



# THE ART GALLERY

## Mount Saint Vincent University

### 1994-95 ANNUAL REPORT

DATE

COMMENTS

Oct 21/94 very well done, it is an inspiration to see a native Lesbian woman artwork on display. More power to you my sister!

Nov. 1/94 Never mind the context, the lesbianism, or "Indianness" - Favell's loss made me want to cry.

31 May - Beautiful materials so well presented - drew us in. The politics made us stay and appreciate the strengths behind the weaving. Thank you for this reminder of the strength of the human spirit.

May 20 Marvellous - especially the educational bonus of the Looker

May 30<sup>th</sup> - I think it was wicked that we could try the clothes on! I love em.

June 27/95 Beautiful and very sad.

July 2/95 Belleza, tragedia, esperanza

## **DIRECTOR'S REPORT**

1 July 1994 to 30 June 1995

When I joined the Art Gallery last July, Mary Sparling had just retired after 21 years as Director. Signs of long-standing community ties seemed to turn up everywhere; in the mass of archival material documenting a lively history of collecting and programming; in the welcoming spirit shown by the university community, and in the curiosity of a stream of visitors who stopped to ask what would happen next. As we addressed this question, the staff and I realized that we had inherited a key planning tool; a programming mandate that is flexible enough to be interpreted in many ways, yet so specific that it can be readily communicated and understood. Mary Sparling is to be thanked for this wonderful legacy. Please refer to *Statement of Purpose* in these pages for a current description of the Art Gallery's objectives.

Eight of the year's twelve exhibitions were organized by the Gallery, and of these six were conceived and prepared by the new curatorial staff. We mounted two radically different exhibitions highlighting the perspectives of indigenous cultural producers – *Living Evidence*, *Rosalie Favell* and *Los Tejidos de Mi Vida: Contemporary Maya Clothing from Guatemala*. As well, the tradition of presenting work by emergent Nova Scotia artists was formalized in the *Prospect* series, beginning with the exhibition of paintings by Halifax artist Cheralyn Ryan. *The Food Show* presented the work of 17 established and promising artists from the Atlantic region in an engagingly accessible format.

The division of the gallery into two communicating spaces gave us opportunities to pair thematically related exhibitions, contrasting the visual rhetorics and representational norms of different cultural constituencies. Exemplifying the potentials of this curatorial strategy were joint presentations of *Teaching Sisters* (archival documentation on the Sisters of Charity of Halifax) with Katherine Knight's *Marguerite* (photographic evocations of religious educator Marguerite Bourgeois), and works by Wilma Needham and Sara Ramirez with *Los Tejidos de Mi Vida*. Some of the critical themes that we hope to explore in future exhibitions, such as the role of sexuality in visual culture, and the social agency of clothing and other forms of bodily adornment, were introduced this year. A further theme, in keeping with the spirit of the 1995 P7 People's Summit, emerged in the international content of the program, which presented cultural evidence of social inequities in non-first-world countries. This strain of critical inquiry resumes in the Fall 1995 exhibition *After Perestroika: Kitchenmaids or Stateswomen*.

A total of 10,989 persons visited the Art Gallery last year. Mount faculty members contributed from various disciplinary perspectives to the animation and interpretation of the Gallery's exhibitions. The Art Gallery's staff, exhibitions and programs were also utilized in course work by students of Information Management, Education, Public Relations, Art History, English and various studio disciplines.

Two issues of the semi-annual newsletter in its new brochure format designed by Robert Tombs have appeared to date. And, in a move to further improve access to the information content of the Art Gallery's activities, exhibition catalogues produced this year contain *Cataloguing in Publication* data, which includes a Library of Congress call number. They will be documented in the Novanet catalogue and shelved with the MSVU Library's circulating collection.

The renewed emphasis on design in the Art Gallery's installations and publications is also reflected in our signage. The north entrance has a new external sign, and all entrances to the exhibition area and offices now have vinyl lettering announcing gallery hours.

A grant enabled the Art Gallery to hire a summer student, Dawn Jaya, to conduct a campus-wide inventory of the University collection. The walls of the E. Margaret Fulton Communications Centre were also rehung with works from the collection in the first major rotation since the initial installation in 1990.

The Art Gallery has benefited greatly in the past from Programming Assistance grants awarded by The Canada Council. Due to the hiatus caused by the change in directors, funds were not available over the past year,



though the Gallery will have an opportunity to apply this Fall. The efforts at renewal have consequently focussed on the overhaul of operating procedures and upgrading the Art Gallery physical plant. A summary of these projects follows.

The addition of a second computer allowed us to implement a more formal system of automated records management that makes use of the shared network space. Office furniture was replaced with ergonomically designed chairs and workstations. The gallery acquired a mat cutter and a hydraulic pallet truck, and staff began an inventory of exhibition furniture and equipment. Work and storage areas have been reorganized, and the second-floor work room is under development as a dual purpose program and preparation space. Consultations with Mount Office Environment Planning students who analyzed "behind-the-scenes" facilities as a course project were extremely helpful.

Updated Loan Agreement, Condition Report and Art Traffic Receipt forms are currently in use. Revised procedures for handling and installing art are in place, and the process of reviewing and responding to exhibition proposals has been formalized. The staff also worked diligently to produce a series of detailed floor plans that have proved their worth in several planning contexts.

Last December, conservators from the Department of Canadian Heritage Museum Assistance Program were invited to conduct a formal assessment of the exhibition space, which shows evidence of 25 years' heavy use. Given the budgetary constraints, it was decided to implement the M.A.P. recommendations over the long term. With the support of the university, we are consulting about lighting improvements to be installed in the coming months, and have scheduled the refinishing of the floor and other woodwork. Physical Plant staff have already undertaken renovations to the Gallery's loading area and vestibule.

Rationalization and restructuring of the Metro university system became the overwhelming priority during the first half of 1995. The tightly scheduled planning process brought Mount administrators and faculty into intensive negotiations with their Metro counterparts, in an effort to form partnerships that would maximize the choices available to students while significantly reducing operating costs. Though driven by economic considerations, rationalization does represent an opportunity for the M.S.V.U. Art Gallery to integrate its activities more formally with academic programs at the Mount and elsewhere. I accordingly opened discussions with colleagues at Mount Saint Vincent University and the Nova Scotia College of Art and Design. If the proposals currently subject to approval succeed, the Art Gallery will be a key contributor to the N.S.C.A.D. Art History Program, and the course taught by me every two years will be listed both in the N.S.C.A.D. Course Calendar and under the Mount's Fine Arts Program. The demands of rationalization planning unfortunately obliged me to postpone meeting with the Art Gallery Advisory Committee; reconvening this group is a priority for the Fall.

Over the past year, reductions in staff hours prompted us to lengthen the installation period between exhibitions, and to mount fewer exhibitions than in previous years. As well, the effort of producing a program from a "standing start" (art gallery exhibition schedules are generally planned 18 months to two years in advance) has tended to slim down our publications. I look forward to 1996 and 1997 when, with longer lead times and access to Programming Assistance funding, the Art Gallery will be able to generate more substantive catalogues and public programs around its exhibitions.

Traci Scanlan, Secretary and Storme Arden, Exhibitions Officer, have coped admirably with the challenges posed by working with their brand-new Director. Traci's in-depth knowledge of the Mount community provided a measure of continuity; Storme's energy and network of art world contacts gave us a basis on which to launch the new program. Their dedication and the continued support of Mount Saint Vincent University have forged a team spirit worth celebrating - on the brink of the Gallery's 25th anniversary year!

Ingrid Jenkner  
Director

## **LIST OF EXHIBITIONS**

July 1, 1994 to June 30, 1995

*Exhibitions organized by the MSVU Art Gallery are marked with an asterisk.*

### **Continuing to 7 August**

#### ***Third Edition: Nova Scotia Printmakers' Association***

*Organized by the N.S.P.A. in conjunction with Acadia University Art Gallery*

The MSVU Art Gallery produced an illustrated catalogue to document the work of the 26 participating printmakers. The exhibition was juried by Anne Meredith Barry.

### **\*Good Impressions, Part I**

The selection of prints acquired since 1971 reflects an established focus on graphics in the University collection.

### **18 August – 2 October**

#### ***Sylvie Stevenson: The Painted Work/Tableaux, 1974–1994***

*Organized by the Galerie d'art Université de Moncton*

This survey of paintings, works on paper and painted constructions revealed a progressive emphasis on values associated with the artist's Buddhist world-view. Stevenson has been active for many years in the Nova Scotia art community. The exhibition was accompanied by a catalogue with an essay by Halifax-based writer Gil McElroy.

### **15 October to 4 December**

#### ***\*Living Evidence, Rosalie Favell***

Curated by Ingrid Jenkner, *Living Evidence* consisted of a suite of inscribed and altered Polaroid enlargements by Winnipeg artist Rosalie Favell. Favell's project revises the family snapshot genre to accommodate a fractured tale of troubled love between herself and another indigenous woman. The artist spoke to a packed audience about the issues in representation arising from her work and life.

### **\*Encounters, Personae**

*18th through 20th-century portraits from Nova Scotia collections*

Uniacke House Dining Room and Dalhousie's Great Hall were two of the historic interiors evoked in the installation of family and official portraits. Presented in conjunction with *Living Evidence*, the exhibition traced the rise of conventions of photographic naturalism and exposed the often patriarchal notions of "family" embodied in the portraits. The exhibitions were jointly documented in an illustrated catalogue.

### **9 to 18 December**

#### ***\*The 21st Annual Mount Community Show***

Students, staff, faculty, alumnae and their significant others showed works ranging from quilts to home-baked bread. Student Billy Oakey's breath-taking domino toppling event and the Gallery's concurrent sale of exhibition posters contributed to a memorable opening.

### **4 February – 19 March**

#### ***Katherine Knight: Marguerite, Agnes, Blanche and I Accept...***

*Organized by Sir Wilfred Grenfell College Art Gallery, Corner Brook, Newfoundland*

Poetic augmentation of the narrative power of photography has been Knight's speciality since graduating from the



Nova Scotia College of Art and Design in 1978. Her photo-textual "portrait" of Marguerite Bourgeois, a seventeenth-century Montreal teacher who founded the Congregation of Sisters of Notre-Dame, omitted any physical likeness of its subject. The artist's oblique approach complemented the documentary emphasis of the concurrent *Teaching Sisters* exhibition. Katherine Knight described the appeal of her chosen subject matter in a talk at the opening.

#### **\*Teaching Sisters**

Mount student Natasha Bailey worked on the selection of documents and produced a research essay to accompany this exhibition, which commemorated the work of the Mount's founders, the Congregation of Sisters of Charity. Assembled from papers and photographs in the Mount Saint Vincent Motherhouse and University Archives, this survey recounted the early history of the Mount through the careers of selected Sister educators and administrators. Sr. Elizabeth Bellefontaine, S.C., professor of Religious Studies, presented remarks at the opening.

#### **25 March - 7 May**

##### **\*Prospect 1: Knit Like A Sweater, Paintings by Cheralyn Ryan**

The exhibition of paintings by Halifax artist Cheralyn Ryan inaugurated the *Prospect* series, which is designed to bring serious critical consideration to the work of new Nova Scotia artists. Like many of the Mount's non-traditional students, Ryan postponed her post-secondary schooling for family reasons and began her art practice later in life. *Prospect 1* gave this artist her first solo exposure in a public gallery, and her first exhibition catalogue.

#### **\*The Food Show**

*Works by 17 artists and craftspeople from the Atlantic region*

One of the year's most ambitious projects, *The Food Show* probed a range of cultural practices associated with food and eating. Many of the works incorporated food as an art material. During the opening, artist Carolyn Meili made an unorthodox "debut" using the art gallery steps and a sugar dress built by her pastry chef sister. In a subsequent event, the *FoodLit Seminar*, Professor Peter Schwenger led a public discussion on the literature of food. Exhibitions Officer Storme Arden curated the exhibition and wrote the catalogue essay - a noteworthy achievement for an apprentice curator!

#### **20 May - 2 July**

##### ***Los Tejidos de Mi Vida/The Fabric of My Life***

*Contemporary Maya Clothing From Guatemala*

*Organized by Dunlop Art Gallery, Regina, Saskatchewan*

The unconventional "hands-on" presentation of brocade-woven and embroidered garments reminded viewers that the Maya are a living indigenous people. By treating textile production as a historically responsive folk practice, the Maya curators emphasized the significance of making and wearing such clothing in the current political climate of Guatemala. Maya weaver Judith Barreno demonstrated backstrap weaving in the gallery. Mount professor of Modern Languages Carole Hartzman facilitated access by expatriate Latin Americans, many of whom attended the opening lecture by curator Carola Hoenes.

#### **\*There is no other way to say this and Presencia**

*Works about Guatemala by Metro artists Wilma Needham and Sara Ramirez*

Feminist artist Needham and Guatemalan activist Ramirez presented works on paper that lent an explicitly political context to contemporary Maya textile design. Their art sensitively enhanced the critical program of the *Los Tejidos de Mi Vida* exhibition. Catalogues and brochures associated with both exhibitions sold out.

## **PUBLICATIONS**

Catalogues, brochures and information handouts published by the Art Gallery serve as primary research resources and avenues of interpretive access, particularly when they document contemporary art. The MSVU Art Gallery produces informative brochures or illustrated catalogues for most of the exhibitions it organizes, and provides externally published documentation with exhibitions borrowed from outside sources. Publications are available at nominal cost to visitors and researchers; sales support Gallery programs. The Gallery published the following titles in 1994-95:

### ***Encounters, Personae* 1994**

Commentary and checklist by Ingrid Jenkner; 6 pages; 4 colour illustrations

### ***Teaching Sisters* 1995**

Introduction by Ingrid Jenkner; essay by Natasha Bailey; bibliographic notes; 6 pages

### ***The Food Show* 1995**

Foreword by Ingrid Jenkner; essay by Storme Arden, bibliographic notes; 12 b&w illustrations; 16 pages

### ***Knit Like a Sweater: Paintings by Cheralyn Ryan* 1995**

Biographical statement by Cheralyn Ryan, commentary by Ingrid Jenkner, 1 colour and 1 b&w illustration; 4 pages

### ***Presencia and There is No Other Way to Say This, a work about Guatemala: Wilma Needham and Sara Ramirez* 1995**

Introduction by Ingrid Jenkner; statements by Wilma Needham and Sara Ramirez; 2 pages

Also published were two issues of the semi-annual *Newsletter* (January and June) and a colour poster, *Los Tejidos de Mi Vida*.

## **PERMANENT COLLECTION: Recent Acquisitions**

Rosalie Favell

*Living Evidence* 1994

two colour photographs with ink and electrical tape

Purchase, 1995

Sylvie Stevenson

*Axis Mundi Ploughing Mother Earth*

mixed media on canvas

Gift of the artist, 1994

Katherine Knight

*Crypt of the Congregation of Sisters of*

*Notre-Dame, Montreal* 1980

(detail from *Marguerite* 1993)

black and white photograph

Gift of the artist, 1995

Kelly Mark

*144 White Jars* 1994

500 ml mason jars, various media

Purchase, 1995

Homer Lord

*Untitled*

stoneware bowl

Purchase, 1994



## **PUBLIC EVENTS**

16 September, Sweet grass ceremony and launch of *Kelusultiek*, an anthology of writings by Mi'kmaq and Maliseet women, sponsored by the M.S.V.U. Institute for the Study of Women.

20 September, Performance of the play *The Occupation of Heather Rose*, produced by Eastern Front Theatre.

16 October, Opening reception for *Encounters, Personae* and *Rosalie Favell: Living Evidence*.

16 October, Gallery talk by visiting artist *Rosalie Favell*.

27 October, "Homebody" reading by Halifax poet *Lisa Comeau*, co-sponsored with the M.S.V.U. Department of English.

8 December, *Domino Toppling* by M.S.V.U. student Billy Oakey in conjunction with the opening of the *21st Annual Mount Community Show*.

10-20 December, Christmas poster and frame sale fund-raiser.

9 & 10 December, Joan Kiuru *paper quilling* demonstration in conjunction with the *21st Annual Mount Community Show*.

13 December, *Musical performance by deepEnd*, the children of Assistant Vice-President Lillian Beltaos, in conjunction with the *Mount Community Show*.

**Lunch-hour Screenings** of films selected from the M.S.V.U. Film Studies collection and N.F.B. Library

12 January, *Forbidden Love*

17 January, *Folk Art Found Me and The Measure of Your Passage*

18 January, *The Ties That Bind*

19 January, *Hands of History*

20 January, *Citizen Kane*

24 January, *When Women Kill*

25 January, *Bagdad Cafe*

26 January, *The Passion of Joan of Arc*

5 February, Opening reception for *Katherine Knight: Marguerite and Teaching Sisters*, with a lecture by Sr. Elizabeth Bellefontaine, M.S.V.U. Religious Studies and gallery talk by artist Katherine Knight.

8 February, *Poetry and Dance*, a performative lecture on comparative aesthetics by Montreal dancer and choreographer Paul-André Fortier, sponsored by M.S.V.U. Department of English.

3 March, Black History Month – *Seminar on Racism* sponsored by the Institute for the Study of Women

**International Women's Week** programs sponsored by the M.S.V.U. Student Union:

6 March, *Four the Moment* vocal performance

7 March, Reception, *Nancy Rowell Jackman Chair Lecture*

8 March, *International Women's Day Coffee House*

9 March, Gwen Noah *Brutal Motion* dance performance

2 April, Performance of *Debutante* by Carolyn Meili during opening reception for *The Food Show* and *Prospect I: Knit like a Sweater*.

6 April, Public *FoodLit Seminar* on the literature of food, led by Professor Peter Schwenger and co-sponsored with the M.S.V.U. English Department, in conjunction with *The Food Show*.

19 May, Opening reception *Los Tejidos de Mi Vida: Contemporary Maya Clothing from Guatemala and Presencia and There is No Other Way to Say This, a work about Guatemala* by Wilma Needham and Sara Ramirez. Remarks by Guest Curator Carola Hoenes, and Helen Marzolf, Director, Dunlop Art Gallery.

23-27 May, Daily *demonstrations of backstrap weaving* by visiting Maya artist Reyna Judith Barreno in conjunction with *Los Tejidos de Mi Vida* exhibition. Spanish to English interpretation by Sara Ramirez.

#### **MEDIA RESPONSE**

Gil McElroy. "Terra Firma: Five Immigrant Artists in Nova Scotia," *Arts Atlantic* (Fall 1994)

\_\_\_\_\_. "Dan Steeves: The Bone Fields," *Arts Atlantic* (Fall 1994)

"Update in Brief," *Arts Atlantic* (Fall 1994)

Radio interview, Marcia Connolly and Ingrid Jenkner, broadcast on *CKDU Radio Artspeak*, September 1994

Radio interview, Sharon Workman and Ingrid Jenkner, on *Rosalie Favell and Encounters, Personae*. Broadcast on *CBC National Arts Report*, October 1994

Radio Interview, Andrea Ward and Rosalie Favell, broadcast on *CKDU Radio Artspeak*, November, 1994

Elissa Barnard. "Politics of Portraiture: Favell Family photo album vs historical pictures," *Chronicle-Herald*, Nov. 18, 1994

"Fast Forward," *Canadian Art* (Winter 1995)

Robin Metcalfe. "Atlantic Canada in Brief," *C Magazine* (Spring 1995)

"Fast Forward," *Canadian Art* (Spring 1995)

Radio interview, Steven Freygood with participating artists from *The Food Show*, broadcast on *CBC Mainstreet*, April 1995

Radio interview, Marcia Connolly and Storme Arden on *The Food Show*, broadcast on *CKDU Radio Artspeak*, April 1995

"The Food Show: Focusing on Food as Art," (interview with Storme Arden) *Campus Connection* (April 1995)

"Art or lunch? The Question continues at the MSVU Art Gallery," *The Picaro*, April 10, 1995

Radio Interview, Elizabeth Logan and Ingrid Jenkner, on *Los Tejidos de Mi Vida*, broadcast on *CBC Information Morning*, May 1995

Marilyn Smulders. "Weaving a rainbow: the colourful clothes of the Mayan people keep their traditional culture vibrant," *The Daily News*, May 30, 1995

Melissa Corkum. "New Faces at the Mount Saint Vincent University Art Gallery," *Visual Arts News* (Summer 1995)

Terri Robin Vernon. "The Food Show," *Visual Arts News* (Summer 1995)



## **ART GALLERY PERSONNEL**

### **STAFF**

#### **Full Time**

Director Ingrid Jenkner (B.A., Toronto; M.A., London)

#### **Part Time**

Secretary Traci Scanlan (B.O.A.D., MSVU)

#### **\*Exhibitions Officer**

Storme Arden (B. Ed., Montreal; B.F.A., NSCAD)

#### **Casual**

Gallery Attendants TaMarah Squires, Dorain Henderson, Carolyn Meili, Maria Yax, Jennifer Curran, Natasha Bailey, Emily Givner, Tyler Aspin, Laura Calvi

### **VOLUNTEERS**

Several individuals volunteered their time in a variety of tasks, including reception and security and the registration of works of art. The Art Gallery gratefully acknowledges the assistance of Dorain Henderson, Monica Khanna, Mary Elizabeth Luka and Charmaine Wheatley. Sara Ramirez's services as Spanish-English interpreter and animator during Judith Barreno's visit are especially appreciated.

\*The title of this one-year term apprenticeship position was changed to Curatorial Assistant in 1995.

### **PROFESSIONAL DEVELOPMENT AND STAFF ACTIVITIES**

Traci Scanlan continued to serve on the University's Employment Equity Advisory Committee. In March she attended an internal orientation session regarding the new financial reporting system, and in April participated in an information seminar concerning the Internet.

Several of the Mount's Exhibitions Officers have opted to attend the National Gallery of Canada Orientation Program as part of their professional development. Storme Arden obtained a Canadian Museums Association study grant to attend in November 1994. In May she gave a presentation on the curatorial challenges of mounting *The Food Show* to students of Independent Curatorship from the Nova Scotia Centre for Craft and Design.

In November, Ingrid Jenkner was invited to speak on two discussion panels during the annual University Art Association Conference at NSCAD. She also spoke as a guest lecturer to students of the MSVU courses Art History I and II in 1994 and 1995. In Spring 1995 she presented a talk to students in the NSCAD Craft Division about formulating professional exhibition proposals to a university art gallery. Specific theoretical and critical problems in curating *Los Tejidos de Mi Vida* were the subject of Ingrid's invited address to NSCCD students of curatorship in May. She attended meetings of the Arts Atlantic Advisory Committee in an *ex officio* capacity, was elected a member of the Canadian Art Museum Directors' Association, and took part in a CAMDO meeting in Hamilton last April. Ingrid served as a peer juror for The Canada Council Exhibition Assistance and Special Project Assistance programs. At the Mount she continues active with the "Trail Committee," a group of faculty and staff who are developing interpretive materials for the campus grounds. Recently she received funds from the MSVU Administrative and Professional Association to study the management of not-for-profit organizations.

**GRANTS AND REVENUE**  
**July 1, 1994 to June 30, 1995**

**Canada Council**

*Exhibition Assistance*

After Perestroika	\$9,075.00
Contingent	2,250.00
Visiting Artists Program	2,200.00
<b>Sub-total</b>	<b>\$13,525.00</b>

**Nova Scotia Department of Education  
and Culture**

Encounters, Personae	\$1,853.00
Cheralyn Ryan	1,147.00
The Food Show	3,000.00
Kelly Mark	1,500.00
<b>Sub-total</b>	<b>7,500.00</b>

**Other**

Human Resources Development Canada	695.00
Department of Canadian Heritage <i>Insurance for Travelling</i>	
<i>Exhibitions</i>	
Contingent	\$1,500.00
Publications sales	800.00
Donations in kind (McCurdy Printing, Ben's Ltd. Bakers, Boland's Foods)	2,470.00
<i>MSVU Capital Fund</i>	
Lighting upgrade	800.00
<i>MSVU Physical Plant</i>	
Floor refinishing	3,500.00
<b>Sub-total</b>	<b>9,765.00</b>

**GRAND TOTAL** **\$30,790.00**

**MEMBERSHIPS**

Atlantic Provinces Art Gallery Association

Canadian Art Museum Directors Organization

Canadian Conference of the Arts

Canadian Museums Association

Visual Arts Nova Scotia



## **THE ART GALLERY MOUNT SAINT VINCENT UNIVERSITY**

### ***Statement of Purpose***

Through its exhibitions and programs, the Gallery functions as a visual arts resource to the University, communities served by the University, Metro residents and art publics everywhere. Admission is always free of charge.

The Art Gallery reflects the University's educational aims by devoting a significant part of its activities to the representation of women as cultural subjects and producers. This program focus is balanced with exhibitions on themes in visual culture which are relevant to university academic programs and/or constituencies served by the Art Gallery. Artists and artisans from the Atlantic region are well represented, often in the early stages of their careers. The Art Gallery actively supports contemporary artists and other cultural workers. The Gallery's exhibitions and programs are funded in part by the Nova Scotia Department of Education and Culture and The Canada Council.

Since many contemporary artists treat artmaking as a form of inquiry, university art galleries are uniquely positioned to promote access to their work. The MSVU Gallery aims to foster informed, critical responses to works of contemporary and historical art, in keeping with its academic setting. Gallery publications, lectures and talks by visiting artists and scholars are announced in the semi-annual Newsletter.

The Gallery encourages interdisciplinary approaches to knowledge, and its exhibitions are used by students and faculty in their course work. Unique in Nova Scotia, the Gallery's Curatorial Assistant program prepares university graduates for museum careers. In addition, the gallery functions as a lab for the curatorial studies course offered every other year by the Gallery Director.

On behalf of the University, the Gallery manages a collection of art that reflects priorities set by the exhibition program and the University's mission. Many works can be viewed in the E. Margaret Fulton Communications Centre and other campus buildings. The special collection of pottery by Nova Scotia ceramist and Mount alumna Alice Hagen is also displayed on campus.

1 April - 7 May, 1995

The Food Show

DATE

COMMENTS

April 5, 1995 Wonderful exhibit! - cbs so quirky!

April 5/95 Why not brown bread, why white? I don't

really know what I feel when I look at this. Perhaps hungry?

Perhaps I question Post-Modernism or even art itself. Wanda Darling

Apr. 8/95 Ford is the quintessential subject

April 8/95 It's very neat. I love it! The chocolate makes me really hungry! Hannah

April 9/95 Delicious! J. Cushman Watter

April 11/95 Estupendo C. Cushman

Apr 11/95 H. Cushman

April 12/95. Delicious! Shumfice

April 12/95 Also "FOOD FOR THOUGHT" it's a beautiful exhibition  
" (Rosemary Turner - Acadia Univ Art Gallery congratulations for me!)

APRIL 13/95 D GILL / FOOD & THEN SUN

April 15 - Very innovative Congratulations

April 18/95 J. Perry - EXCELLENT - HOPE THIS IS BEGINNING OF A SERIES.

April 18/95 REMINDS ME OF TEEN AGES  
IN THE KITCHEN. R.I.

The Art Gallery,  
Mount Saint Vincent University  
Halifax, Nova Scotia B3M 2J6

ISBN 1-895215-53-6

© 1995