

# msvu art gallery

Mount Saint Vincent University  
Annual Report 2001 – 2002



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Mount Saint Vincent University  
Halifax, Nova Scotia  
B2M 2J6

2001-2002 Annual Report

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Cover photograph: Journalist Jane Kansas browses Mike Hickey's *Make-up Library* in the exhibition *Queer Commodity*. Background image: Johannes Zits, *Life Imitates Pop Art (detail)*.  
Photo: Storme Arden.



## **DIRECTOR'S REPORT**

1 April 2001 through 31 March 2002

The Cape Breton Modern exhibitions of works by June Leaf and Terrence Syverson marked the highpoint of the gallery's thirtieth anniversary year. These exhibitions and Brenda Pelkey: Haunts toured nationally. Because of the national tours, earned revenues have increased significantly. Coverage in nationally distributed journals has set a new benchmark for the gallery, and the revival of the regional magazine, Arts Atlantic, has also augmented the critical profile of the exhibition program.

We are equipping ourselves for new communications media (digital softwares and staff training) and new media as used by artists (a versatile new video projector). The staff are also working hard to incorporate Cultural Studies methodologies and perspectives in the planning of our exhibition and animation programs. The Art Gallery made its debut at "Word on the Street" in collaboration with Dalhousie Art Gallery, and we continue to collaborate on joint projects through the Contemporary Art Projects Society.

Unfortunately, the lively scene to which the gallery contributes has suffered a serious set-back. On 27 March, without consultation or warning, the Minister of Tourism and Culture closed the Nova Scotia Arts Council. Founded in 1997, decades after other provinces had opened their arts councils, the Nova Scotia Arts Council had operated at arm's length from government and awarded grants to artists and arts organizations through a peer review process. In Spring 2002 Nova Scotia became the first province to disband its arm's-length arts council.

The Minister of Tourism and Culture, Rodney MacDonald, seems to be intent on amalgamating the agendas of tourism and culture, although the rationale for such a move (unless it is simply to allow politicians and markets to control the arts) remains a secret. He buried the Arts Council closure legislation in the annual Financial Measures Act, making it impossible for dissident Tories to vote against it. His verbal defense of the closure has been notably vacuous, formulaic, and repetitive. The Minister's refusal to engage in debate inspired an advertisement (extract below) paid for by the Save Our Arts Council campaign. The ad appeared in the 2 May 2002 issue of The Coast.

**A MESSAGE FROM THE MINISTER OF TOURISM AND CULTURE: 2+2=5  
THE TRUTH IS ... OUR MINISTER CAN'T DO THE MATH**

"We don't have to do the math," says Tourism and Culture Minister Rodney MacDonald as he struggles to hide his reasons for liquidating the Nova Scotia Arts Council. In fact, the Minister seems incapable of doing the math.

- THE MINISTER says that the NS Arts Council's "last published report showed the administration costs at over \$429,000."

THE TRUTH is that the NS Arts Council's audited financial statement for 2001 shows administration costs at \$237,086. In order to inflate the numbers, the Minister is combining the costs of administration and program delivery. The absurdity of this can be seen by looking at the

Minister's own budget. This year his Department will spend \$12.3 million on salaries, \$20.1 million on operating costs, and \$12.0 million on grants. Using the Minister's logic, that's \$32.4 million on administration, a whopping 73% of his budget.

- THE MINISTER further muddies the financial waters by comparing the projected administrative costs of his "Arts and Culture Council" with past budgets of the NS Arts Council.

THE TRUTH is that the Minister is comparing apples with oranges. In the 2002-03 budget submitted to the Minister by the NS Arts Council, administrative costs dropped to \$223,465. That's only 17.3% of the budget. Compare that with roughly 33% for administration in the Department's budget and 20% for administration in the Culture Division's budget. If the Minister really wanted administrative savings, he would have kept his promises and transferred programs to the NS Arts Council – not the reverse.

- THE MINISTER says that "roughly \$270,000 in savings will be redirected into the hands of artists and cultural organizations."

THE TRUTH is that the Minister gives with one hand and takes away with the other. The Culture Division's budget for grants and contributions is actually \$259,000 less than last year, and that means a lot less money for artists and cultural organizations.

- THE MINISTER says that "Individuals ... will still be judged by an impartial body of peer reviewers."

THE TRUTH is that the Minister is only offering peer review for individual artists. The NS Arts Council's system of peer review for organizations will be dropped. This means that roughly 14% of Department grants will be subject to peer review, leaving the lion's share of 86% to be disbursed by the Minister. Even in the case of the grants to individual artists, the Minister has given no indication how peer reviewers will be selected or their impartiality maintained.

- THE MINISTER says that the Arts Endowment Fund "framework established by the former arts council is the same framework that will govern the future use of this fund."

THE TRUTH is that proposed legislation adds two new sections to the framework. These give the Minister sweeping new powers to spend monies from the endowment fund exactly as he sees fit. The new framework is definitely not the same as the original.

- THE MINISTER says that he has been in contact with the McConnell Family Foundation with respect to the Arts inFusion Program [administered by the former Nova Scotia Arts Council with Foundation support] and has indicated his "support for the continuation of the program."

THE TRUTH is that the McConnell Family Foundation has no desire to work with the government. Tim Broadhead, a spokesman for the Foundation, is quite clear on this: "The one thing I can absolutely tell you is that we're not going to give money to the government of Nova Scotia or any other government to run a program of this sort."

- THE MINISTER states that he wants to "create an inclusive and supportive environment for Nova Scotia artists and cultural organizations."

THE TRUTH is that the Minister's actions have had precisely the opposite effect. A very large segment of artists and cultural organizations are outraged by what the Minister has done. They don't feel included, they don't feel supported, and their passionate defense of the NS Arts Council has been completely ignored.

- THE MINISTER claims that he has been "consistently misunderstood."

THE TRUTH is that artists, arts organizations, and citizens throughout the province understand all too well what the Minister is saying and doing. They understood it from the moment the Minister dismissed the NS Arts Council's board, fired its executive director, padlocked its offices, co-opted its staff, took over its website, re-routed its telephones, and seized its assets.

THE TRUTH is that this fight is not about numbers or math – it's about the freedom of artists and arts organizations to function at arm's length from government, without fear of censorship, reprisal, or political interference.

THE TRUTH is that arm's length is the fundamental principal which underlies all arts funding in Canada and much of the rest of the world – except for Nova Scotia! Arm's length and peer review together mean that funding decisions are based on artistic excellence and organizational performance, not on political whims or "the broader needs of government."

This is the real reason why thousands of individuals and hundreds of organizations are calling on the government to reinstate the Nova Scotia Arts Council.

Ingrid Jenkner  
Director

## **EXHIBITIONS**

1 April 2001 - 31 March 2002

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

### **8 March to 30 June**

#### **\*Ad/vice**

In Canada, advertising prescription drugs to the public is illegal. Drug campaigns promoting Alesse, Diane, Zyban, and Viagra are challenging Canada's Food, Drug and Cosmetics Act. Recently Canada's Minister of Health Allan Rock said that he considers some of these ads legal. We disagree. AD/VICE, an exhibition created by the MSVU Art Gallery and the Nancy's Chair in Women's Studies, exploded the ads and explored the questions they raised through an exhibition and a zine-style publication.

### **24 April to 17 June**

#### **\*Flagmen of the Apocalypse:**

##### **New Sculpture by Peter Walker**

Walker is a painter and sculptor who lives in Bayswater. The Flagmen, a series of freestanding welded and assembled sculptures (1998-2000) were built from scrap steel and wrecker's yard scroungings. Walker's anthropomorphic constructions offered a doomster parody of the machismo exemplified by David Smith's mid-20th-century sculpture. They were exhibited with paintings representing a South Shore vision of the apocalypse.

### **24 April to 17 June**

#### **\*Do Try This At Home**

The works of young artists from Halifax, Montreal, Toronto and Winnipeg were examined for indications of their makers' positioning in two distinct economies: the money economy of subsistence-level day jobs, and the field of artistic production. In this exhibition most works have been assembled from scraps, discards and inexpensive household supplies by means of repetitive procedures such as knitting, filling, stuffing, stapling, etc. Do Try This At Home was organized by Heather Anderson and Chrystal Clements, and included works by Elisa Rathje, Tonia Di Risio, Kelly Mark, Gary Markle, Chris Dorosz, Leah Garnett, Janet Morton, Nicolas Baier, and David Poolman.

### **23 June to 22 July**

#### **Charmaine**

Cliff Eyland, Curator

Known for teasingly erotic subject matter, performance artist Charmaine Wheatley was raised in Dartmouth and now lives in New York. As re-mounted at MSVU, the exhibition included documentation of her Agricola Street storefront performance in 1997 and the Halifax-era bookwork, Cambridge Suites. Also on view were miniature loose-leaf bookworks, traces of the artist's later performances in strip clubs, and the chocolate Moonpies cast from her buttocks. The exhibition was first presented at Gallery 1.1.1, Winnipeg.

## **23 June to 22 July**

### **\*Portraits: Unsettled Subjects**

Selected by Heather Anderson, Curatorial Assistant, and Chrystal Clements, Program Coordinator, the exhibition showcased portraits from the Mount collection, augmented by loans. The mostly contemporary works deployed individual likenesses in the service of social critique. On view were works by Justin Augustine, Rosalie Favell, Gathie Falk and Jin-me Yoon, among many other artists.

## **1 September to 14 October**

### **\*Cape Breton Modern: Terrence Syverson**

The turning point in the Saskatchewan-born Syverson's life came when he befriended the American modernist Barnett Newman at Emma Lake in 1959. By 1962 he was painting in New York and by 1964 had participated in the 14<sup>th</sup> Annual Guggenheim International Awards exhibition. Syverson has lived reclusively since 1976 in Cape Breton. The exhibition was the artist's first in 21 years. Syverson invents within a rigorously reductive paradigm. The monumental shaped paintings of the 80s and 90s are luminous, monochromatic fields, often pierced in the centre and bounded by built-up edges resembling torn flesh. The smaller, more recent works are composed of wrapped and painted alder twigs woven with visceral effect onto stretchers turned canvas-side to wall.

## **1 September to 28 October**

### **\*Cape Breton Modern: June Leaf**

Organized by MSVU Art Gallery in collaboration with Wynick/Tuck Gallery  
"I'm a painter," says June Leaf, "but sculpture is my anatomy lesson." Since her artistic beginnings in 1950s Chicago alongside figurative artists Leon Golub and Nancy Spero, Leaf's fantastic iconography has centred on representations of women and men. The exhibition includes recent small sculptures, paintings and a drawing clustered around the suspended metal Figure on a Hoist 1999-2000. Leaf moved to Mabou, Cape Breton, with the photographer and filmmaker Robert Frank in 1970. Lucy Lippard has described the work of this visionary bricoleuse as "Shakespearean. . . a scrimmage between comedy and tragedy."

## **20 October to 21 November**

### **\*Brenda Pelkey: Haunts**

Organized by MSVU Art Gallery and presented in connection with Photopolis, the Halifax festival of photography  
Formerly a documentary photographer, Saskatoon resident Brenda Pelkey turned in 1994 to a new category of subject matter—psychic landscape. The exhibition was composed of large-format Ilfochrome prints (1996-2001), some grouped in panoramic assemblages, others incorporating cryptic text fragments that hint at tragedy. The most recent were photographed in the vicinity of Havre Boucher, and were exhibited for the first time in Haunts. Photographed at night (or at twilight with a long exposure), Pelkey's eerily claustrophobic landscapes are illuminated with movie lights. Unnatural colour and lighting transform these ordinary locales into the mise-en-scènes for melodramas.

### **3 November to 16 December**

#### **\*What is Church? Rural Churches of Nova Scotia and Prince Edward Island**

Organized by MSVU Art Gallery and presented in connection with Photopolis

The Nova Scotian artist David Askevold began his documentary project in 2000 with support from the Millennium Arts Fund of the Canada Council. The exhibition was dominated by an 18-foot ink-jet digital print mural composed of photographs of 65 100-year-old churches. The convergence of multi-channel video with music and the scanned and digitally recomposed images suggested the psychedelic equivalent of a Baroque church interior.

### **28 November to 12 December**

#### **\*27<sup>th</sup> Annual Community Show**

From quilts to baking and from photographs to needlework—practically anything made by Mount Saint Vincent students, staff, faculty and alumnae is eligible for entry. Entry forms may be obtained from the Art Gallery and University Library beginning in mid-October.

### **2 January to 3 March**

#### **Janice Wright Cheney: Disorderly Creatures**

Circulated by Rodman Hall Arts Centre

Fredericton artist Janice Wright Cheney embroiders life-like insects on handkerchiefs, books and clothing. Her use of needlework fuses an historically feminized practice with an abject category of subject matter. The method of presentation alternates “the cultural” with “the natural”. Thus natural history display, which highlights classification, confronts the phenomenon of infestation in works such as *Bodice of Fleas*. In the exquisitely illustrated catalogue, Lianne McTavish (UNB Art History) uncovered the feminist subtext of Wright Cheney’s project.

### **2 January to 20 February**

#### **Kai Chan: Rainbow Lakes**

Circulated by the Art Gallery of Mississauga

Stuart Reid & Robin Metcalfe, Curators

Kai Chan emigrated from Hong Kong to Toronto in 1966. A designer of jewellery, interiors, and theatre, he also builds wall-mounted constructions of objects and fibre. *Rainbow Lakes* surveyed the sculptural works, many of which assume the form of landscape elements. In the strung toothpick works, up to 10,000 dyed and hand-painted toothpicks produce shimmering, pixilated, effects. Equally ephemeral, the shelter-like structures composed of recycled wood and other organic materials evoke the artist’s childhood in rural China.

### **7 March to 12 May**

#### **\*Queer Commodity**

Mike Hickey (St. John’s), Johannes Zits (Toronto) and Dyke Action Machine (Carrie Moyer, Sue Schaffner, New York) hijack and invert the codes of “gay window advertising,” a commercial strategy that tries to incorporate gay appeal without alienating larger markets. The exhibition was composed of amusing counter-commodities and style-saturated posturings installed as a slightly tawdry boutique. The wares included: a functioning make-up lending library for drag queens, posters that package lesbian aesthetics for under-30 dykes, and billboard-size “paintings” that insert homoerotic fantasy into the public economy of desire.



## **2 March to 14 April**

### **Laurel Woodcock: Take Me I'm Yours**

Circulated by Agnes Etherington Art Centre

Jan Allen, Curator

Sometimes described as “sentimental conceptualism,” Woodcock’s new media installations integrate technical effects with intellectual and emotional content. Take me, I’m yours included five discrete components that function as a thematic whole. By means of video projections, plus consumer-level equipment and unassuming props, the exhibition engages sight and sound, memory, taste and touch. The cumulative effect was a cognitive tease, orchestrated through cinematic devices, pop psychology, the occult, and themes of love and mortality. The artist holds an MFA from N.S.C.A.D. and teaches at the University of Guelph, Ontario.

## **March 11, 18, 25**

### **\*Changing Times, Time Changes: Canadian Experimental Films and Videos of the 1990s**

Gerda Cammaer, Guest Curator

“In experimental work, time is almost tangible; it has substantial value,” says filmmaker Gerda Cammaer. Accordingly, her selection highlighted works in which time is used to create a physical experience, presented as a theme, or treated as a receptacle in which to collect images. Introduced by Cammaer and visiting artists, the three-part series included film and video by Louise Bourque, Nelson Henricks, Mike Hoolboom, and Barbara Sternberg, among many others. Screenings were held at N.S.C.A.D.

## **CIRCULATING EXHIBITIONS**

### **Ad/vice**

- Boston School of Public Health (Boston Women’s Health Book Collective),  
Masachussetts  
(September 2001)

### **Cape Breton Modern: June Leaf**

- Wynick/Tuck Gallery, Toronto, Ontario (Winter 2002)

### **Cape Breton Modern: Terrence Syverson**

- Dunlop Art Gallery, Regina, Saskatchewan (10 November 2001 - 11 January 2002)
- Confederation Centre of the Arts, Charlottetown, PEI (15 February - 28 April 2002)

### **Brenda Pelkey: Haunts**

- Art Gallery of Peterborough, Ontario (8 February - 31 March, 2002)

## **PUBLICATIONS**

Catalogues, brochures and information handouts published by the Art Gallery serve as primary reference and interpretive resources, particularly when they document contemporary art. The MSVU Art Gallery produces informative brochures or illustrated catalogues for the exhibitions it organizes, and provides externally published documentation with exhibitions borrowed from outside sources. Publications are distributed from the Gallery and by ABC Art Books Canada, Montreal. Sales support Gallery programs. The Gallery published the following titles in 2001-2002:

### **Peter Walker: Flagmen of the Apocalypse 2001**

Notes by Peter Walker, Chronology by Ingrid Jenkner; 20 pages; 12 duotone illustrations.

### **Do Try This At Home 2001**

Foreword by Ingrid Jenkner, Preface by Heather Anderson, Essays by Heather Anderson & Chrystal Clements; 48 pages; 18 duotone illustrations.

### **Charmaine 2001**

Essays by Cliff Eyland, Robert Enright, et al. 8 pages

Contains writings reprinted from the Charmaine CD released by Gallery 1.1.1, Winnipeg.

### **Talking About Charmaine 2001**

Introduction by Ingrid Jenkner, essays by Jayne Wark, Dorota Glowacka, Sarah Hollenberg; 8 pages. This booklet documents the panel discussion Talking About Charmaine (Khyber Club, Halifax, 25 June 2001), and accompanies the booklet Charmaine.

### **Portraits: Unsettled Subjects 2001**

Introduction by Heather Anderson, entries on artists and works, 24 pages.

### **Cape Breton Modern: Terrence Syverson 2001**

Foreword and essay by Ingrid Jenkner, poems by Terrence Syverson; 13 colour illustrations; 40 pages.

### **Cape Breton Modern: June Leaf 2001**

Foreword by Ingrid Jenkner, essay by Petra Halkes, 1 b&w, 4 colour illustrations; 24 pages.

### **Brenda Pelkey Haunts 2001**

Foreword by Ingrid Jenkner, statement by Brenda Pelkey, essay by Ingrid Jenkner; 5 colour illustrations; 36 pages.

### **David Askevold: What is Church? Rural Churches of Nova Scotia & Prince Edward Island 2001**

Introduction by Ingrid Jenkner, statement by David Askevold, 5 colour illustrations; fold out brochure, 12 pages.

### **Queer Commodity 2002**

Foreword by Ingrid Jenkner, essays by Steven Bruhm, Spencer Ramsay; 5 b&w, 3 colour illustrations; 16 pages.

### **Changing Times, Time Changes: Canadian Experimental Films and Videos of the 1990s 2002**

Foreword by Ingrid Jenkner, essay and entries by Gerda Johanna Cammaer; 11 b&w images, 35 pages.

### **Newsletter**

2 issues: June 2001 and January 2002, illustrated (brochure).

### **www.msvuart.ca (Ongoing)**

Written by Ingrid Jenkner, designed and maintained by Maurice Michaud, Illustrated in colour, searchable database.

## **SPECIAL EVENTS**

1 April 2001 - 31 March 2002

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.

Fall and Winter Semesters

### **Coffee Hour**

Held on Wednesday mornings, this is a monthly recurrent "opening" hosted by gallery staff for the enjoyment of MSVU students, faculty and staff.

28 April, 2001

### **Meet-the-artist Reception**

Peter Walker was introduced by sculptor Arthur Handy, who teaches in the MSVU Fine Arts Program at the opening of the exhibition Peter Walker: Flagmen of the Apocalypse.

30 April, 2001

### **Artists and the State**

Wendy Lill, NDP Culture and Communications Critic spoke in conjunction with the opening of Do Try This At Home.

24 June, 2001

### **Meet-the-artist Reception**

Charmaine Wheatley was present at the opening of her exhibition Charmaine which was a joint opening reception for the exhibitions Charmaine and Portraits: Unsettled Subjects.

25 June, 2001

**Panel Discussion**

A panel discussion titled Talking About Charmaine was held at the Khyber Club in Halifax.

Presenters were:

Dorota Glowacka, University of King's College Contemporary Studies; Sarah Hollenberg, art writer; Jayne Wark, NSCAD History of Art.

18 August, 2001

**Yard Sale**

A yard sale was held to sell off items such as frames, posters, crates and plinths. The money raised was used to purchase a video projector.

8 September, 2001

**Meet-the-artists Reception**

Cape Breton Modern: June Leaf and Cape Breton Modern: Terrence Syverson exhibitions were opened with a rare opportunity to meet both artists

30 September, 2001

**Word on the Street**

At the booth occupied jointly with Dalhousie Art Gallery, Mount Saint Vincent University Art Galery sold publications and posters.

13 October, 2001

**Studio Tour**

An exploration of artist's studios at Bloomfield Centre and Pier 21 in Halifax, ending with a catered lunch at Pier 21. Presentations were given by Frances Dorsey, Glynis Humphrey, Gillian Collyer, Suzanne Swannie and John McNab

21 October, 2001

**Public Conversation**

At the opening reception of the exhibition Brenda Pelkey: Haunts a talk by Brenda Pelkey and Andrea Kunard, CMCP, turned into a public conversation.

4 November, 2001

**Meet the Artist Reception**

Opening reception for David Askevold: What is Church? Rural Churches of Nova Scotia and Prince Edward Island.

5 November, 2001

**Artspeak**, a writing contest held for MSVU students to write a review of an MSVU Art Gallery exhibition. Entries were to be judged by three judges -- Gillian Collyer, Judith Scrimger, Marilyn Smulders. The winner received a \$100.00 cash prize.

28 November, 2001

**Opening reception**

The annual mount community show opens at noon with a performances by Paul Zwicker and his “rock” band “Friends of the Family” and Poetry and Dance by student Alison Rose “Tearing the Cocoon”

13 January, 2002

**Opening & artist’s talk**

Janice Wright Cheney spoke about her work at the joint opening reception of the exhibitions Janice Wright Cheney: Disorderly Creatures and Kai Chan: Rainbow Lakes.

13 January, 2002

**Opening & artist’s talk**

Kai Chan spoke about his work during the joint opening reception with Disorderly Creatures.

31 January, 2002

**Public Discussion**

Victorianist Dr. Susan Drain (MSVU English) and fibre artist Gillian Collyer explored themes arising from the exhibition Janice Wright Cheney: Disorderly Creatures.

1 March, 2002

**Opening and artist’s talk**

Laurel Woodcock presented a lecture illustrated with slides, film clips and audio during the opening reception of the exhibition Laurel Woodcock Take me I’m Yours.

6 March, 2002

**Outspoken series: Queer Capital**

Introduced by Sarah Hollenberg. Spencer Ramsay, Curatorial Assistant MSVU Art Gallery, Professor Natasha Hurley (MSVU English) and Artist Mike Hickey spoke about issues arising from the exhibition Queer Commodity.

7 March, 2002

**Performance**

On the occasion of the opening reception of Queer Commodity, Mike Hickey delivered a lecture on Safe Make-up Sharing Practices before inaugurating his innovative library.

March 11, 18, 25, 2002

**Film Series**

Changing Times, Time Changes

Introduced by Cammaer and visiting artists, the series included film and video by Louise Bourque, Nelson Hendriks, Mike Hoolboom, and Barbara Sternberg, among many others.

**Visiting Artists**

In conjunction with the film series Changing Times, Time Changes filmmaker Louise Bourque and Deirdre Logue introduced the screenings at Bell Auditorium, Nova Scotia College of Art and Design.

## **MEDIA RESPONSE**

1 April 2001 - 31 March 2002 MSVU Art Gallery

- Craig Ferguson, "London Calling: curator, artist, writer, activist Robin Metcalfe flies away," *The Coast*
- (5-12 April 2001): 13.
- Bruce Wark, "A Lesson in Stupidity," (editorial) *The Coast* (5-12 April 2001): 3.
- Skana Gee, "What's in an ad? Loaded messages says an exhibition at Mount Library," *Daily News* (9 April 2001).
- "Writer Lill to speak on culture, politics," *The Chronicle-Herald* (10 April 2001): B4.
- Rhoda Zuk & Patricia Baker, "Could we be any more feminist? Make me barf: Responses to Art at a Women's University," [www.bridgew.edu/depts/artscnce/jiws/](http://www.bridgew.edu/depts/artscnce/jiws/)
- "New at MSVU Art Gallery," *Bedford Magazine* (April 2001): 5.
- Katy Parsons, "Mount Saint Vincent gallery to exhibit Flagmen sculptures," *The Bulletin, Bridgewater* (18 April 2001): B4.
- Interview of Sharon Batt and Heather Anderson on Ad/vice exhibition, CBC Television, *National News "Health Matters,"* 25 April, 2001 8:30pm.
- Interview by Pauline Dakin of Heather Anderson re Ad/vice on CBC Radio 1 "Information Morning," 27 April & 1 May 2001.
- Peggy Berkowitz, "Vermeer, queered," *University Affairs* (May 2001): 8.
- Sure Things: "Culture and Politics," *The Coast* (26 April-3 May 2001).
- Marla Cranston, "Starving Artists: young creators hungry for time and space to work," *The Daily News* (30 April 2001): 15.
- Marla Cranston, "Quebec summit will filter through the arts, says Lill," *The Daily News* (30 April 2001):15
- Sharon Workman, "Is Joe Norris the True Face of Nova Scotia?" *The Globe & Mail* (3 May 2001): R2.
- Lezlie Lowe, "Art in Review: Do Try This At Home," *The Coast* (3-10 May 2001): 13.
- Elissa Barnard, "Warning: wild weldings," *Sunday Herald* (27 May 2001): B2.
- Peggy MacKinnon, "Flagmen of the Apocalypse: New Sculpture by Peter Walker," *Arts Atlantic* (No. 68, Summer 2001): 45.
- Jane Kansas, "Bite Me: Charmaine Wheatley," *The Coast* (21-28 June 2001): 31.
- Skana Gee, "The word from...Charmaine Wheatley," *The Daily News* (22 June 2001): 30.
- Jack Julian, "Interview with Charmaine Wheatley," *CBC Radio 1: Information Morning* (25 June 2001).
- Elissa Barnard, "Building a body of art from chocolate casts of her buttocks to stripping, Wheatley's body is her art," *The Sunday Herald* (1 July 2001): B1.
- Lezlie Lowe, "Full Moon-pie Fever," *The Coast* (28 June-5 July 2001): 14.
- Marla Cranston, "Mount adds Cultural Studies," *The Daily News* (30 June 2001).
- "Sure Things: Clearance Sale," *The Coast* (16-23 August 2001): 25.
- Rinaldo Walcott, "Isaac Julien's Children: Black Queer Cinema after Looking for Langston," *Fuse Magazine* (July 2001): 10-17.
- Meril Rasmussen, "Driven to abstraction," *The Coast* (6-13 September 2001): 16.
- Jane Kansas, "Art: a centaur for your thoughts," *The Coast* (6-13 September 2001): 31.

- Trevor Adams, "What's on Right Now: Life Studies," *Where Halifax* (September 2001): 15.
- Elissa Barnard, "Twigging your interest, Syverson and Leaf show off Cape Breton Modern," *Sunday Herald* (16 September 2001): B2.
- Lezlie Lowe, "Scare Tactics: Brenda Pelkey's creepy Haunts is open to exploration," *The Coast* (25 Oct-1Nov. 2001): 19.
- Skana Gee, "Best Bets: David Askevold at MSVU Art Gallery," *The Daily News* (2 November 2001).
- Greg Beatty, "Prairie Roots: Terrence Syverson," *Prairie Dog (Regina)* (1 Nov. 2001): 24.
- Ray Cronin, "Modern times two in Cape Breton," *Canadian Medical Association Journal* (November 2001): 1362-1363.
- Peggy MacKinnon, "Do Try This At Home," *Arts Atlantic #69* (Fall 2001):55.
- Elissa Barnard, "Art that sings Alleluia," *The Sunday Herald* (2 Dec. 2001): B4.
- Jayne Wark, "Charmaine Wheatley, MSVU Art Gallery, Halifax," *Canadian Art* (Winter 2001): 78-80.
- Sharon Workman interview of Ingrid Jenkner on "Canadian Women Impressionists," *The World This Weekend, CBC Radio 1 (national)*, 7-7:30 pm, 9 December 2001.
- Marie-Paule MacDonald, "Cape Breton Modern at Mount Saint Vincent University Art Gallery," *Mix Magazine* (Winter 2001/02): 48-49.
- Betty Ann Jordan, "Wild Thing: June Leaf at Wynick/Tuck," *Toronto Life Magazine* (January 2002): 38.
- Sarah Milroy, "Art that cuts to the bone," (June Leaf) *The Globe and Mail* (17 January 2002): R3.
- Elissa Barnard, "Art that Sticks with you: Quiet beauty highlights Chan's work; Disorderly Creatures intimate, exquisite," *The Sunday Herald*, 13 January, 2002.
- Nancy Yakimoski, "Brenda Pelkey: Haunts, MSVU Art Gallery, Halifax," *Prefix Photo* (April 2002).
- Heather Anderson, "Brenda Pelkey: Haunts, MSVU Art Gallery, Halifax," *Blackflash* (Spring 2002).
- Gil McElroy, "Brenda Pelkey: Haunts, Art Gallery of Peterborough," *The Art Papers* (Spring 2002).
- Lezlie Lowe, "A Queer way to market: Queer Commodity shops for subversion," *The Coast* (28 Feb-7 March 2002): 23.
- Jane Kansas, "Sure Things: Queer Commodity," *The Coast* (28 Feb-7 March 2002): 29.
- Spencer Ramsay interviewed by Carmen Klassen, *CBC Radio 2*, 6 March 2002.
- Spencer Ramsay interviewed by Don Connolly (Queer Commodity), *Information Morning, CBC Radio 1, Halifax* (8 March 2002).
- Spencer Ramsay, Mike Hickey interview with Nancy Shepherd (Queer Commodity), *6 O'Clock News, Global Television* (7 March 2002).
- Mike Hickey drag performance (Queer Commodity), *Zed, CBC Television* (taped 7 March for broadcast in Fall 2002).
- Skana Gee, "Show targets Gay Window Ads," *The Daily News* (citation to be completed)
- Tagny Duff, "Charmaine: The Spectacle of the Body Revisited," *Arts Atlantic* (70, Winter 2002, Special Body Art Issue): 4-5.

- Dorota Glowacka, "A View from the Crack," Arts Atlantic (70, Winter 2002, Special Body Art Issue): 6-7.
- Sarah Hollenberg, "Tenders," Arts Atlantic (70, Winter 2002, Special Body Art Issue): 8-9
- Jayne Wark, "Girls, Girls, Girls and Boys, Boys, Boys," Arts Atlantic (70, Winter 2002, Special Body Art Issue): 10-11.
- Peggy MacKinnon, "Photopolis, Building a City of Light," Arts Atlantic (71, Spring 2002):28-31.
- Svava Juliusson, "Cape Breton Modern: June Leaf and Terrence Syverson," Arts Atlantic (71, Spring 2002): 79.
- Heather Anderson, "Brenda Pelkey Haunts Mount Saint Vincent University Art Gallery," Arts Atlantic (Spring 2002):32.

### **ADVISORY COMMITTEE 2001-2002**

Heather Anderson  
WOMS grad student  
Mount Saint Vincent University

Terry Paris  
Head Librarian  
Mount Saint Vincent University

Dr. Josette Déléas  
Professor/Coordinator  
Fine Arts  
Mount Saint Vincent University

Nicolle Parsons  
VP Race & Gender Relations  
Mount Saint Vincent University  
Student Union

Frances Dorsey  
Artist, NSCAD

Dr. Judith Woodsworth  
Vice President Academic  
Mount Saint Vincent University

Rebecca Fisk  
Artist

Dr. Rhoda Zuk  
Associate Professor, English  
Mount Saint Vincent University

Lara Martina  
Lockview High School



## ACQUISITIONS 2001-2002

### **Karen Thiessen**

Red: Red Star 2001  
cotton & rayon fabrics; cotton embroidery  
floss polyester sewing thread  
66.5 x 62 cm  
Purchase, 2001

### **Nancy Edell**

Spiracle I 1998  
hooked rag, linen  
175.5 x 124.5 cm  
Gift of the artist, 2001

### **Chrystal Clements**

American Beauty Made For Me 2000  
pencil and makeup on paper  
57 x 76 cm  
Purchase, 2001

### **Siegfried Haase**

#111 Sister Ingrid 1966  
oil on canvas  
74 x 62 cm  
Gift of Ingrid M. Haase, 2001

## ART GALLERY PERSONNEL

### STAFF

#### Full Time

Director Ingrid Jenkner (BA, Toronto; MA London)

#### Part-Time

Secretary Traci Steylen (BOAD, M.S.V.U.)

Curatorial Assistant Heather Anderson (BFA, E.C.I.A.D.) to July '01.  
Spencer Ramsay (BFA, N.S.C.A.D.) to July '02.

Term Employees Chrystal Clements (BFA, N.S.C.A.D.),  
Program Co-ordinator

Weekend Attendant Jessica Hamburg, Beth LeTain, Cynthia Yan

Volunteers Tracy Clarke, Erica Cooper, Jessica Hamburg,  
Ryan Hill, Erin Small

## STAFF ACTIVITIES

Spencer Ramsay took part in the National Gallery's one-week museum orientation workshops in November, 2001. Ramsay also received formal safety training in fall protection practices and equipment use. Ramsay continues his support of the local art community as an Executive Board member of the Khyber Centre for the Arts.

Chrystal Clements and Traci Steylen completed an eight-week Pagemaker course at the Nova Scotia Community College in May 2001. Clements also participated in the exhibition Black Body: Race, Resistance, Response at Dalhousie Art Gallery, and she donated work for the Atlantic Theatre Festival’s “A Change of Art” fund-raiser.

Ingrid Jenkner continued as Secretary of the Contemporary Art Projects Society, Halifax, and worked on the national curators’ symposium “Contested Practices II” planned for June 2002. She also continues as a member of the executive of the Inter-university Film Studies Program Committee. Jenkner has been invited to teach the senior seminar in Cultural Studies, one of two required courses that she will be offering in the context of the Cultural Studies Program, of which she is Program Committee Secretary. In summer 2001 she handed over the chairship of the Canadian Art Museum Directors Organization committee on contract curators. On 28 March 2002, the day after the provincial government disbanded the Nova Scotia Arts Council, she joined the Strategy Committee of the “Save Our Arts Council” Campaign.

**GRANTS AND REVENUE**

1 April 2001 - 31 March 2002

<b>Canada Council for the Arts</b>	
Assistance to Art Museums and Public Galleries	\$75,000.00
<b>Young Canada Works in Heritage Institutions</b>	
Summer student, Greg White	\$1,380.00
<b>Nova Scotia Arts Council</b>	
Presentation Assistance, Queer Commodity	\$5,600.00
Professional Development, Spencer Ramsay	\$565.00
<b>Co-publishing</b>	
Cape Breton Modern: June Leaf Wynick/Tuck Gallery	\$1,200.00
<b>Exhibition Rental Fees</b>	
Cape Breton Modern: Terrence Syverson	\$9,000.00
Brenda Pelkey Haunts	\$3,000.00
<b>Other revenues</b>	
Catalogue sales	\$1,700.00
Yard Sale	\$800.00
Word on the Street sales	<u>\$300.00</u>
<b>TOTAL</b>	<b>\$98,545.00</b>

# **msvu 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 Gallery's exhibitions and programs are funded in part by the Nova Scotia Arts Council and the Canada Council for the Arts.

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.

2002