

THE ART GALLERY

MOUNT SAINT VINCENT UNIVERSITY, HALIFAX, N. S.

I will begin this annual report by referring to the exhibit we are opening on its last day. June 30 we open Canadians, a national juried photography show about people. To produce this show our gallery staff and its support resources within the university have been strained to their utmost. Canadians has been three years in the making. The idea was conceived by Peter Barss whose exhibit Images of Lunenburg County is being circulated nationally and whose photographs in Older Ways are being circulated provincially. Both exhibits were organized with our gallery and are being circulated by the Nova Scotia Museum. Peter and the gallery staff worked for nearly three years on Canadians. The approximately 2500 entries received from nearly 450 photographers from across Canada were winnowed to 94 photographs by 56 individuals by the three jurors. The exhibit will circulate for two years, showing in 18 centres, large and small, across the country. It will also travel to England for a showing this December in Canada House, Trafalgar Square, London. A 30 minute bilingual videotape by the three jurors accompanies the exhibit. A bilingual catalogue which reproduces 12 of the images also accompanies the exhibit. All 6 of the award winning photographs are reproduced, including the first-place winner's entry by Cheryl Lean, Canning, N. S. As with those earlier exhibits, the gallery received a grant from National Museums of Canada. This year the gallery has received over \$38,000 in outside funds towards its exhibit program from various sources. In view of the keen competition for funding by the many galleries across the country we are pleased with this tangible recognition of the gallery and its activities.

Of last year's 27 exhibits, 19 were produced by or with the gallery and shown downstairs, upstairs and outside. Eleven of the exhibits were by Nova Scotian artists, three came from other parts of the Atlantic region, four from the rest of Canada and nine were international in origin. Ten of the exhibits were of crafts or art which evolved from a craft as in the weird Gothic fibre sculpture Figures and Stitchery; 21 featured the work of living artists, 6 were historical. We deliberately create this mix, with its emphasis on the local and regional, to give the university and its community the broadest possible sense of our own culture.

With each exhibit the gallery produces itself, we make available further information through catalogues and videotapes or slide-tapes. Thus we produced 19 catalogues or poster/leaflets, and with Audiovisual Services four videotapes and two slide-tapes. All give interpretive information which can help educate the viewers, not only enhancing their enjoyment and understanding but also providing a permanent archival record of the exhibits. This record becomes source material for future art historians and every effort is made to provide the most comprehensive and accurate documentation of the artists and their work. It is often the small university gallery which provides Canada's artists with their first major recognition and encouragement. Peter Barss is an outstanding example of this. McClelland and Stewart is publishing Images of Lunenburg County this fall, and at the same time Peter is having a one-man show at the Mervish gallery, an important gallery in Toronto.

An historical survey, The Expressionist Image was the most outstanding exhibit and program produced by our gallery this year. Organized by a distinguished local artist, Carol Fraser, from the print and drawing collection of the National Gallery, it received wide publicity and close study. Canada Council supported it with a grant of over \$5,000. It was timed for a key period in the academic year, and local schools and universities, particularly art classes from the Mount, the Nova Scotia College of Art and Design and high schools made extensive use of it. Rare and valuable works by artists such as Rembrandt, Goya, Van Gogh and Munch from the collection of the National and Beaverbrook galleries were combined with expressionist images by contemporary Canadian artists loaned to us by Memorial University, the Beaverbrook Gallery, the Nova Scotia Art Bank and private collectors. A well illustrated catalogue, with a major essay by Carol Fraser was produced and received national distribution and acclaim. Three volunteers, Florence Chaytor, Judy MacLean and Judy Rutherford were specially trained by Carol Fraser to conduct tours of the exhibit. Carol herself presented a six-part slide-lecture series on five Expressionist artists which was well attended. This series was co-sponsored by the Continuing Education Department whose support contributed heavily to its success. In addition, a concert of expressionist music was presented by a local trio, as well as a weekend film program on the artists, and the significance of their works. The special Canada Council grant allowed us to have unusually extensive open hours which were from 9 - 9 each weekday as well as 12 - 5 on weekends.

While each exhibit is important in its own right, there were some of additional significance. Inside Nova Scotia: Architectural Textiles for Interiors which was supported by the Nova Scotia Association of Architects was organized with extensive help from one of its members Andrew Lynch, and Sheila Stiven, the Craft Development Officer of the Nova Scotia Department of Recreation. Both acted as jurors in the selection of the 11 fibre artists whose work appeared in the exhibit - an exhibit which later toured centres in Saskatchewan with great success. Older Ways: Traditional Nova Scotia Craftsmen combined superb photographs of craftsmen by Peter Barss and traditional crafts organized by Joleen Gordon. The Nova Scotia Museum is currently touring this exhibit provincially. Jean Doig, who teaches highly successful children's art classes at the gallery, researched and organized the exhibit Dickens's Illustrators from the university's MacDonald Collection of Rare and Valuable Books. This exhibit was of particular interest to the English department and Sister A. Martha Westwater presented two public lectures in conjunction with it. The library itself hosted two additional sessions on other important holdings of fore-edge paintings and illustrated children's books. A young Nova Scotian Micmac Indian, Leonard Paul, had his first solo exhibit in this gallery. The Union of Nova Scotia Indian's publication The Micmac News printed his catalogue as a special centre fold in its February issue. In addition the Micmac Association of Cultural Studies as well as the Nova Scotia Department of Recreation provided support funding. The Art Gallery of Nova Scotia is touring this exhibit throughout the Atlantic provinces. Leonard is the first Micmac artist to emerge from a traditional craft culture. His work is exciting wide interest inside his own community and across Canada. Beauty and the Basket organized by this year's Exhibitions Officer, Mern O'Brien was a stunning display of utilitarian basketry from around the world. It was drawn from local collections with the advice and help of Joleen Gordon, a member of the Atlantic Society of Handweavers. Among important exhibits received from other galleries,

two outstanding ones were Eleven American Photographers: Process and Transformation from the National Gallery of Canada, and A Terrible Beauty: The Art of Canada at War from the Robert McLaughlin Gallery in Oshawa. We are fortunate that we can share in the specialized exhibition resources of these large galleries.

Special tours of the exhibits were given to 28 school groups who came from all over Nova Scotia. Members of the faculty of the Nova Scotia College of Art and Design brought many of their own classes for special sessions, as did Brendan Langford who teaches art history at the Mount. The Bedford University Women's Club held its monthly meetings in the gallery and four scholarly conferences held at the Mount used the gallery for receptions for their members.

Support for the gallery and its activities from within the university community is strong and of paramount importance. It begins with the president, Sister Mary Albertus, under whose leadership the gallery continued to prosper this past year, as in every year of her four-year term. There was the long-necessary refurbishing of the main gallery walls, and the installation of a separate temperature and humidity control system. The Art Gallery Advisory Committee which draws some of its membership from all sections of the university community, met three times to provide essential advice on gallery activities. Our Wednesday Lunch Hour Film Program received funding and support from several faculty departments. The gallery co-operated in two open house weeks for new students, providing its space for tours and refreshments. The Alumnae Association held three receptions as well as a monthly lunch hour lecture series in the gallery. The Continuing Education Department co-operated in every phase of our program as well as making use of the gallery exhibition and workshop areas for its own activities. Once again, the high point of our university involvement came with the wildly-eclectic Fourth Annual University Community Art, Craft, Baking, Hobby and Talent Show in which staff, students and alumnae all took part. This year we owe a particular debt of gratitude to a student, Sandra Macleod, who regularly reported on gallery exhibits and activities in the student newspaper The Picaro. Thanks to her enthusiasm there was a greater than ever student participation in this year's show.

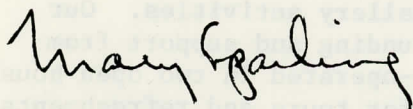
The gallery staff is unusually hard-working and productive. Lawna Stewart, the Accessionist-Secretary, joined us last November. Her keen interests in all phases of the work prompted her to enrol in a class of drawing and painting, as well as to take a university credit course in sociology - very useful background for serving our public. This year's Exhibition Officer, Mern O'Brien, like her four predecessors in our one year art gallery apprenticeship program, is a graduate of the Nova Scotia College of Art and Design. She brought special interests in fibre and photography. We are all proud that on leaving us Mern will become Acting Curator at the Dalhousie University Art Gallery. Betty Shatford, our part-time cataloguer, continued to build the Slide Registry of Nova Scotia Women Artists, maintained the permanent collection and assisted in exhibition installation. I received an MA in Education from Dalhousie University with the completion of my thesis "The British Vision in Nova Scotia, 1749-1848". This material will form the basis for a future exhibition. The whole staff derived great benefit from attending the special sessions for art galleries at the annual conference of the Canadian Museums Association in Fredericton.

A total of 16,495 visited the gallery during the past year. The gallery was open 362 days, Monday to Friday, 9-5, Tuesdays until 9, Saturday, Sunday and holidays 12 - 5 p.m. Thanks to Carol Sutton, the university's Public Relations Director, and her secretary, Gini Morash, wide coverage and publicity were provided for all our activities. When one realizes that they compiled and sent out information on 27 exhibits, 9 openings, 12 performances and craft demonstrations, 5 sets of art classes, 21 lectures and 28 sets of films presented on 61 occasions and that the gallery is only one part of their responsibility, one can only be awed.

And finally a salute to Bob Champion, Head of Audiovisual Services, who with his assistant Paul Zwicker, once more produced interpretive videotapes and slide tapes with the gallery. Bob is leaving to head a new department at Nova Scotia Technical College and we wish him well.

This gallery is indeed fortunate in being part of a small university whose departments even though limited in personnel and resources, consistently provide support services of the highest calibre.

Respectfully submitted,



Mary Sparling
Director, Art Gallery

STAFF Full-time

DIRECTOR

Mary Sparling

ACCESSIONIST-SECRETARY

Lawna Stewart

EXHIBITIONS OFFICER

Mern O'Brien

Part-time

WEEKEND ATTENDANTS

Fran Compton

Samira Chater

CATALOGUER

Elizabeth Shatford

ADVISORY COMMITTEE

SISTER ELIZABETH BELLEFONTAINE

Faculty-Sisters of Charity

MARGO AUCOIN

Board of Governors

RUTH DRYSDALE

Alumnae

MARIE ELWOOD

Nova Scotia Museum

BERNIE HART

Department of Education

WENDY BLACKWOOD

Administration

SANDRA MACLEOD

Student

MARY SPARLING

Art Gallery

SAMIRA CHATER

Art Gallery

LAWNA STEWART

Art Gallery

MERN O'BRIEN

Art Gallery

FRAN COMPTON

Art Gallery

From time to time the gallery invites other members of the university community to attend, e.g. Carol Sutton, Public Relations, when their advice is needed.

EXHIBITIONS: 27 exhibits: 20 organized by or with the gallery*
There were nine openings.

1977

July 21 - September 5
Downstairs

*INSIDE NOVA SCOTIA:ARCHITECTURAL TEXTILES
FOR INTERIORS by eleven Nova Scotia fibre
artists in co-operation with the Nova Scotia
Association of Architects

Upstairs
July 21 - August 14

*UNDERWATER PHOTOGRAPHY
by Charles Doucet, Nova Scotia

August 16 - September 5

*DES BARRES
18th century cartographer

Outside
July 21 - August 12

*GRACEFUL COLLAPSE
Steel sculpture by Rex Lingwood, Nova Scotia

September 9 - October 2
Downstairs

*DOUBLE TAKE
Drawings by Susan Gibson, Nova Scotia
Serigraphs by Bill McKibbin, Nova Scotia

Upstairs

*DEVELOPMENT
Photo-graphics by Jessie Parker, New Brunswick

Outside

*WEATHERVANES
by Priscilla Pattison and Jane Wasey, Maine

October 6 - 23
Downstairs

*THIRD ANNUAL INTERNATIONAL QUILT COMPETITION
In co-operation with the Women's Institute
of Nova Scotia

and
CANADIAN QUILT BLOCKS
courtesy Pre-Confederation Furniture,
London, Ontario

Upstairs

*DRAWINGS
by Lionel Senecal, Nova Scotia

October 28 - November 20
Downstairs

50 CANADIAN DRAWINGS
courtesy the Beaverbrook Gallery

Upstairs

PHOTOGRAPHS BY LEWIS CARROLL
courtesy the British Council

November 25 - January 1
Downstairs

*OLDER WAYS:TRADITIONAL NOVA SCOTIAN CRAFTSMEN
Photographs by Peter Barss, crafts co-ordinated
by Joleen Gordon, Nova Scotia

Upstairs

FIGURES AND STITCHERY
by Elizabeth Gurrier, New Hampshire
courtesy New Brunswick Department of Cultural
Resources

1978

January 5 - 22

Downstairs

GRAPHICS

by Henri Bettinville, Quebec
courtesy Gallerie Colline, New Brunswick

and

THE BOATMAN SERIES

paintings by Gerald Squires, Newfoundland
courtesy Memorial Art Gallery, Newfoundland

Upstairs

*DICKENS'S ILLUSTRATORS

from the university's MacDonald Rare Book
Collection
Organized by Jean Doig

January 26 - February 5

Downstairs and

Upstairs

*THE FOURTH ANNUAL UNIVERSITY COMMUNITY

ART, CRAFT, BAKING, HOBBY AND TALENT SHOW

February 10 - March 5

Downstairs and

Upstairs

*THE EXPRESSIONIST IMAGE

Organized by Carol Fraser, Halifax
from the collections of the National,
Beaverbrook and Memorial University galleries,
Nova Scotia Art Bank and private collections

March 10 - April 2

Downstairs

*PORTRAIT OF A PEOPLE

Drawings by Leonard Paul: combined with a
selection of traditional Micmac crafts from
the Nova Scotia Museum organized by
Ruth Whitehead

Upstairs

*FEATHERS, FIBRES —→ FORMS

Drawings by Diana Asimakos, New Brunswick

April 7 - April 30

Downstairs

AMERICAN PHOTOGRAPHY: PROCESS AND TRANSFORMATION

Eleven American Photographers, courtesy
the National Gallery

Upstairs

*BEAUTY AND THE BASKET

utilitarian basketry from around the world
organized by Exhibitions Officer, Mern O'Brien

May 5 - May 28

Downstairs

*RECENT WORKS

Paintings and drawings by Julia Schmitt Healy,
Nova Scotia

Upstairs

*CROCHETED CLOTHING

by Paula Scott, Nova Scotia

*METALWORK

by Ronald Pearson, Maine
These craftsmen are brother and sister.

June 1 - June 25

Downstairs and

Upstairs

A TERRIBLE BEAUTY: THE ART OF CANADA AT WAR

courtesy the Robert McLaughlin Gallery, Oshawa
co-sponsored by the Nova Scotia Command, the
Royal Canadian Legion

FILM PROGRAMS: 28 sets of films presented on 61 occasions

Co-sponsored by the Education Department, the Division of English, Fine Arts, Modern Languages, Speech and Drama, the Division of History, Philosophy, Political Studies and Religious Studies and the Division of Psychology, Sociology and Anthropology.

The Wednesday Lunch Hour Film Program: September 28-April 12, at 12 and 1 p.m. Organized by film historian Lon Dubinsky especially for the gallery. The program gave an overview of international, national and provincial film development past and present.

The beginnings of film: early styles and trends that have influenced film making until the present.

September 28 The Films of the Lumiere Brothers, George Meillies and Edward S. Porter 1896 - 1905.

October 5 D. W. Griffith: His Years at Biograph 1910-1915

October 12 French Film in the 1920's: The Work of Rene Clair

October 19 Early Animation: Films by Fischinger and Reinger 1920-1930

October 26 The World of Hans Richter

November 2 Two new films by Nova Scotia Filmmakers: Two Brothers and a Filmmaker and Maud Lewis: A World Without Shadows present contrasting documentary portraits of life in Yarmouth County, Nova Scotia.

November 9 Recent animation from the National Film Board: a program of short films which included the much acclaimed The Street as well as An Old Box and Mindscape.

November 16 Nana, Mom and Me a sensitive look at three generations: grandmother, mother and daughter.

November 23 Buenos Dias Campaneras Women in Cuba

November 30 Great Grandmother and Augusta two unique "western" women

January 11 The Story of Carl Gustav Jung: 3 BBC films made on location
& 18 in Switzerland on Jung's life and thought. Of special interest to psychologists and artists.

January 25 New National Film Board films produced by its French Division:
As Usual, L'Invasion, and Firelight - Clair Obscur

February 1, 8 The History Book: a series of animated films on the history
& 15 of western civilization as experienced by ordinary working people.
The Rat is the guide and narrator.

March 1 Two Atlantic area artists David Blackwood, a Newfoundland-born Expressionist printmaker and Bryan Porter, a Nova Scotian Surrealist painter

March 8 Eskimo Artist - Kenojuak. The artist draws her images which are then transferred to stone for printing.
Sananguagat: Inuit Masterworks. Alternates between close-ups of sculpture and views of daily life in the Igloolik settlement.

- March 15 Ballad of Crowfoot. An impressionistic account of the opening of the West with words and music by Micmac Willy Dunn.
- March 22 Twilight of the Micmac Porpoise Hunters. Filmed by Dr. Alexander Leighton in Digby Co., 1936.
 Beginning or End? The impressions of a Toronto artist on life in an Indian community in northern Ontario.
- March 29 Cesar's Bark Canoe. A 67 year old Cree Indian builds a birch bark canoe in the old way.
- April 4 Revolve. Interview with Dennis Wheeler, artist, dying from leukemia, by Nancy Holt.
- April 5 This is a Photograph. Snapshot impressions of a European immigrant's first five years in Canada.
 City of Gold. Vintage photographs of Dawson, commentary by Pierre Berton.
- April 12 Next to Me. Canadian filmmaker Nick Hancox uses photographs to explore the nature of time and memory.
 Second Impressions. Canadian filmmaker Lorne Marin uses photographs to examine immediate experience.
 Medina. American filmmaker evokes the spirit of place in this expressive study.

Film series organized for The Expressionist Image. Shown Fridays 12:15; Saturdays and Sundays at 2:30.

- February 10, Violence and Vision
 11&12
- February 17, Rembrandt's Three Crosses
 18&19
- February 24, Chaim Soutine and Van Gogh
 25&26
- March 3, Kathe Kollwitz and Paula Modersohn-Becker
 4&5

PERFORMANCES AND CRAFT DEMONSTRATIONS: 12 presentations

- November 1 Dr. Patrick O'Neill's drama class performance of 19th century play, "Culture".
- November 25 Folk musicians Jarvis and Lucien Benoit performance at opening of Older Ways.
- December 26 Clary Croft program of traditional Nova Scotia folk songs.
- January 26 Ukelele chorus by education students under direction of Susan Goldberg for opening of the 4th Annual University Community Show.
- January 29 Craft demonstration by Tim Worthington, potter, Susanne Swannie, weaver, Carol Cassidy, jeweller, Steven Haggart, woodworker. Sponsored by Nova Scotia Department of Recreation.
- February 4 Three puppet shows by Dr. Patrick O'Neill's education students. Two performances.

- February 19 Concert by Trio del Mar of works by Ravel and Shostakovich.
William Bernhard, violin, Shimon Walt, cello, HooMo Kim, piano.
- April 22 Basket weaving workshop by Mr. and Mrs. William Googoo,
Millbrook Reserve. Co-sponsored by the Atlantic Society of Handweavers.
- May 18 Robert Ziegler, mime artist interpretation of Healy portraits.
Two performances.
- May 28 David Hayes guitarist, performance of own works.

INTERPRETIVE MEDIA PRODUCED

VIDEOTAPES: 4

Susan Gibson and Bill McKibbin on their work shown in the exhibit
Double Take.

Leonard Paul "Micmac Artist"

Julia Healy and her work.

Discussion by three jurors for photography show Canadians (bilingual).

SLIDE TAPE: 1

Jean Doig: "The presence of evil in Dickens's novels as interpreted
by his illustrators".

Mary Sparling: "J.F.W. Des Barres-18th Century cartographer in Nova Scotia"

OPENINGS - 9

GRANTS - \$38,084

\$200 for Inside Nova Scotia from the Nova Scotia Association of Architects

\$16,000 for Older Ways from the National Museums of Canada via the Nova
Scotia Museum

\$5,415 for Expressionist Image from Canada Council

\$12,500 for Canadians
\$10,500 from National Museums of Canada (\$10,000 in next fiscal year)
2,000 from The Samuel and Saidye Bronfman Family Foundation

\$200 for A Terrible Beauty from the Nova Scotia Command, The Royal
Canadian Legion

\$2,500 for Unemployment Atlantic Style (future exhibit) from Canada
Council

\$219 for Exhibition Officer's travel to Ottawa. Canada Council

\$350 for Portrait of a People from N. S. Department of Recreation

\$150 for Portrait of a People from the Micmac Association of Cultural
Studies

\$550 for Acquisitions; honoraria earned by Mary Sparling from
Canadian Eskimo Arts Council

ACQUISITIONS - 9

Cheryl Lean, photograph Upon the Wings of Quest

Cal Bailey, photograph Bill's Son Ted!

ACQUISITIONS - (continued)

Sandra Semchuk, photograph Self-portrait
 David Barbour, photograph Untitled
 Daniel Kazimierski, photograph Portraits of Hutterites
 Robertson Wood, photograph Untitled
 Sue Gibson, drawing On The Riverbank, 1977
 Bill McKibbin, serigraph Still, 1977
 James Shirley, monotype Nigger on Salmon River Road, 1975

EXHIBITS ORGANIZED BY THE GALLERY CIRCULATING THROUGHOUT CANADA

Inside Nova Scotia to Saskatchewan. Courtesy Norman MacKenzie Gallery, University of Regina
Graphics Atlantic to Saskatchewan. Courtesy Norman MacKenzie Gallery, University of Regina
Images of Lunenburg County to Ontario. Courtesy Nova Scotia Museum
Older Ways throughout Nova Scotia. Courtesy Nova Scotia Museum
Portrait of a People throughout the Atlantic provinces. Courtesy of the Art Gallery of Nova Scotia

MEMBERSHIPS

Canadian Conference of the Arts
 University Art Association of Canada
 American Association of Museums
 Visual Arts Nova Scotia
 Canadian Museums Association
 Smithsonian Institute
 Federation of Museums, Heritage & Historical Society of Nova Scotia

CONFERENCES ATTENDED (*paid by outside organizations)

Semi-annual conference Atlantic Provinces Art Gallery Association, Toronto, October
 *Council meeting Canadian Museums Association, Ottawa, October
 Annual meeting Canadian Conference of the Arts, Halifax, May
 Annual meeting Canadian Museums Association, Fredericton, June
 *Five meetings of the Canadian Eskimo Art Council, Ottawa, Toronto, Montreal

LOANS

The Artist in Nova Scotia multimedia kit produced by the gallery is in constant circulation to teachers.
Creativity in Children resource kit produced by the gallery is borrowed by child study groups and teachers.
Slide Registry of Nova Scotia Women Artists kit is borrowed by various artists and women's groups.
 In addition loans are often made from our library of videotapes, which now number over 30.

ART CLASSES OFFERED BY THE GALLERY TO THE PUBLIC: 5 sets

Children's

Jean Doig: Tuesday & Thursday: 8 sessions: July 5 - 28, 1977

Jean Doig: Saturdays: 8 sessions: October - December, 1977

Jean Doig: Saturdays: 8 sessions: January - March, 1978

Adults

Felicity Redgrave: Tuesday evening: 8 sessions - October - November, 1977

Felicity Redgrave: Tuesday evening: 8 sessions - January - March, 1978

LECTURES AND IN-GALLERY TALKS: 21 lectures

August 2: Charles Doucet "Underwater Photography"

August 11: A round-table discussion "Textile Artists and Architects: A New Relationship", Andrew Lynch, N. S. Architect, Rosa O'Brien, Department of Public Works, Sheila Stevenson, N. S. Designer Craftsmen, John Duckworth, Developer, Shirley Corrigan, N. S. Design Institute.

September 11: Jessie Parker in-gallery talk on the graphic and photographic technique used in her exhibit Development.

October 31: Kathy Williams: an interpretive session on the exhibit 50 Canadian Drawings. Two sessions at noon and at 3 p.m.

November 8: Dr. Joyce Kennedy: Interpretive slide lecture "Hunting the Snark" for exhibit Photographs by Lewis Carroll.

November 25: Peter Barss: An interpretive session on the photography of Older Ways: Two sessions at noon and at 3 p.m.

January 9: Sister A. Martha Westwater "So Real are my Characters to Me": Two interpretive sessions with Dickens's Illustrators at 12 noon and at 8 p.m.

January 17: Jean Doig's slide lecture "The Presence of Evil in Dickens's Novels as Interpreted by his Illustrators".

January 19: Lucian Bianchini, Librarian and Kathleen Currie on the Fore-edge books and illustrated books for children in the university's MacDonald Rare Book Collection. These sessions took place in the Evaristus Board Room. 12 noon and 7:30 p.m.

February 16 - March 23: Carol Fraser's six-part slide-lecture series on five expressionist artists, Thursday evening. Co-sponsored by the Continuing Education Department.

May 9: Julia Healy's slide talk on her work, past and present.

May 16: Margaret MacDonald, Glasgow, slide talk on Whistler's drawings.