



THE ART GALLERY

Mount Saint Vincent University

1995-96 ANNUAL REPORT



DIRECTOR'S REPORT

1 July 1995 to 30 June 1996

Twenty-five years ago, in 1971, various groups at the Mount were abuzz with plans for the new building. Designed by Fowler, Bauld and Mitchell, the Seton Academic Centre was to be opened with a ceremonial flourish, and the Building Opening Committee deliberated on how best to mark the occasion. A memo noted with regret that the National Ballet of Canada would be unavailable to perform at the festivities. The National Ballet of Canada! Not only was the scope of the committee's thinking impressive, but the focus on the highest levels of cultural achievement summed up the spirit of the Mount under the presidency of Sister Catherine Wallace.

October duly came, and Mount Saint Vincent University unveiled the new Seton Academic Centre. The five-day program of events included a lecture by Buckminster Fuller, "How to Make the World Work," a performance by the Atlantic Symphony Orchestra, and a concert by blues singer John Hammond. Two months later, in December, the University presented another gift to the community -- the freshly completed Art Gallery housed in Seton Academic Centre. Organized by the National Gallery of Canada, the inaugural exhibition of Alan Weinstein's prints and paintings invested the occasion with an aura of national significance.

The utopian fervour with which the recently chartered university greeted its new auditoria and art gallery, has since been tempered by radical changes in the environment. But Seton and the Art Gallery have survived to celebrate twenty-five years of service.

The Gallery embarked on several anniversary projects, some of which were designed to improve the gallery's presentation of visual art. The golden-orange parquet floor of the main gallery has been sanded and refinished in a tint that makes it more hospitable to sculpture. Curatorial Assistant Gary Markle and the Gallery Volunteers showed remarkable dedication by undertaking the extensive and tedious filling of seams between wall panels. Guided by consultations with the National Gallery of Canada, we lowered the track lighting system from its former altitude of 23 feet and suspended at a more practical distance of 13 feet from the floor. These renovations were completed with thrift and dispatch, thanks to special allocations from the university's maintenance budget.

Using Programming Assistance funds from the Canada Council (MSVU Gallery was one of two Atlantic Region recipients of such support in 1996), the Art Gallery organized several "outreach" programs. We began with a series of artist-led 5-week introductory workshops in textile techniques: hooking, embroidery and quilting. We have since received several requests to repeat these. The Gallery then piloted two off-site workshops in embroidery and pieced fabric construction -- they were held at Thomas Raddall Library, the local branch of Halifax Regional Library. These collaborations led to plans to produce more joint programs involving authors' readings in the Art Gallery.

Already known for its annual Curatorial Assistant apprenticeship program, the Gallery decided in 1996 to begin developing curators in the community with an open competition titled *Window Box*. Practising and aspiring curators were invited to propose small exhibitions designed for the vitrine show cases on either side of the E. Margaret Fulton Library elevators. As a result, the Gallery, in co-operation with the University Library, will mount a vitrine exhibition in Fall 1996, and another in Winter 1997. The curators and artists involved will work with the support of the Gallery's professional staff and, if all goes well, initiate future curated exhibitions for Halifax art galleries.

Several months were devoted to the research and writing of *Now Appearing*, a book highlighting works

from the Mount collection. Five artists represented in the collection were each asked to select three favourites and write about them for the book. Because each writer brings unique educational and artistic biases to the process of selection and writing, the entries provide models of distinctly different ways of responding to visual art. Critical jargon, which is not characteristic of any of these writers, has been kept to a minimum. Besides sketching a history of the last twenty-five years of Nova Scotia art making in the context of a women's university art collection, our objective is to produce an attractive, intellectually accessible document, a book as opposed to an exhibition catalogue.

The work on *Now Appearing* spurred in-depth research by the staff, who made a notable discovery. A damaged, undocumented painting identified only by a somewhat cryptic plaque on the frame, was chosen as a writing subject by one of our invited writers, Bernice Purdy. To give her a factual basis for her writing, I made inquiries that eventually brought me into contact with the curator of the National Gallery of Ireland, who helped me to identify the painting as a long-lost early work by the distinguished Irish artist Margaret Clarke (1888-1961). An allegorical portrait of the artist's sister and niece in the pose of Madonna and Child, the painting contains allusions to the republican ferment that convulsed Dublin in 1917, when it was painted. We are still trying to discover how the painting came to Mount Saint Vincent. In the meantime, it will be repaired and installed in a public location on campus.

The season was launched in Fall with three exhibitions rich in international and feminist content: *Contingent*, *Composition with Interior Scrolls* and *After Perestroika: Kitchenmaids or Stateswomen*. From the 1960s works of Eva Hesse and Carolee Schneemann to the Gorbachev-era critique of Ilya Khabakov, these exhibitions representing three decades of pathbreaking art were attended by groups from Mount Allison, Mount Saint Vincent and the Nova Scotia College of Art and Design. (*Contingent* subsequently travelled to the Dunlop Art Gallery, Regina.) The following Spring, Gary Markle, drawing on his background in architecture, fashion and textile arts, created *Meta Textiles*, a lush and provocative installation that transcended beautifully the old schism between art and craft.

Finally the *Prospect* series inaugurated in 1995 proceeded with two notable video-based installations, one by Dorain Henderson and the other by Glynis Humphrey. *Prospect* exhibitions, always curated, introduce new Nova Scotia artists to new publics.

Currently in preparation, a pair of exhibitions entitled *The Osaka Exchange*, will emerge from a collaboration of the Art Gallery with Mount and NSCAD Education/Child and Youth Study faculty. The exhibitions of art made by Japanese and Nova Scotian school children will open next winter. A second complex project, *Graphic Gestures; a Queer Look at 25 Years of Lesbian and Gay Activist Culture*, is being planned for next Fall. Curated by the Halifax writer and critic Robin Metcalfe, the exhibition will examine its subject via a selection of printed ephemera, design materials and costume artifacts. An advisory committee composed of Professors Stephen Bruhm and Josette Déléas (MSVU), Catherine Phoenix (Centre for Art Tapes) and Deborah Trask (Nova Scotia Museum) is providing critical support and input on behalf of the community.

It has been a year of intensive efforts. Straining the Art Gallery's resources to the utmost, the staff, volunteers and participating artists have repeatedly demonstrated their commitment, not only to the public program, but to renewing the Gallery's aging physical facilities. My thanks go out to everyone who contributed to the ongoing creation of that fine small institution, the MSVU Art Gallery.

Ingrid Jenkner
Director

EXHIBITIONS

1 July, 1995 to 30 June, 1996

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

15 July – 3 September

***Prospect 2: Kelly Mark Works**

Works recreated the utilitarian space of the artist's live-in studio, suggesting references to work as task and the concept of "a work." Mark's process, involving the presentation of altered readymade objects in series, unites a handyman's sensibility with obsessively disciplined minor acts of violence. A young Halifax-based artist of promise, Mark was subsequently the subject of a feature in *Canadian Art*.

15 July – 20 August

Alex Colville: Selected Drawings

Organized by Owens Art Gallery, Mount Allison University

Whereas other exhibitions have treated the drawings as evidence of Colville's working procedure, this selection traced the development of thematic concerns centred on the human figure. Sixty-one drawings represented almost fifty years of artistic production. The exhibition afforded insights into the artist's process of planning his paintings, revealing uses of point-of-view and scenic blocking reminiscent of cinema.

From 30 June

***Shaun Gough: 300 Artists' Names**

The work consists of twenty-five computer-generated pages listing the names of renowned artists in the order of their recall to Halifax artist Shaun Gough's saturated consciousness. Each name was processed through a Macintosh spell check utility and left in "corrected" form. Installed in the E. Margaret Fulton Library, this text-based, computer-generated piece seemed to find its proper context. The work has been donated to the Mount collection, and also exists as a limited edition book.

16 September – 29 October

***Contingent: Small Sculpture by Eva Hesse**

Recent Works by Elspeth Pratt and Martha Townsend

Roughly a generation separates Hesse's later work from the production of Pratt and Townsend. The latter suggests that artists continue to rethink and re-use post minimal idioms via subsequent developments in feminist critical theory and art practice. *Contingent* placed the work of two contemporary Canadian women in the context of American postminimal art making of the 1960s and 70s. The Gallery was honoured to be able to present several small sculptures by Eva Hesse, which are ordinarily very difficult to borrow. A public panel discussion including curator Ingrid Jenkner, the artists and a representative of the Eva Hesse Estate, New York, introduced the unexpectedly contested issue of feminism in abstract art practice.

***Made/Enacted: Lecture by Carolee Schneemann, 24 September**

***Carolee Schneemann: Composition with Interior Scrolls**

In conjunction with *Contingent*, the Art Gallery presented a special lecture by the American painter, performance artist and filmmaker extraordinaire, Carolee Schneemann. Scheduled on the 20th anniversary of International Women's Year, the lecture by this legendary pioneer of "intermedia" drew a large crowd. Her small exhibition *Interior Scrolls* in the gallery's project room presented the concrete residue of several of her more famous performances.

11 November – 7 January

After Perestroika: Kitchenmaids or Stateswomen

Organized by Independent Curators Inc., New York

This exhibition included more than thirty works completed since 1988 by leading "unofficial" Russian artists. Like their Western avant-garde counterparts, many of these artists work in photographic, textile and performance-based media. Their art explored the contradictions in the roles assigned to Soviet women in the post-totalitarian climate of "refeminization" and disemployment. On a public discussion panel, faculty from three Halifax universities first evoked the fascinating history of art under totalitarianism, then deconstructed the feminist "orthodoxy" of the thinking behind the exhibition.

24 January – 4 February

****Down Home, 22nd Annual Mount Community Show***

Practically anything made by members of the Mount Saint Vincent University Community was eligible for entry in the annual creative extravaganza. Students, staff, alumnae, staff and faculty responded to the theme "Down Home"

17 February – 24 March

Necessity: 21 Years of Collecting at the Mount

Robin Metcalfe, Guest Curator

Inspired by the expression "making a virtue of necessity," Robin Metcalfe's selection reflected the varieties of necessity; cultural, social and economic, that have shaped the Art Gallery's acquisition program and the cultural communities it represents. Metcalfe and Mary Sparling, Director of the Gallery 1973–1994, discussed the collection from divergent political perspectives in a Sunday afternoon presentation.

****Prospect 3 Mongrel Moods: Video by Dorain Henderson***

Themes of alienation haunt the video production of Dorain Henderson, a recent graduate of the Nova Scotia College of Art and Design. A young artist of considerable originality, Henderson was compared in a review to the Nova Scotia-born pop star Alannis Morissette. Henderson generously donated her major work *Headache* to the Mount collection.

29 March – 26 May

****Meta Textiles: Sewing the Second Skin***

Gillian Collyer, Naoko Furue, Neil MacInnis, Patrick Traer

In *Meta Textiles*, Curatorial Assistant Gary Markle brought together selected works by Naoko Furue and Gillian Collyer (both of Halifax), Neil MacInnis (Chicago) and Patrick Traer (Saskatoon). These artists engaged the notion of "second skin" from disparate perspectives, though a spare, minimal sensibility linked their approaches to textile media. The strikingly elegant installation was enlivened by a number of intensive artists' talks, and was well attended by individuals and groups.

****Ann Newdigate: Ciphers from the Muniments Room***

Mounted opposite *Meta Textiles*, whose artists might be thought of as "writing with the needle," Newdigate's digitized printout of a tapestry-woven shorthand letter brought textile media even further into the realm of textual practices. A distinguished tapestry artist who lives in Saskatoon, Newdigate often dissects patriarchal fallacies in her uncompromising work. The artist gave remarks at the joint opening of the two exhibitions.

29 May – 7 September

****Carole Condé and Karl Beveridge: Non Sera Nada Por Ninguen***

Carole Condé and Karl Beveridge have worked together as photographers in Toronto since 1979, consulting with trade unions to produce class-identified photo narratives. Their Cibachrome tableaux combine the visual appeal of corporate advertising with agit-prop montage elements. Using actors, props and painted sets, their staged photography projects labour issues through the codes of commercial culture.

The exhibition was much visited by photo students from NSCAD, an institution with which the artists have a long-standing association.

29 May – 7 July

***Prospect 4 Glynis Humphrey: Gorge**

A former student of Film Studies at MSVU, Humphrey brings remarkable urgency to the feminist issues in her work. *Gorge* included video and installation elements that implied the bodily presence of a monstrously large woman. This uncanny presence filled the space with conflicting suggestions of guilty excess and sensual pleasure, connected with eating and sexual repression. The 15-foot ball gown from *Gorge* was later installed for an indefinite period on the Acadia university campus, as a result of its having been admired by the director of the Atlantic Theatre Festival.

PUBLICATIONS

Catalogues, brochures and information handouts published by the Art Gallery serve as primary reference sources 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 1995–96:

***Kelly Mark Works* 1995**

Essay by Ingrid Jenkner; 5 pages; 4 b&w illustrations

***Contingent: small sculpture by Eva Hesse, 1966–1968 and recent works by Elspeth Pratt and Martha Townsend, 1992–1995* 1996**

Essay by Ingrid Jenkner; 30 pages; 13 b&w illustrations

***Dorain Henderson, Mongrel Moods* 1996**

Essay by Ingrid Jenkner; 3 pages; 1 b&w illustration

***Meta Textiles: Sewing the Second Skin* 1996**

Essay by Gary Markle; Foreword by Ingrid Jenkner; 24 pages; 4 colour illustrations; 10 b&w illustrations

***Necessity: 21 Years of Collecting at the Mount* 1996**

Essay by Robin Metcalfe; Foreword by Ingrid Jenkner; 16 pages

***Carole Condé and Karl Beveridge: Interventions* 1996**

Folder; 3 colour illustrations.

***Carole Condé and Karl Beveridge: Interventions* June, 1996**

25-minute audiotape; interview with Ingrid Jenkner (broadcast on CKDU Radio)

Also published were two issues of the semi-annual *Newsletter* (January and June 1996)

PUBLIC EVENTS

In addition to numerous receptions, performances, student coffee houses and other gatherings sponsored by MSVU academic groups, the Art Gallery presented or co-sponsored the following events:

14 July, Opening reception/meet the artist in conjunction with *Kelly Mark Works*

27 July, Gallery talk by Alex Colville in conjunction with *Alex Colville: Selected Drawings*

17 September, Panel discussion with Elspeth Pratt, Martha Townsend, Barry Rosen and Ingrid Jenkner in conjunction with *Contingent*

24 September, *Made/Enacted* lecture by Carolee Schneemann in conjunction with *Composition with Interior Scrolls* exhibition

23 November, Panel discussion with Professors Rhoda Zuk (Women's Studies) and Jill Mayer (History), both MSVU, Dennis Young (Art History, NSCAD) and John Barnstead (Russian, Dalhousie) in conjunction with *After Perestroika: Kitchenmaids or Stateswomen*

17 January, *Elizabeth*, dance performance by choreographer/dancer Gwen Noah

24 January, Opening of 22nd Annual Mount Community Show

9 February, Debate "So what's offensive: the Picaro Controversy" co-sponsored by Department of English and the Art Gallery

15 February, Launch of the 20th anniversary issue of *Atlantis Women's Studies Journal* and preview of *Necessity*

16 February, Opening reception/meet the artist in conjunction with *Dorain Henderson: Mongrel Moods*

25 February, Gallery talks by guest curator Robin Metcalfe and former gallery director Mary Sparling, in conjunction with *Necessity*

14 March, Seminar and demonstration on hand and machine embroidery by Gary Markle, at Thomas Raddall Library

29 March, Opening with a talk by Ann Newdigate in conjunction with *Meta Textiles* and *Ciphers from the Muniments Room*

18 April, Seminar and demonstration on quilt design by Sheila McKinnon and Gary Markle, Thomas Raddall Library

19 April, Talks by artists Patrick Traer and Naoko Furue in conjunction with *Meta Textiles*

24 May, Talks by artists Gillian Collyer and Neil MacInnis in conjunction with *Meta Textiles*, plus Entitlement-sponsored book sale fund-raiser

6 June, Remarks by Bruce Barber, Glynis Humphrey, Carole Condé and Karl Beveridge in conjunction with *Interventions* and *Gorge*

June, *Works for Change*, a series of lectures on politically engaged artmaking organized by Ingrid Jenkner with presentations by Tanya Mars, Carole Condé, Fran Gallagher Shuebrook and I. Jenkner, held at NSCAD

WORKSHOPS

To complement a long-standing emphasis on textiles in the Gallery's collecting and exhibition programs, a series of workshops introduced simple techniques with an emphasis on integrity of design and personal expression.

Hooking with Nancy Edell
November–December, 1995 (5 weekly sessions)

Embroidery with Gary Markle
March–April, 1996 (5 weekly sessions)

Quilt Design with Sheila McKinnon
May, 1996 (5 weekly sessions)

ADVISORY COMMITTEE 1995/96

Sarah Bonnemaison, FILUM Design

Deanna Bowlby, artist & co-owner, Critic's Choice Video

Dr. Sheila Brown, President, MSVU

Dr. Josette Déléas, Professor, MSVU Fine Arts

Michelle Forrest, Lecturer, MSVU Education

Lori Ann Jones, Student Union

Stephanie Keeping, Student Volunteer

Mary Elizabeth Luka, Community member

Carole McGimpsey, Manager, Entitlement Books

Jan Peacock, Professor, NSCAD Intermedia

Margaret Rao, MANUS, MSVU

Meg Raven, MSVU Library

MEDIA RESPONSE

Radio Interview by Mern O'Brien with Ingrid Jenkner and Gary Markle, broadcast on CKDU, September 1995.

Robin Metcalfe. "Atlantic Canada in Brief," *C Magazine* (Summer 1995): 41.

Elissa Barnard. "Alex Colville," *Chronicle Herald*, July 14, 1995.

"Sure Things: Alex Colville Selected Drawings," *The Coast*, July 13-27, 1995.

David Swick. "Colville art book rare hit for small publisher?" *The Daily News*, July 20, 1995.

Gil McElroy. "The Food Show," *ArtsAtlantic* (Spring/Summer 1995): 19-20.

Elissa Barnard. "Axes, knives, nails subjects, not tools, for sculpture exhibit," *Chronicle Herald*, August 4, 1995.

Carol Mallett. "Local gallery only N.S. stop for Colville national tour," *The Neighbourhood Journal*, August 1995.

William Ashbless. "Artists in Profile," (Shaun Gough) *City Wide Alert Magazine* (September 1995): 29.

Betty Ann Jordan, "The 20th Anniversary of International Women's Year", (Fast Forward) *Canadian Art* (Fall 1995): 26.

Robin Metcalfe. "Atlantic Canada in Brief," *C Magazine* (Fall 1995): 43.

Elissa Barnard. "At the Galleries," *Chronicle Herald*, November 17, 1995.

_____. "Rarely seen work on exhibit," *Chronicle Herald*, October 27, 1995.

_____. "Not a pretty post-perestroika picture," *Chronicle Herald*, December, 1995.

"Coming Events," *The Teacher*, November 17, 1995.

Robin Metcalfe. "Kelly Mark," *Canadian Art* (Winter 1995).

Greg Beatty. "Early minimalism embodied," *Regina Leader Post*, January, 1996.

Robin Metcalfe. "Contingent," *ArtsAtlantic* (Winter 1996): 24-25.

Gil McElroy. "Kelly Mark Works," *ArtsAtlantic* (Winter 1996): 11.

Radio Interview by Gary Markle with Gillian Collyer, broadcast on CKDU, 22 February, 1996

Elissa Barnard. "Young artist Henderson like video version of Alanis Morissette," *Chronicle Herald*, March 15, 1996.

TV Ontario video shoot for Women and Education, March 1996.

"Sparling speaks at Mount for art exhibit opening," *Chronicle Herald*, February 28, 1996.

Betty Ann Jordan. "Meta Textiles and Ann Newdigate," (Fast Forward) *Canadian Art* (Spring 1996): 12.

Marilyn Smulders. "Subversive stitches," *The Daily News*, March 30, 1996.

Melissa Day. "Dorain Henderson: Mongrel Moods," *Visual Arts News* (Summer 1996): 10-11.

Betty Ann Jordan. "Carole Condé and Karl Beveridge," (Fast Forward) *Canadian Art* (Summer 1996): 21.

Radio broadcast, opening remarks by Bruce Barber, Carole Condé, Karl Beveridge, CKDU, June, 1996.

Radio Interview, by Ingrid Jenkner with Carole Condé and Karl Beveridge, CKDU, June-August, 1996

Greg Beatty. "Contingent," *ESPACE* (Summer 1996): 31-33.

Radio Interview by Liz van Berkel with Glynis Humphrey, broadcast on CKDU Radio, June, 1996

PERMANENT COLLECTION: recent acquisitions

Shaun Gough

300 Artist's Names 1995

25 panels of laser printed bond

8.5 x 11"

Gift of Pat Sollows, 1995

Shaun Gough

300 Artist's Names 1995

25 pp., laser-printed on
white bond, cloth bound

Open limited edition

Gift of Charmaine Wheatley, 1995

David Askevold

Don't Eat Crow 1994

colour video with

2-channel audio, 28:30

Gift, 1995

Andrea Ward

Hairstories 1989-1993

(8 of 41-part suite)

mixed media with hair and text

38.75 x 38.75 cm each

Purchased with funds donated by Newfoundland
Capital Corporation, matched by Canada Council
Acquisitions Assistance, 1996

Dorain Henderson

Headache 1995

VHS video, colour, stereo

21:13

Gift of the artist, 1996

Kelly Mark

Connect-the-dots 1992-94

plywood, plexiglass cover, screws

93 x 93 cm

Gift, 1996

Kelly Mark

Mended Stool 1995

altered found object, reconstructed

and mended with zinc truss staples

76.2 x 30.4 x 30.4 cm

Gift, 1996

Storme Arden and Dorain Henderson

+/x 1996

9 colour photographs on board

Gift of Storme Arden, 1996

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)

Curatorial Assistant

Gary Markle (B.F.A. Parsons; M.F.A., NSCAD)

Term

Publication Assistant

Emily Givner (B.A., Regina)

Casual

Gallery Attendants

Rachel Day, Rossalyn Day, Brooke Delong

VOLUNTEERS

Deanna Bowlby, Declan O'Dowd, Stephanie Keeping, Julie Riviere, Susan Schmid

PROFESSIONAL DEVELOPMENT AND STAFF ACTIVITIES

Traci Scanlan continued serving on the Employment Equity Advisory Committee which ended with the completion of the Employment Equity Work Plan document. She also attended an internal tour of the new Novanet system and in February two workshops on Windows multi-tasking.

Gary Markle obtained a Canadian Museums Association Study Grant to conduct research in textile collections in Chicago and Toronto. He was an invited lecturer at the Khyber Art Space, where he spoke about critical issues informing the exhibition *Meta Textiles*. Gary also designed and taught workshops on embroidery at the Art Gallery and Thomas Raddall Library. In the course of the year he received a bursary from the Centre for Art Tapes, and in June was appointed to the Eyelevel Gallery Board of Directors.

In conjunction with the exhibition *Contingent*, which she curated, Ingrid Jenkner was invited to lecture at the Khyber in Halifax and later at the exhibition opening in Regina, Saskatchewan. She has since been asked to present on the "Postminimalism" panel at the University Art Association Conference, McGill. In June, at the invitation of the Nova Scotia College of Art and Design, Jenkner presented a lecture series on politically engaged art titled "Works for Change." Presenters included Jenkner, Fran Gallagher Shuebrook and the artists Tanya Mars and Carole Condé.

Last Fall Jenkner nominated the Halifax video artist David Askevold for the prestigious national Chalmers Award for Lifetime Achievement in the Visual Arts, which he won. She also served as an advisor for two Canada Council Special Projects grant competitions. In response to the recent restructuring of funding programs at the Canada Council, she instigated an informal coalition of Halifax curators and gallery directors to mount a region-wide advocacy campaign. In addition, she is a founding member of another strategic coalition, of small Halifax art galleries that are planning to co-present various exhibitions and events. In June she completed a not-for-profit-sector management course, "Strategic and Operational Planning," offered by Henson College.

GRANTS AND REVENUE

July 1, 1995 to June 30, 1996

Canada Council

Exhibition Assistance

Contingent	\$17,100.00
Meta Textiles	11,200.00
Comme les jours...	8,000.00
Graphic Gestures	2,410.00

Programming Assistance 28,000.00

Subtotal \$66,710.00

Visiting Artist Program

Elspeth Pratt	700.00
Martha Townsend	400.00
Subtotal	\$1,100.00

Nova Scotia Department of Education and Culture

Meta Textiles	3,000.00
Glynis Humphrey	1,000.00
Subtotal	\$4,000.00

Other

Canadian Museums Association

Travel Assistance for G.Markle 300.00

Publication sales	1,195.75
Workshop fees	775.00
Advertising sales	570.00
Office of the Vice President	
Re: Carolee Schneemann Visit	200.00
Private Donations	2,500.00
Young Canada Works	2,850.00

Subtotal \$8,390.75

GRAND TOTAL \$81,200.75

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, the 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.

1996