Bentwood Box, carved by a Coast Salish artist as a lasting tribute to all Indian Residential School survivors, travels with the TRC to national events throughout Canada.

“These are high honours and speak to the success of the project,” said Shantz.

The partnership resulted in a work of art created by student Kayla Prive honouring the survivors of Indian Residential Schools. Prive's project was chosen from all the proposals submitted by Shantz's class. Plans are underway for the work to be installed at a prominent location in Saskatoon.

The artwork, Chief Thomas said, will serve as a symbol of hope and healing.

SECURING the world's water one drop at a time.

- John Pomeroy, a hydrology professor at the University of Saskatchewan and Canada Research Chair in Water Resources and Climate Change, studies the science behind the 2013 Alberta flooding. He explains, "Better scientific understanding of hydrology is leading to better preparedness for and prediction of droughts, floods and water supply changes, and improves our water security." Pomeroy's research could ultimately mitigate flood damage and save lives.



Critical research is happening right now at the U of S because of the generous support of alumni and friends. But we need your help to ensure that vital water research continues and disasters – like the Alberta floods – can be predicted, well into the future.

Visit give.usask.ca/pomeroy to read more about John Pomeroy's exciting research.

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Left to right: Tim Gitzel, Dean Peter Stoicheff, Sandra Pyke

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teri.olson@usask.ca
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For more information, please visit: artsandscience.usask.ca/alumni/nominate.php

Nomination deadline: Friday, September 5, 2014

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