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Late summer 2024



*We acknowledge and respect the Ləkʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands, and the Ləkʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day.*

## & NEW POP-UP EXHIBIT



***“Quiet now, there is not a thing besides the low, humming sound of the body,  
In my mouth, chewing on the words  
I cannot speak to them out loud until I’m ready”  
- Annie Sumi and Brian Kobayakawa***

**KINTSUGI EXHIBIT**

The Japanese practice of *kintsugi* honours and celebrates the repair of what was once broken. This installation takes the fragmented pieces of self, story and culture, and attempts to reassemble them into something new through song. *Kintsugi* invites the user to create space to reflect on their own relationship to ancestry and examine how that relationship evolves over time.

Created by mixed-race musicians Annie Sumi and Brian Kobayakawa, *Kintsugi* is an anti-racist, interactive, multi-disciplinary art installation reflecting on racial identity, healing ancestral trauma, and the fragmented history of the Japanese Canadian internment. The audience can pump the foot treadle of the heirloom sewing-machine to reveal the hidden depth of the installation: a cycle of songs and videos weaving the past into the present.

The music contains archival recordings of Choichi Hando Sumi reading his haiku poetry, percussion sounds created from a boat built by Kobayakawa's ancestors, and lyrics composed entirely from the Government of Canada's correspondence with the artists' ancestors, whose belongings were auctioned off during their internment.

The visuals are an overlapping collage of landscape video footage, cut-up old letters written by the artists' ancestors, and playful animations created with shadow puppeteers *Mind of a Snail*. The projections incorporate present-day footage of two former WWII internment camp locations - one where Kobayakawa's father was born, and the other where Sumi's grandfather spent his youth.

Directly confronting the experience of reorienting in a post-internment Canada, *Kintsugi* brings music into the imposed silence of trauma.

The artists are grateful for the support of their Ancestors, the Japanese Canadian Cultural Centre, the Ontario Arts Council, the Canada Council for the Arts, Mind of a Snail, [Landscapes of Injustice](#), [Past Wrongs. Future Choices](#), and their friends and families.

**Location:** Mearns Centre for Learning - McPherson Library, UnPlug(ged) Lounge (ground floor behind Music & Media)

**Dates:** August 8 - November 10, 2024

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**& MESSAGE FROM UNIVERSITY LIBRARIAN JONATHAN BENGTON**

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Photo: UVic Photo Services

Dear Friends,

September is a time of renewal at the university. New and returning students imbue the campus with a sense of optimism and endless possibility, enriching and animating the intellectual culture of UVic and our community. It is an exciting and busy time for us in the Libraries as our physical and virtual spaces and resources are in active use, and the demands on our time are many and varied.

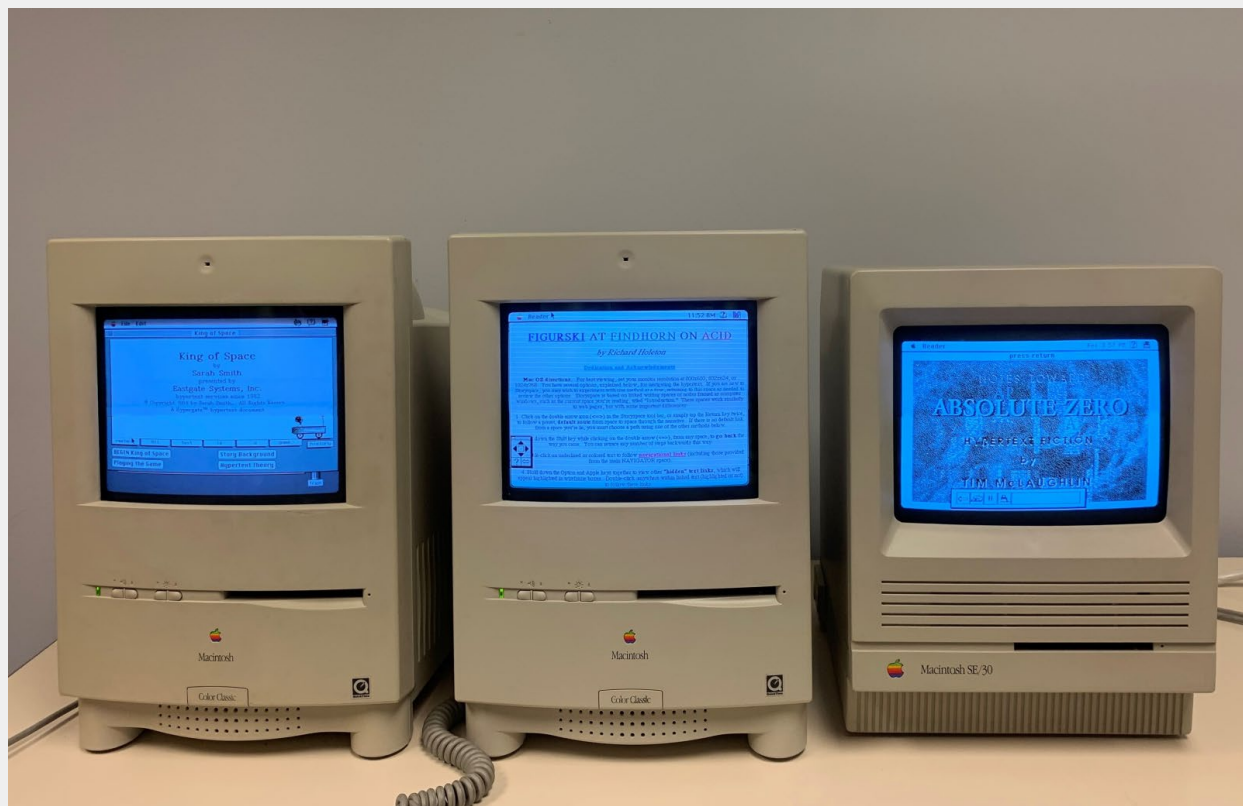
We have a lot going on in the Libraries and University Art Collections this year. First and foremost of course is our *raison d'être*, namely the depth and range of our work with students, faculty, and community. Layered on top of that ongoing work, we will be refreshing our strategic plan; more fully integrating the Libraries and University Art Collections; renewing our master plan for art and library facilities; working with a newly appointed director of a new donor-supported initiative called the Kula: Library Futures Academy; replacing a large number of public chairs in our spaces; installing newly commissioned art in the renovated spaces in the Mearns - McPherson Library; celebrating the 60th anniversary of the opening of McPherson (November 14); and pursuing a number of other initiatives to support and further the strategic goals of the university. We will also be responding to the recommendations of our latest external review which provides an excellent snapshot of some of the many opportunities before us.

With warm regards,

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**& ACROSS THE CAMPUS**

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Three Macs running artwork that were shown in the exhibition.

## **HYPertext & ART AT DIGITAL HUMANITIES SUMMER INSTITUTE 2024**

by: John Durno, Head, Library Systems

This summer, the UVic Libraries [Historic Computing Lab](#) was honored to host, sponsor and contribute to “Hypertext & Art: A Retrospective of Forms,” an exhibition of historic hypertext artworks held in conjunction with the Digital Humanities Summer Institute (DHSI), held from June 10-14. Curated by Dr. Dene Grigar (Washington State University), it was the North American premiere of an exhibition originally presented in 2023 at the Bibliotheca Hertziana—Max Planck Institute for Art History, in Rome, Italy.

The exhibition featured notable artworks from more than 30 artists covering a 40-year period between 1983 and 2023. Earliest works in the exhibition included a group of four interactive videotex works by Canadian artist Nell Tenhaaf; followed chronologically by pre-web hypertext works by artists working with authoring tools such as HyperCard and StorySpace, including Sarah Smith, Stuart Moulthrop, Michael Joyce and others; and web-based works by a range of artists including Judy Malloy, M.D. Coverley, and John Barber/Greg Philbrook.

Thematically, the exhibition was divided into four sections: *Authoring systems and the art they wrought*, highlighting how artists leveraged the affordances of different authoring systems to create distinctive works; *Early web and the affordances of the browser*, highlighting the impact of the web on the development of hypertext art; *Beyond the click*, featuring works using experimental methods for navigating hypertext; and *Conserving hypertext art*, focusing on the challenges of conserving hypertext artworks through generations of technological obsolescence. Dr. Grigar and her docents were present during the exhibition to provide interpretative context for those interested in learning more about the works.

Artworks were presented on both period and contemporary computing hardware. Four early



*Dr. Dene Grigar and John Durno*

90s Macintosh computers were supplied by our Historic Computing Lab, giving exhibition attendees the opportunity to experience some of the older artworks as originally envisioned by their creators. The Lab also provided a modern re-creation of a [Telidon](#) terminal to display the works of Nell Tenhaaf. Other exhibits ran on a selection of iMacs and iPads provided by Dr. Grigar's Electronic Literature Lab, period-accurate for the more recent works on display.

The exhibition also featured a display of historic material artifacts including a selection of physical media, documentation, and memorabilia relating to the works on display, sourced primarily from Dr. Grigar's personal collection.

The exhibition was well-received by visitors from DHSI and the broader community, with the opening on Monday drawing over 100 guests. It garnered no less than two favourable reviews in *Asymptote*:

[\*Asymptote\* - July 26, 2024](#)

[\*Asymptote\* - June 28, 2024](#)

[\*A donor story: Paying it forward in an obsolete world\*](#)

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## & IN THE VAULT

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*Photo: Islam Aly*

## ACQUISITION OF *KINSHIP* ENRICHES ARTISTS' BOOKS COLLECTION

by: Lara Wilson, Director, Special Collections & University Archivist

Special Collections & University Archives is pleased to share the news of the recent artists' book acquisition, *Kinship*, by Islam Aly, 2024. *Kinship* is a thought-provoking and beautiful volume, and an important addition to UVic Libraries artists' books collection.

Islam Aly is a book artist and lecturer of Design at the College of Art Education - Helwan University, Cairo, Egypt. A graduate of Helwan University and the University of Iowa, he explores how traditional bookbinding techniques can be adapted to incorporate digital technologies, pushing the boundaries of what is possible in book art.

### The artist's statement:

*Kinship* is an artists' book that delves into the relationship between colonial and colonized artifacts, exploring their cultural and historical context. The project underscores the significance of repatriation as a crucial measure for safeguarding cultural heritage.

The project unfolds in various components, housed within a large box reminiscent of museum displays, featuring three distinct compartments. The initial section consists of a series of nested boxes, reminiscent of ancient Egyptian sarcophagi, culminating in a golden-covered box containing an ebony covered book featuring quotes from "The Tale of the Eloquent Peasant," a work dating back to the Middle Kingdom (2040-1750 BCE). This narrative depicts a peasant's plea to the Chief Steward of the crown after being robbed, addressing themes of social and divine justice.

Accompanying the tale are ten hieroglyphic symbols representing, renewal, protection, prosperity, eternity, infinity stability, power protection, eternal life, wisdom, regeneration, and transition.

The second part of the project presents slides featuring quotes expressing individuals' and institutions' reactions to the return of artifacts, emphasizing the importance of repatriation. On the back, a colonial map of Africa, one of the most looted continents, is displayed.

In the third compartment, ten distinct hieroglyphic symbols are intricately cut into wood, creating negative spaces reminiscent of amulets found in ancient Egyptian tombs. Here, the absence of these amulets is portrayed rather than their presence, weaving a symbolic narrative within the artistic composition.



Photos: Islam Aly

*Kinship* aims to engage viewers in a reflective exploration of the intricate interplay between artifacts, their historical context, and the ethical considerations surrounding repatriation. The project seeks to foster a deeper understanding of the cultural and historical implications inherent in such endeavors.

**Book details:**

*Large Box Size: 11.5 x 11.5 x 4 inches. Book size: 7.5 x 2 x 2, Cloth-covered boxes and plexiglass top. Coptic bound book with Ebony covers, laser-cut Canson paper, linen thread, book board, museum board, laser etched plexiglass Japanese metallic gold paper, laser cut different kinds of wood. UVic Libraries' copy is number 7 of 40.*

*Kinship* is available for viewing in Special Collections & University Archives, call number N7433.4.A449 K56 2024

More information about Islam Aly, his artistic practice, and works can be found at his [website](#).

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## & IN THE COMMUNITY

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### VANCOUVER BOOK ART FAIR

*by: Christine Walde, Fine Arts and Grants & Awards Librarian*

From July 26-27, the [Vancouver Art Book Fair](#) (VABF) returned after a five-year absence to the Vancouver art and book arts community. With 67 exhibitors — including artists, book and magazine publishers, and galleries — the fair took place at the centrally-located Vancouver Roundhouse Community Arts & Recreation Centre near Yaletown.

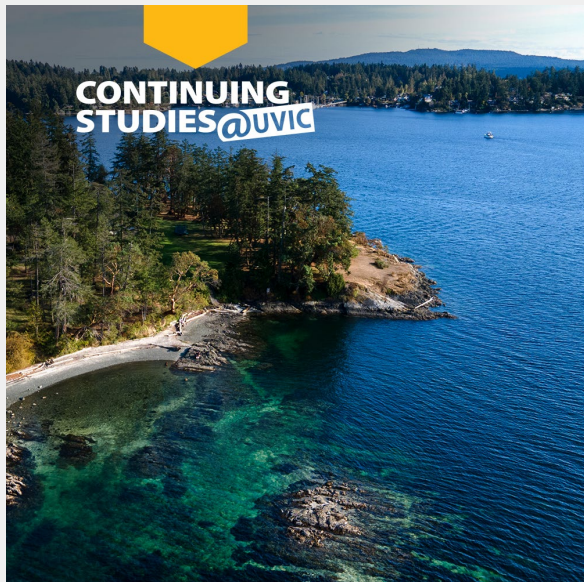
VABF, [like similar book arts fairs held around the world](#), is dedicated to showcasing art-related publications and aims to promote and empower artists as publishers, from 'zines and chapbooks, to broadsides, books, and print-related ephemera.

As a first-time exhibitor to the world of art book fairs, I was delighted to be sandwiched between [Vancouver artist Cathy Busby](#) and [renowned artist-run centre Art Metropole](#). As an [artist, poet, and academic librarian](#) whose work combines library and archival research with interests in artist books and multiples, book arts, experimental prose, poetry, visual poetry, performance, and the visual arts, I presented a variety of works that featured text art, conceptual poetry, and visual systems of information. This included a chapbook called *Data Poetics*, which uses discarded library punch cards to formulate new compositions of data; selected broadsides and chapbooks from *Bride Machine*, an artists' book published by [Victoria's flask micro press](#); older chapbooks from my *noise + silence* series, inspired by Boolean operators and categories of information theory; *Shelf Life*, a series of photographic compositions inspired by the titles and bound spines of monographs in academic libraries; and a new series of postcards featuring erasure poetry and discarded library catalogue cards.

On Sunday July 28, the VABF played host to a one-day symposium dedicated to art publications at Emily Carr University of Art + Design, which featured three distinct panels devoted to learning from collections; magazines, criticism, and art writing; and another on distribution, collaboration and funding. The panels and conversations featured artists, writers, and editors from across Canada and the US, and the discussion was lively and informal, with lots of questions from the audience about how artists' books and writing about art is a vital component of our contemporary culture.



As both a participant in the fair and panel presenter, the VABF proved that book arts is alive and well in Vancouver, and I look forward to attending the 2025 edition.



**CONTINUING STUDIES AT UVIC**  
UVic on the Peninsula

Would you like to know more about the interests of the people who live and work in your community? Discover UVic on the



Jeffrey Rubinoff, *Series 4-5*, 1984. Photo by S. Petrov, 2016

**THE CONFLUENCE OF ART AND AI**

by: *Christine Walde, Fine Arts and Grants & Awards Librarian*

Peninsula, a dynamic lecture series featuring expert speakers, that will introduce you to a diverse array of pressing topics.

Gain valuable insights from distinguished scholars and professionals on subjects such as the debate over banned books, the overdose crisis in BC, and the latest research in neuroscience for optimal mental health. Each lecture is crafted to be both informative and thought-provoking, providing a platform for engaging discussions and community connection.

Join us for an opportunity to expand your knowledge and engage with like-minded individuals in a stimulating and enriching environment. Be part of the conversation and explore the topics that shape our world.

[Learn more](#)

From June 17 -19, 2024 I was invited as the Fine Arts Librarian for Art History & Visual Studies (AHVS) to attend the annual Company of Ideas forum at [the Jeffrey Rubinoff Sculpture Park](#) (JRSP) on Hornby Island. [Since 2016, with the initial endowment](#) to the University of Victoria's AHVS department, the JRSP has developed a strong donor relationship with the Jeffrey Rubinoff Foundation, along with establishing a foundational educational programme that explores art as a source of knowledge.

Through their exploration of the biggest issues in art, [the Company of Ideas \(COI\) forums](#) bring in a rich diversity of speakers under an annual theme inspired by the teachings and philosophy of sculptor Jeffrey Rubinoff. Since 2008, the COI has tackled topics such as art and moral conscience, art and music, art and modernism – with papers and presentations delivered by UVic AHVS students alongside contemporary thinkers, philosophers, and artists.

This year's theme was art and artificial intelligence, and in addition to attending the three days of presentations, I was also asked to write a delegates' report on the proceedings of the forum. Beginning from a position of understanding that from earliest civilizations to now, technology has been used to advance culture and society through a broad range of tools, the main question posed was how AI contributes to that discourse, and how it should be engaged in cultural production. Set against the stunning backdrop of the JRSP, the conversations and learning were potent and intoxicating.

As a librarian, I was particularly interested in the curation of "slow" or "artisanal" datasets, in addition to the threats of copyright and algorithmic bias as related to AI, and the possible establishment of a new digital divide. Aesthetically, other topics that emerged included glitch aesthetics and Model Autophagy Disorder (the unsettling truth that AI is eating itself) along with the profound environmental impact that AI is having on our planet.

In the end, as Jeffrey Rubinoff believed, the artist navigates the unknown, and their art

adds to the collective memory. With so much still unknown about AI, what could be a greater training platform for AI than the creation of art to contribute to our collective memory? With the convergence of technologies, the possibilities for creative solutions to our species' greatest challenges may still be learned and created through art, in collaboration with AI.

[Read the full report](#)

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## & IN THE NEWS

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### CASA SUSANNA

CBC Gem is now streaming [Casa Susanna](#), a 2022 documentary about a Catskills, N.Y. retreat for transgender women and cross-dressing men in the 1950s and 1960s. The film was originally broadcast by PBS' *American Experience* in 2023.

The story of Casa Susanna has deep connections to the Libraries' archival and rare published materials that are part of our world-leading Transgender Archives collections,



### THE SIDNEY MUSEUM TAKES PRIDE

The Sidney Museum presented a new exhibit, *Reading Between the Lines for Local Queer History* during Pride Month. With a focus on LGBT+ history in and around the Saanich Peninsula, it was on display throughout June.

The exhibit featured information about local Queer history, AIDS on the Saanich Peninsula, David Tuff's film *Are We Going Backwards?* and items from [The Transgender Archives](#) permanently housed in UVic

including [Virginia Prince](#) and her publication *Transvestia* magazine, and *A Year Among the Girls* by Darrell G. Raynor. In 2023, PBS created [a number of online articles](#) as additional resources for the film, which included a piece about *Transvestia magazine* that links to UVic Libraries' digital [Transvestia collection](#).

The documentary *Casa Susanna* is also available through UVic Libraries' streaming film collections. The 2005 book that inspired the documentary *Casa Susanna*, edited by Michel Hurst and Robert Swope, is also available in Special Collections & University Archives, call number HQ77.C39 2005.

Libraries [Special Collections & University Archives](#).

"We are thankful for the opportunity to express the Sidney Museum's position as an ally to the LGBT+ community," said Michael Goodchild, Executive Director of the Sidney Museum. "Too often, Queer narratives are excluded from traditional museum spaces and public knowledge. This display is an important part in our efforts to diversify Sidney Museum's exhibits and provide an inclusive space that represents all the people of the Saanich Peninsula."

Read the story in the [Times Colonist](#).

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## & OUR PEOPLE, YOUR LIBRARY

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### WELCOME NEW LIBRARIANS



**Nick Rochlin** has joined UVic Libraries as Data Science Librarian. He has an MLIS from UBC and was a Research Data Management Specialist in Advanced Research Computing at the university. He is also the co-chair of the National Training Expert Group of the Digital Research Alliance of Canada.



Photo: Armando Tura

### CAITLIN KEENAN

Congrats to **Caitlin Keenan**, Web Integration Librarian, who won the highly-competitive award for best paper, titled "*These truths are not self-evident: Exploring the relationship between UX truisms and a Western worldview*" at the [UX in Libraries](#) conference in Cambridge, UK.

**Sarah McGill** has been appointed as the new Health Data Librarian. She has an MLIS from Western University and a BSc from UBC. She was previously a Research Information Specialist at the Ottawa-based Canadian Agency for Drugs and Technologies in Health (CADTH), which provides evidence syntheses to federal, provincial, and territorial healthcare decision makers.

*Photos: Armando Tura*



## WORDS OF PRAISE FOR THE LIBRARIES

*"I just want to thank [special] collections staff for the exemplary job that they do to support my research and teaching. I cannot say enough good things about their professionalism and excellence. I am envied by colleagues at other universities who enjoy nothing like this kind of collegial relationship."*

*"It's great actually, I am always surprised by [what] you have for a university of our size. I also want to emphasize how great the interlibrary loan people are...they are so fast and efficient; I have had scanned articles arrive the day I requested them! I love having a scanned book chapter arrive as a pdf, it's amazingly helpful."*



*Lorilee Wastasecoot*

## UNIVERSITY ART COLLECTIONS

**Lorilee Wastasecoot**, Curator of Indigenous Art and Engagement, has been named as a **Fellow** for the 2024 Professional Alliance of Curators of Colour (PACC) by the Association of Art Museum Curators (AAMC) – a network of over 500 institutions around the world. The 10-month program is dedicated to supporting curators of color around the globe and harnesses the AAMC Foundation's extensive experience and network. The PACC program aims to tackle issues of isolation, racism, inequity, and limited access that curators of colour often face.



*Anahita Ranjbar*

In addition, **Anahita Ranjbar**, currently Acting Curator of Collections, was approached by the AAMC to be a mentor role for one of the PACC fellows.

Congratulations to Lorilee and Anahita!

*"Personally, I've loved the open walkthrough exhibits that have been open recently about recycling and waste etc.; maybe more of those type of temporary installations could be arranged, as **they had a genuinely profound and meaningful impact on me when I was walking through the library the other day.**"*

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## & THE LAST STORY

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*Elijah Buffalo outside First Peoples House, UVic. Photo: UVic Photo Services*

### **THE POWER OF INDIGENOUS PODCASTS**

*by Lisa Abram, Communications Officer, UVic Libraries, and Katy DeCoste, Communications Officer, Faculty of Humanities, UVic*

For millennia, humans have relied on storytellers to capture and share history amongst the masses. Those stories connect people—relayed events, culture, traditions, and information that nested into the collective consciousness. Storytelling collapses time so the tellers and listeners can join in on the happenings of their ancestors as well as generations to come.

#### **Technology supports Indigenous kinship**

Thanks to technology, entire generations are unearthing communities of like-minded people. Podcasting as a storytelling form has been around since the early 2000s, as MP3 audio file technology became more accessible via the ever-expanding internet. And as the technology has become more ubiquitous—enabling audiences to defy previous limitations like geography and time zones—oral storytelling is having a moment.

At the University of Victoria, people have latched onto the podcasting format for academic projects and pastimes. For several Indigenous students, faculty and staff, podcasting has emerged as something deeply personal—a vehicle through which their individual experiences can be shared to broader audiences.

### Podcasting and Indigenous family

For Elijah Buffalo, a UVic student from the Samson Cree Nation in Maskwacis, Alta., Treaty 6, he saw podcasting as a solitary, joyful pursuit that he could use as a resource for knowledge creation and sharing.

*"You know, the first episode that I recorded was with my late dad. It gave him an opportunity to tell his story. Not just to me, but to everybody. And he talked about the importance of sports as he was growing up in residential school. Whenever we'd go on a road trip my dad would always tell stories. And when I am on the road, and just hearing him talk or hearing anybody tell a story... I think that's a big part of why I got into podcasting."*

-Elijah Buffalo

He created a podcast series called [Metawewin](#) (meaning "to play" in Nehiyawewin) to incorporate Indigenous language into his work and studies. Metawewin takes a holistic approach, examining how sports and movement-based practices influence the ceremonies and relationships Indigenous communities have with the land, waters, and more-than-human relatives—important elements in Indigenous cultures. His episode called [Molecular Decolonization with Dr. Michael Yellowbird](#) won the UVic Libraries' inaugural annual [podcast contest](#).

"The podcast serves as a platform for discussions with diverse guests, including Indigenous athletes, Elders, academics, leaders, and allies," says Buffalo. "[Metawewin](#) facilitates learning and connection with Indigenous individuals globally, focusing on topics like sports, medicine, and their roles in Indigenous resurgence and decolonization."

In Cree culture, Wahkohtowin is a foundational value and system of law in governing kinship. Buffalo marvels at the influence of podcasting in communicating these values, and its role in preserving Indigenous knowledge. "It's cool to hear that the other UVic students talk about kinship as the basis of their podcast," says Buffalo.

Since Buffalo began creating [Metawewin](#), it has been a way for him to stay connected with his community while travelling, and a chance to get feedback on his Cree pronunciation. It also gave him a chance to share stories with his family from a distance when he travelled and lived in France for a while.

Recently, Buffalo's full attention was on completing the 2023-24 UVic academic year, acknowledging that the path to getting to this point has not been a straight trajectory. But today, Buffalo is confident he is where he needs to be as he prepares for medical school in August at UBC's Island Medical Program.

"I didn't listen to the first podcast episode for a year until the memorial feast for my dad on January 29. During that time, we put all the photographs away, and then after that year, I listened to the podcast that we recorded. I wish that I had recorded more with him, but just to at least have that is really special."

Read the [full story with additional interviews](#).



**University  
of Victoria**

**Libraries**

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