

# MSVU ART GALLERY

## Mount Saint Vincent University

### 2002-2003 ANNUAL REPORT

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**MSVU ART GALLERY**  
Mount Saint Vincent University  
Halifax, Nova Scotia  
B3M 2J6

**2002-2003 Annual Report**

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Cover:  
Lucie Chan, *Something to Carry 2002*  
ink on bond

## **DIRECTOR'S REPORT**

1 April 2002 through 31 March 2003

Angela McInnis, who compiled this report, is replacing our Secretary, Traci Steylen, whose maternity leave began in January. Last July we bid farewell to Chrystal Clements, Program Coordinator. Chrystal was accepted into a year-long federal work-placement program for future arts administrators. We have since seen off her successor, Sarah Hollenberg, who moved on to other projects, chiefly graduate school. Throughout a year interrupted by staff transitions, Renato Vitic, Curatorial Assistant, has provided steadfast continuity. His patience and knowledge enabled us to overcome serious climate control challenges associated with our ancient air conditioner, and allowed us successfully to experiment with theatrical and stadium lighting technologies.

I am happy to report that the university has made a commitment to replace the art gallery's chiller during the summer of 2003.

Other technical improvements include the acquisition of a laptop computer, a slide scanner and graphic software under the auspices of the Museum Assistance Program. This equipment will enhance various aspects of the gallery operation, and it is currently dedicated to the realization of a virtual exhibition, "Women on the Edge," commissioned by the Canadian Heritage Information Network Web site.

In the meantime old-fashioned networking and collaboration have remained core values in the realization of our public programs. The gallery continues to support "Second Saturdays", the popular monthly chartered bus tour of local galleries sponsored by a consortium of public and commercial visual arts organizations. Through its membership in the Contemporary Art Projects Society, MSVU Art Gallery also co-organized the national symposium for curators, "Contested Practices", and contributed to "About Painting" and "What About Painting?", the city-wide festival of exhibitions and public talks held last Fall. In collaboration with Eye Level Gallery, The Khyber Centre and the Nova Scotia College of Art and Design, we organized one-day workshop on art censorship, "Black Bar/Red Tape", held in Spring.

In January the gallery concluded an agreement with Keshen Goodman Library, Clayton Park, to provide art workshops for youth on the Library premises. The planned four-week sessions on Zine-making, Soft Sculpture and Drawing will let the gallery do outreach to local teenagers in a well-equipped and located facility, while enabling the Library to recruit patrons from a previously under-served group.

Other collaborations with art galleries in Alberta and Quebec are extending the gallery's reach to national audiences. The feminist group retrospective *Blind Stairs*, which appeared at the Mount in March, will tour to three venues in Alberta and Ontario over the coming year, as a co-production with Southern Alberta Art Gallery. A co-production agreement with Bishop's University Art Gallery, finalized in February, will allow us to realize a unique exhibition of site-specific direct-to-wall paintings by the dynamic African-Canadian artist Denyse Thomasos, as well the exciting national group exhibition *Beyond Words*.

Although arts and culture funders increasingly favour marketing, workforce skill-building, economic development, and the popularizing of heritage, we at MSVU Art Gallery still care first and foremost about the presentation of contemporary visual art. We look forward to another year of exposing the imaginative, beautiful and disturbing works of living Canadian artists.

Ingrid Jenkner  
Director



## EXHIBITIONS

1 April 2002 - 31 March 2003

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

### 18 May to 14 July

#### **\*Walter Ostrom: Dessert Plates**

Ingrid Jenkner & Chrystal Clements, Curators

Organized by MSVU Art Gallery

A senior professor at NSCAD and an internationally renowned ceramicist, Ostrom is also an expert gardener and amateur of rhododendrons. This was his first exhibition of his new project, a wall of 120 dessert plates installed in a grid. The installation combined the artist's two passions while extending the tradition of botanical decoration of china in a spectacular fashion.

### 25 April to 23 June

#### **\*The Devil's Workshop**

Sarah Hollenberg & Spencer Ramsay, Curators

Organized by MSVU Art Gallery

*The Devil's Workshop* was a place of creative insubordination. It was filled with backchat--the subdued babble of video--punctuated by the machine-rhythms of robots. Much of the art seemed to demonstrate the convergence of art-making with popular pastimes such as love, whittling, loitering, tinkering, hockey, movies, drinking and needlework. The eleven participating artists lived in Halifax at the time of the exhibition. They were: Chrystal Clements, Colleen Collins, Craig Ferguson, Peter Flemming, Claire Greenshaw, David Lawson, Jason Mombert, Luke Naylor, Craig Francis Power, Susan Riley and Goody-B Wiseman.

### 6 July to 18 August

#### **\*IN ANOTHER PLACE, PART I - Lily Markiewicz: Promise II**

Organized by MSVU Art Gallery

Born in post-war Germany, Lily Markiewicz, who lives in England, is known for the imagery she has evolved to wordlessly articulate issues around trauma and Judeo-European history. Critics have remarked on the power of her "almost minimalist poetry of oblique visual suggestion" and the "controlled process of understated revelation."

*Promise II* incorporated photographs on light-sensitive paper, recorded sound, and video installed in a dimly lit space. The artist described the effects as follows: "Under water-a moment in limbo-sensations of pleasure and terror, confinement and release, exile and belonging, exist side by side. Here the unflinching eye of the goldfish observes our every movement and the already fading images of a moment. When is the Past past, when is memory only a memory?"

### 20 July to 8 September

#### **\*Visions & Other Phenomena**

Organized by MSVU Art Gallery

Visionary, scientific, and pseudo-documentary material offered disparate versions of truth in this selection of works from the Mount collection. Included were a small sculpture by Charles Doucette, drawings by Michelle Gay, prints by Jim Shirley and textile works by Nancy Edell and Karen Thiessen.

### 31 August to 13 October

#### **Shifting Sites**

Andrea Kunard, Curator

Circulated by Canadian Museum of Contemporary Photography

Photographic works by Yves Arcand, Rosaura Guzman Clunes, Susan Coolen, Janieta Eyre, Ramona Ramlochand, Eugénie Shinkle, Greg Staats, Andrea Szilasi, and Joanne Tremblay.

Challenging the classical role of the camera as a neutral recorder of reality, these photographs of figures and landscapes pose questions about identity and place. Multiple views, composite images, stitching, and light box technology are some of the ways in which the artists in this exhibition transformed photographs to suit their subjective aims.

The artists presented viewers with a dynamic perspective on the once-unified "big picture". In the portrait photographs, a single view of the subject is never enough, although multiple views may fail to coalesce around a singular version of who the subject is. The landscape photographs, while beautiful, also undermine the idea of essential or enduring form. As the curator Andrea Kunard observed, "a sense of place and identity must be created through the assembling of fragments that allows for only a provisional understanding of the world."

#### **14 September to 27 October**

##### ***\*IN ANOTHER PLACE, PART II - Prospect 9: Lucie Chan***

Organized by MSVU Art Gallery

In the art of Lucie Chan, the implication of displacement and dispersal extended diasporic themes introduced in Lily Markiewicz's installation. Chan has exhibited in Halifax with the Sister Visions collective and with Garry Neill Kennedy in *Westward Ho*. In keeping with the aims of the *Prospect* series, this was her first solo exhibition in a public gallery.

Chan cut up figure drawings and reassembled the parts to form composite structures spanning floor to ceiling. The freely suspended webs of imagery evoked a spatial metaphor on home as "elsewhere". The artist described her process as "remembering and forgetting," and compared the effect of her installations to "entering someone else's dream state".

#### **20 October to 24 November 2002**

##### ***Allyson Clay: Imaginary Standard Distance***

Karen Henry, Curator

Circulated by Walter Phillips Gallery

Allyson Clay (BFA NSCAD 1980, MFA UBC 1985) lived in Vancouver at the time of this exhibition. At the outset of her career she painted abstract landscapes and strangely alienated figurative subjects. By the 1990s she had begun to interrogate painting as a representational practice, using mixed-media, text, and faux-veneered surfaces in conjunction with painted ones. This exhibition provided a mid-career glimpse of her work since 1988.

Retaining her focus on the urban female subject, Clay combined photo-based imagery with video and painting to open this subject position to viewers. As Karen Henry observed, the artist "records the juncture of private and public space in a surveillance society, working the margin between curiosity and voyeurism."

#### **2 November to 14 December 2002**

##### ***Gambler, An Interactive Sculpture by Colette Urban***

Organized by Surrey Art Gallery

The Newfoundland artist set up a table with heaps of second-hand puzzle pieces. The ambience was recorded sounds of a Bingo hall. Wanna win? Get together and put it together!

#### **Saturday 2 November, 2002**

##### ***\*OH MY!***

Organized by MSVU Art Gallery

Performance by Colette Urban & collaborators

MSVU Art Gallery and campus

Anyone could take part in this performance, which deployed two categories of listening devices, *Bird Brain* and *Ground Sound*, to gather found sound. Bird Brain and Ground Sound could have been viewed in MSVU Library vitrines 25 October through 14 December.

#### **28 November to 11 December**

##### ***\*28<sup>th</sup> Annual Mount Community Show***

Organized by MSVU Art Gallery

From quilts to baking and from photographs to needlework-practically anything made by Mount Saint Vincent students, staff, faculty and alumnae was eligible for entry. Group projects, musical and dramatic performances, were also welcome. Entry forms could have been obtained from the Art Gallery and University Library mid-October.

#### **11 January to 2 March 2003**

##### ***Shui-Bo Wang: Sunrise over Tiananmen Square***

Organized by Oakville Galleries

In June 1989 the world watched as news footage showed Chinese government troops firing on demonstrators in Beijing's Tiananmen Square. Shui-Bo Wang was 28 when he took part in those protests. Today he lives in Montreal. His



biographical animated film *Sunrise Over Tiananmen Square* was nominated for an Academy Award in 1999. The film and the drawings that went into its making were the subjects of this exhibition.

### **25 January to 8 March 2003**

#### **\*Optical Illusions**

Organized by MSVU Art Gallery

Assembled by Curatorial Assistant Renato Vitic, the art in this exhibition pointed to the instability of memory by associating it with optical illusion. Darci Mallon preserved traces of a friendship in fragile, transparent materials. Freda Guttman's "phonographs" featured anamorphic photographs of Nazi propaganda that resolved when reflected on rotating turntables. Carl Zimmerman's photographs of imaginary civic monuments evoked the fascist aesthetics of pre-war technologism.

Guttman (Montreal), Mallon (Edmonton), and Zimmerman (Cape Breton) shared a fascination with optical techniques that reveal the mutability of photographs and other trace images. In their hands, images that might ordinarily be interpreted simply as evidence of the past were transformed into allegories.

### **8 February to 27 April 2003**

#### **\*Like a Candle**

Organized by MSVU Art Gallery  
for the MSVU Library vitrines

*Like a Candle* 1998 was an edition of wax figures (with wicks) of Princess Diana, fabricated by Halifax artist Catherine Jones. The figures, some of which were burned as votives on the anniversary of Diana's death, appeared alongside the iconic Warhol screenprint *Marilyn Monroe* 1967. Like much of Andy Warhol's production, this exhibition wove together themes of glamour, celebrity and death as relayed in media culture. The illustrated brochure accompanying the exhibition contained an essay by Cultural Studies scholar Natasha Hurley.

### **15 March to 4 May 2003**

#### **\*Blind Stairs**

Organized by MSVU Art Gallery & Southern Alberta Art Gallery

Janice Gurney, Mary Scott and Arlene Stamp have been exhibiting--sometimes together, and more or less as painters--for more than two decades. In the last six years, they independently decided to reflect on strategies of citation and appropriation that were already entrenched in their practices. Each began to recycle, sample, and "cannibalise" her own earlier works.

*Blind Stairs* included works in a variety of media dating from the early 1980s to the present. Since each artist incorporates traces of other persons (who may or may not be artists) in her production, this group mid-career retrospective avoided the tendency of solo retrospectives to separate artistic authorship from historical context. Instead it offered a chance to explore patterns of affiliation and appropriation that indicated a particular artistic subjectivity.

## **CIRCULATING EXHIBITIONS**

### **2003-2004**

#### ***Blind Stairs***

Southern Alberta Art Gallery, Lethbridge (22 November 2003 to 11 January 2004)

Nickle Arts Museum, Calgary (13 February to 10 April 2004)

Agnes Etherington Art Centre, Kingston (18 September to 7 November 2004)

## **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 by the Gallery and by ABC Art Books Canada, Montreal. Sales support Gallery programs. The Gallery published the following titles in 2002-2003:

### ***The Devil's Workshop* 2002**

Foreword by Ingrid Jenkner, essay by Sarah Hollenberg, 32 pages; 12 duotone illustrations.

### ***Walter Ostrom: 120 Dessert Plates* 2002**

Introduction by Ingrid Jenkner, artists biography, colour illustrations; 4 pages.

### ***Prospect 9: Lucie Chan "Something to Carry"* 2002**

Essays by Ingrid Jenkner and James R. Shirley, artist's biography, 4 b&w illustrations; 4 pages.

### ***Lily Markiewicz: Promise II* 2002**

Acknowledgements by Ingrid Jenkner, transcript of A Public Conversation with Dorota Glowacka, Lily Markiewicz and others; essay by Dorota Glowacka, artist's biography, 5 b&w, 3 colour illustrations; 67 pages.

### ***Optical Illusions* 2003**

Acknowledgements by Ingrid Jenkner, essay by Renato Vitic; 7 duotone illustrations, 8 pages.

### ***Like a Candle* 2003**

Essay by Natasha Hurley; biographies of Catherine Jones and Andy Warhol, 2 full-colour illustrations, 1 halftone, 6 pages.

### ***Blind Stairs* 2003**

Acknowledgements by Ingrid Jenkner & Marilyn Smith, essays by Emily Falvey & Sophia Isajiw, artists' autobiographies, 15 colour illustrations; 40 pages. (co-published with Southern Alberta Art Gallery).

### ***Working Title* 2003**

[www.msvuart.ca](http://www.msvuart.ca)

February 2003

Essays commissioned for Web publication from emerging Nova Scotian critics, edited by Mimi Fautley, co-ordinated by Heather Anderson:

- Deana Gibson, "What Are You Looking At?: Allyson Clay and Eliza Griffiths, Encounters with the Gaze."
- Joanne Jefferson, "Facing Passion: A viewer's response to portraits by Margaret Clarke, Rosalie Favell and Aaron Anaïs Kimberly."
- Audrey Nicoll, "In/Visible Truths: The photographic work of Clara Gutsche, Adrian Piper and Allyson Clay."

### ***MSVU Art Gallery Newsletter***

2 issues, published in May 2002 and January 2003.

## **SPECIAL EVENTS**

1 April 2002 – 31 March 2003

25 April, 2002

### **Opening Reception for *The Devil's Workshop***

Opening reception with talks by curators Spencer Ramsey and Sarah Hollenberg.

19 May, 2002

### **Opening Reception for *120 Dessert Plates***

Opening reception with a talk by ceramist Walter Ostrom.



13 to 16 June, 2002

***Contested Practices II, a symposium on contemporary curating***

Sequel to *Contested Practices*, the national symposium held in Halifax in 1998. It was organized by the Contemporary Art Projects Society in concert with the Atlantic Public Art Galleries Association. Lectures, workshops and seminar sessions addressed topics such as *Challenges from New Media*, *Publish or Perish*, *New Stories*, *New Directions*, and *Local to Global*. Among the invited discussants and presenters were Andrea Fatona, Barbara Fischer, Johanne Lamoureux and Paul Chaat Smith. Sessions took place at a series of Halifax art spaces, with MSVU Art Gallery hosting *Publish or Perish* on 16 June.

7 July, 2002

***A Public Conversation with Dorota Glowacka & Lily Markiewicz***

Intense discussion attended by Holocaust Survivors and the art public, in the context of the exhibition *Promise II*.

Fall and Winter Semesters 2002-2003

***Coffee Hours***

Held on Wednesday mornings, these are recurrent monthly "openings" hosted by gallery staff for the enjoyment of MSVU Students, faculty and staff.

15 September, 2002

***Opening Reception for Lucie Chan***

Attended by the artist.

21 September, 2002

***Curator's Talk, Shifting Sites***

Andrew Kunard, adjunct Curator at Canadian Museum of Contemporary Photography, gave a walk-about talk in the gallery.

29 September, 2002

***Word on the Street***

A booth was occupied by Dalhousie Art Gallery and MSVU Art Gallery at the exuberant literacy festival, which was held in Pier 21. Items were on sale at rock-bottom discounts including posters, note cards, exhibition catalogues and miscellaneous gift wares.

19 October, 2002

***About Painting Symposium***

As part of a city-wide event, painters Lucy Hogg and Tony Sherman gave presentations in the gallery, in the context of the Allyson Clay exhibition.

21 October, 2002

***Opening Reception, Allyson Clay***

Curator Karen Henry introduced artist Allyson Clay.

27 October, 2002

***Colette Urban Performance***

*Bird Brain & Ground Sound* participatory performance, MSVU campus.

28 November, 2002

***Opening Reception, Community Show***

November & December, 2002

***Working Title***

The gallery launched a call for proposals of critical essays for the msvuart Web Site.

26 January, 2003

***Reception and Artists' Talks, Optical Illusions***

The artists Freda Guttman, Darci Mallon and Carl Zimmerman conducted a walkabout tour of the exhibition, introduced by curator Renato Vitic.



6 March, 2003

### ***The Anamorphic I***

In connection with the exhibition *Optical Illusions*, Dr. Karen MacFarlane (MSVU English) presented her thesis on anamorphic structures in Canadian feminist fiction.

15 March, 2003

### **Meet The Artists Reception, *Blind Stairs***

Janice Gurney and Arlene Stamp attended the opening reception on Saturday, 15 March at 8 pm.

22 March, 2003

### **Censorship Symposium "Black Bar, Red Tape"**

Introduced by Ingrid Jenkner, with presentations by Eye Level Gallery board members and others, concerning police seizure of the *Byte* tape. Held in N.S.C.A.D. Boardroom.

## **MEDIA RESPONSE**

1 April 2002 - 31 March 2003

- Jane Kansas, "Take Me, I'm Yours, MSVU Art Gallery," *The Coast* (11 - 18 April 2002): 37.
- Svava Juliusson and Sarah Maloney, "A Walk-around and a talk-around," *Visual Arts News* (Spring 2002): 20-23.
- Marcia Connolly, Director, "Take This Century" (taping of Jane Kansas reviewing *The Devil's Workshop*, 17 May 2002) to air in 2003, *Global Television*.
- Jane Kansas, "The Devil's Workshop," *The Coast* (23 - 30 May 2002): 36.
- Gil McElroy, "Brenda Pelkey: Haunts, Art Gallery of Peterborough," *Art Papers Magazine* (May - June 2002).
- Bryne McLaughlin, "Fast Forward: *The Devil's Workshop*" *Canadian Art* (Summer 2002): 18.
- Marilyn Smulders, "The Devil's Workshop, Best Bet," *The Daily News* (24 May 2002).
- Carol Smeraldo, "120 Dessert Plates," *NSDCC Craft News* (Summer 2002): 8.
- Elissa Barnard, "Cycle of New Art," *The Sunday Herald* (16 June 2002): B2.
- Sarah Hollenberg, "Queer Commodity," *Arts Atlantic* 72 (Summer 2002): 57.
- Keiran Gibbs, "A & E," *MSVU Jargon* (10 October 2002): 11.
- Lindsay Brown, "Shifting Sites," *Visual Arts News* (Fall 2002).
- "Get Interactive with Urban at Mount," *The Chronicle Herald* (23 October 2002): A18.
- "Lucie Chan," *CBC Artspots* series, taped in gallery for national broadcast by *CBC Television* (24 October 2002).
- Rebecca Roberts, "Lucie Chan at MSVU Art Gallery," *Canadian Art* (Summer 2003).
- Jane Kansas, "MSVU Art Gallery: Allyson Clay," (review) *The Coast* (31 October - 7 November 2002): 39.
- Elissa Barnard, "Verhulst sees the light," *Chronicle Herald* (20 October 2002).
- Andre Duchene. "On Exhibit at the MSVU art gallery: Colette Urban and Allyson Clay," *Jargon* (November 2002): 13.
- Gerda Johanna Cammaer. "Promise II, MSVU Art Gallery" *Arts Atlantic* 73 (Fall 2002): 41.
- Dan Paul, "Leonard Paul Outstanding Artist," *The Chronicle Herald* (28 November 2002): B2.
- Andrea Newell, "Art Gallery Celebrates 28<sup>th</sup> Annual Mount Community Show," *Jargon* (December 2002): 13.
- Irena Schon, "Shifting Sites, the artist as subversive," *Visual Arts News* (Winter 2003): 2-3.
- Lara Sifton, "Current Gallery installation explores tragedy of Tiananmen Square," *Jargon* (January 2003): 17.
- \_\_\_\_\_, "Upcoming exhibitions feature Warhol, Zimmerman," *Jargon* (January 2003): 17.
- Bryne McLaughlin, "Optical Illusions, Halifax," *Canadian Art This Week* (3 February 2003): [www.canadianart.ca](http://www.canadianart.ca)
- Eleanore King, "Optical Illusions at MSVU Art Gallery" *Art Smart*, CKDU Radio (7 February 2003, 6 PM) "MSVU Art Gallery screens *Sunrise Over Tiananmen Square*," *Touch Base Magazine* (February 2003): 5.
- Skana Gee, "The word from ... Catherine Jones," *The Daily News* (7 February 2003).
- Jane Kansas, "Catherine Jones' *Like a Candle*," *The Coast* (20 - 27 February 2003).
- Sarah-Jane Steele, "Too Hip to be Square," *Dalhousie Gazette* (27 February 2003).
- Lezlie Lowe, "Blind Stairs," ([www.AtlanticZone.ca](http://www.AtlanticZone.ca)) (March - April 2003).
- Elissa Barnard, "15 Minutes of Flame," *The Sunday Herald* (2 March 2003).
- Marilyn Smulders, "Best Bets: Pretty in Fuschia," *The Daily News* (7 March 2003): 32.

- Elissa Barnard, "At the galleries. . . Catherine Jones," *The Sunday Herald* (23 March 2003).
- Ingrid Jenkner, "Textile Artists' Pages" (12 pages curated for the magazine) *Arts Atlantic* (Spring 2002)

## ADVISORY COMMITTEE 2002-2003

Heather Anderson  
WOMS Graduate Student  
Mount Saint Vincent University

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

Frances Dorsey  
Artist  
NSCAD

Rebecca Fisk  
Artist

Terry Paris  
Head Librarian & Collections Development  
Mount Saint Vincent University

Dr. Donna Woolcott  
Vice President Academic  
Mount Saint Vincent University

Rhoda Zuk  
Associate Professor, English  
Mount Saint Vincent University

## ACQUISITIONS 2002-2003

### Alice Hagen

*Untitled* (Scotia Pebble bowl) n.d.  
coloured clays, clear glaze  
Gift of Nanette Ryan, 2002

### Dyke Action Machine! (DAM!)

offset lithograph (multiple)  
Purchase, 2002  
*Lesbian Americans: Don't Sell Out* 1998  
*Gay Marriage: You Might As Well Be Straight* 1997  
*When Did You Know?* 2000  
*Are You Two Sisters?* 2000  
*Which One's The Man?* 2000

### Lily Markiewicz

*The Price of Words* (bookwork) 1992  
*The Pool* (bookwork) 2000  
Purchase, 2002

### Elsbeth Pratt

*Petits-Chevaux* 1992  
plywood, corrugated cardboard and strapping  
113 x 105 x 54 cm  
Gift of the Canada Council Art Bank, 2002

### Lucie Chan

*Something to Carry* 2002  
ink on paper (suite of 8 drawings)  
8.5 x 11"  
Gift of the artist, 2002

### Charlotte Wilson Hammond

*Dune, Clam Harbour* 1981  
oil on canvas  
36.61 x 48.81"  
Gift of the artist, 2002



## **ART GALLERY PERSONNEL**

### **STAFF**

#### **Full Time**

Director

Ingrid Jenkner (BA, Toronto; MA London)

#### **Part-Time**

Secretary

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

Angela McInnis (Acting, January - September 2003)

Curatorial Assistant

Spencer Ramsay (BFA, N.S.C.A.D.) to July '02

Renato Vitic (BSC, Winnipeg; MSC, Alberta; BFA, N.S.C.A.D.)

#### **Term Employees**

Sarah Hollenberg (BFA, N.S.C.A.D.),  
Program Co-ordinator

#### **Weekend Attendants**

Amanda Scott, Mireille Bourgeois

#### **Volunteers**

Derek Liddington

### **STAFF ACTIVITIES**

Traci Steylen began her maternity leave in January. The twins are named Mason and Lucas.

Angela McInnis joined the gallery as Acting Secretary in January.

Renato Vitic serves on the board of directors of Eye Level Gallery, Halifax. Last Fall he exhibited in a two-person show at Argyle Fine Arts, Halifax. He has been a contributor to Visual Arts Nova Scotia's magazine, and was invited to undertake a curatorial project for VANS in the coming months.

Sarah Hollenberg contributed regularly to Arts Atlantic magazine while on the MSVU Art Gallery staff. She left the gallery in March to assume the adjunct curatorship at Eye Level Gallery, and plans to begin graduate studies at York university in Fall.

Ingrid Jenkner joined the Board of Khyber Arts Centre in October, and continues on the executive of the Contemporary Art Projects Society and the Atlantic Provinces Art Gallery Association. She is a founding member (2002) of La Femme 100 têtes, a curatorial collective devoted to artists' video and experimental film. In Winter she created and taught the senior seminar "Censorship and Media Art" at the Nova Scotia College of Art and Design, while teaching "Presenting Visual Culture" in the MSVU Cultural Studies Program. As a member of the MSVU Cultural Studies Program Committee she travelled to Hamilton to make a presentation at the inaugural conference of the Canadian Cultural Studies Association. She also attended the international Museums After Modernism symposium in Toronto. Jenkner visited Montreal to work on two exhibition projects in collaboration with Bishop's University Art Gallery. In November she served as a peer assessor at the Canada Council for the Arts, adjudicating the Project Assistance to Visual Art Organizations competition.

## GRANTS AND REVENUE

1 April 2002 - 31 March 2003

### Canada Council for the Arts

Assistance to Art Museums and Public Galleries	\$70,000.00
Outreach Program: New Audience and Market Development	1,400.00

### Canadian Heritage Information Network

Community Memories Program	5,000.00
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### Young Canada Works in Heritage Institutions

Summer Registration Assistant	1,881.60
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### The British Council

Artist's travel, Lily Markiewicz £485	1,082.00
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### Nova Scotia Tourism and Culture

Professional Development (Public Affairs Coordinator)	675.00
Working Title Web Project	2,500.00
Presentation Assistance ( <i>Optical Illusions</i> )	4,300.00

### Other Revenues

Yard Sale, Word on the Street, Miscellaneous	1,386.00
Revenues	850.00
Catalogue Sales	

### TOTAL

89,074.60



## **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.**

2003