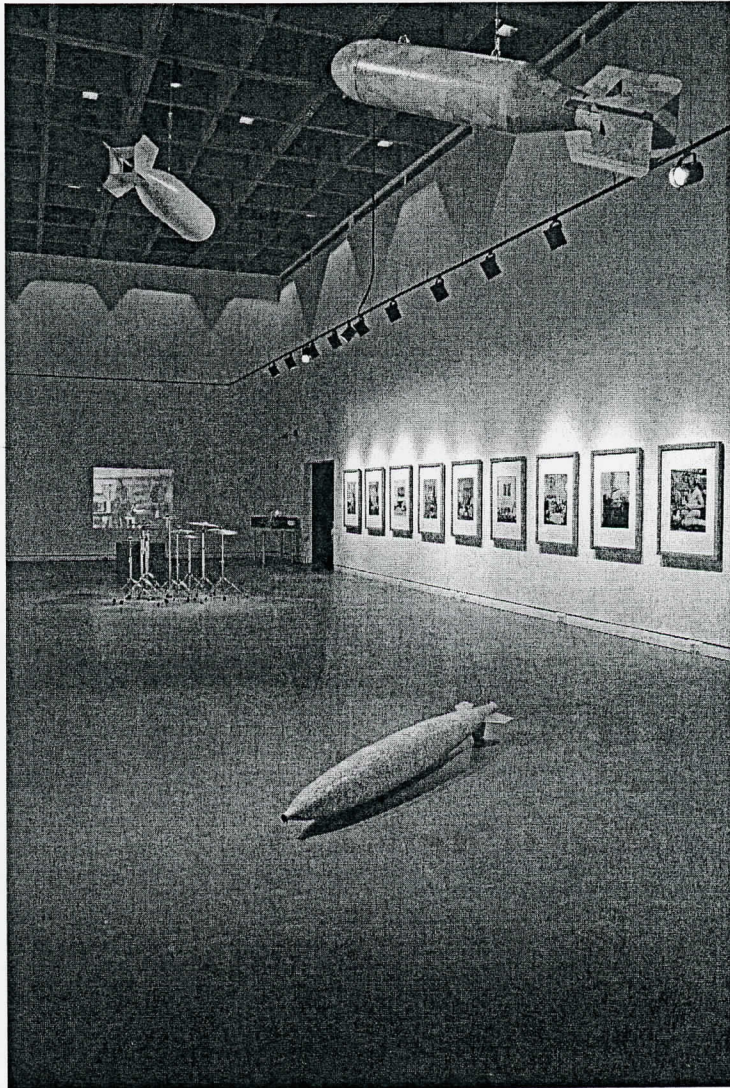


msvu art gallery

Mount Saint Vincent University
Annual Report 2004-2005



Director's Report

In July 2004 several long-awaited renovations were completed in the exhibition space. The gallery was fully renovated with a new and improved exhibit space. The new space is larger, brighter, and more functional. The gallery is now a more professional and functional space. The gallery is now a more professional and functional space. The gallery is now a more professional and functional space.

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msvu art gallery

Mount Saint Vincent University
Halifax, Nova Scotia
B3M 2J6

2004-2005 Annual Report

CONTENTS

Director's Report	3
Exhibitions	4
Publications	6
Special Events	7
Media Response	8
Acquisitions	10
Art Gallery Personnel	11
Advisory Committee	11
Grants and Revenue	12
Statement of Purpose	12

Cover image: Free Sample (2005)
Installation view
showing Anitra Hamilton's
*Who's gonna tell Jesus
there's no Santa Claus* 1994-99
in foreground



Excellence • Innovation • Discovery

Director's Report

In July 2004 some long-awaited renovations were completed in the exhibition space. The original canvas-covered plywood walls were resurfaced with drywall and electrical outlets were moved to floor level, providing a smooth surface for Denyse Thomasos' spectacular room-sized painting *Tracking: Bombings, Wars & Genocide*. New data connections enabled the gallery to install a second exhibition of contemporary Black Art, entitled *Racing the Cultural Interface*. This was the first interactive new media exhibition to be presented at MSVU Art Gallery. Both *Tracking* and *Racing* were technically ambitious projects realized in partnership with Bishop's University Art Gallery and Neutral Ground Artist-Run Centre, respectively.

Free Sample represents another high point in the exhibition program. Consisting primarily of media art and sculpture by emerging and mid-career Canadian artists, this exhibition reflected both the playful, neo-conceptual interests of its curator, Kelly Mark, and the pop culture preferences of our primarily under-25 audience.

As usual, exhibitions were animated with a variety of artists' and curators' talks, a panel discussion, readings, performances, screenings, coffee receptions and organized group visits. With the appointment of our new Program Coordinator Peggy MacKinnon, the number of students participating in class visits rose from about 500 last year to 800 this year. In addition to classes from the Nova Scotia College of Art and Design, MSVU students in the following disciplines attended specially designed tours: Cultural Studies, English, Public Relations, Religious Studies, History, Modern Languages, Canadian Studies, Sociology and Anthropology, Women's Studies and Graduate Education.

In December Diana Campanaro joined the staff as Gallery Technician, a new, continuous appointment. The new Technician and Program Coordinator positions encompass the duties of the former (trainee) Curatorial Assistant, while allowing each staff member to specialize and support the Gallery's operation in greater depth. Working with Traci Steylen, who has served as our Secretary since 1992, the new team brings energy and humour to the never-ending task of fulfilling the next deadline!

Interns from NSCAD also helped us to manage and document the MSVU Permanent Collection. Over the summer of 2004, intern Michael Kane completed a detailed inventory and condition report using the collection database designed by archivist Christine Lovelace. During the winter of 2005, intern Meghan Bissonnette helped to update insurance values and drafted catalogue entries for the forthcoming permanent collection exhibition *Moral Fibre* (2005). Meghan rejoins the gallery as a summer student in 2005, to continue her work on collection management projects.

Moral Fibre will showcase two of the University's more striking recent acquisitions of textile-based contemporary art: *Blanket Sacrifice* 2003, an installation by Haligonian artist Svava Juliusson; and *There there* 1994, a work in beaded fringe by senior Canadian sculptor Colette Whiten that first toured the nation in the "breast cancer exhibition" *Survivors in Search of a Voice*. Together with the purchase of *Paperwork*, a boxed set of 20 unique works on paper sold to support Eye Level Gallery, new acquisitions increased the value of the collection by more than \$80,000 since last year's report.

MSVU Art Gallery continues to receive crucial support as one of 74 public art museums and galleries funded in multi-year instalments by the Canada Council for the Arts. Having submitted our application in November 2004, we learned in Spring 2005 that our grant will increase by \$10,000 over the next two-year period, April 2005 through March 2007. Because such increases are uncommon it is especially gratifying to be recognized in this fashion by peer assessors from across Canada.

Ingrid Jenkner
Director
MSVU Art Gallery

EXHIBITIONS

1 April 2004 through 31 March 2005

The Found and the Familiar: Snapshots in Contemporary Canadian Art

Organized by Gallery TPW

10 April through 5 June

A genre of artmaking has arisen that hinges on the integration of the snapshot, whether found or selected from the artist's personal archive, into complex works of art. As the curators suggested, this set of practices intervenes at the moment when "digital technologies are changing the ways in which we make, look at and keep our snapshots....In the midst of a technological revolution, this exhibition acknowledged the power of the snapshot as well as its materiality, and marks a shift in our relationship to this most personal of objects."

Elsbeth Pratt: Hang-ups

Organized by MSVU Art Gallery

7 August through 17 October 2004

In Vancouver, where she has lived for more than twenty years, Elspeth Pratt is known for her inventive use of building supplies and her interest in leisure as it correlates with the built environment. Her works borrow from 20th-century formal vocabularies associated with constructivist and post-minimalist sculpture. The three wall-mounted sculptures exhibited at MSVU Art Gallery came from the collection of the Art Gallery of Nova Scotia. *Scar* 1995, *Lucky Me* 1992 and *Arsenic and Lace* 1997 offered an understated counterpoint to the optical architecture of *Tracking: Bombings, Wars & Genocide, a Six Months Journey from New York to China, Vietnam, Cambodia & Indonesia*.

Tracking: Bombings, Wars & Genocide, a Six Month Journey from New York to China, Vietnam, Cambodia & Indonesia—by Denyse Thomasos

Organized by MSVU Art Gallery

28 August through 3 October 2004

Displacement and confinement, the spatial experiences that typified the Middle Passage (trans-Atlantic slave trade), inspire the gridded paintings of Denyse Thomasos. The artist was born in Trinidad, raised in Mississauga, and lives in New York. After the 9-11 bombing she travelled to photograph jails and burial sites in Asian countries. Those photographs are the source images of *Tracking*, a spectacular floor-to-ceiling composition painted directly on the gallery walls. Thomasos' restless geometry maps diasporic flows onto the static planes of the white cube. The eye-popping effects and optical illusions were painted out at the end of the exhibition.

Godless at the Workbench

Organized by Dunlop Art Gallery

14 October through 21 November 2004

After the October Revolution, the Soviet government worked to secularize the work force. One strategy was to flood the popular press with imagery that debunked religious superstition while promoting the emancipation of women and scientific practices in agriculture. Prominent artists such as Vladimir Mayakovsky and Aleksei Gan contributed images to the propaganda campaigns conducted in satirical and anti-religious journals.

Canadian art historian Annie Gérin selected the Soviet journals, posters, photographs and film (1918-1939) from the holdings of the British collector David King. The exhibition offered a gripping study of tensions between religion and the modern state as played out in state-controlled mass media.

Shifting Ground: Woven Works by Suzanne Swannie

Organized by MSVU Art Gallery

23 October through 12 December

For several years the Haligonian textile artist Suzanne Swannie has been weaving functional floor coverings for private and public environments. Her training in Danish design and weaving techniques informs the modular design of her reduced tapestry carpets. *Shifting Ground* included two brilliantly coloured new carpets plus paper and fibre preparatory studies. Concerning her process, Swannie comments that, "To obtain a 'live' surface in these works I hand dye all weft yarns. Also, while observing restraints imposed by technique and utilitarian requirements, I like to set myself limitations in the design elements. Triangular forms are dominant, and serve the idea of geological 'shifts' which are perhaps open to a wider interpretation."

30th Annual Mount Community Show

Organized by MSVU Art Gallery

25 November through 12 December

Mount Saint Vincent students, staff, faculty and alumnae were invited to enter examples of their creative work in the annual extravaganza.

Racing the Cultural Interface: African Diasporic Identities in the Digital Age

Organized in collaboration with Neutral Ground, Regina

Sheila Petty, Curator

15 January to 27 February

The African diaspora encompasses the populations dispersed by the slave trade and by other displacements among people of African descent. *Racing the Cultural Interface* was a multimedia grouping of works by five black new media artists – Camille Turner, Wayne Dunkley, Carmin Karasic, Roshini Kempadoo and Philip Mallory Jones – whose digital manipulations of Afrocentric themes offered new ways of thinking around issues of race, nation and origin.

Free Sample

Organized by MSVU ArtGallery

Kelly Mark, Curator

12 March to 24 April

Kelly Mark is a NSCAD graduate and founder of *Samplesize.ca*, an on-line art gallery, weblog, laboratory, and playground for artists and other creative types who use the Internet to expose their work. 16 samplesize contributors - Michael Alstad, Anitra Hamilton, Mitch Robertson, Kristan Horton, Andrew Pommier, Dave dyment & Roula Partheniou, Adad Hannah, James Prior, Allison Hrabluik, Micah Lexier, Kelly Richardson, Collin Zipp, Jan Peacock, Otino Corsano and Hugh Briss – moved off the web and into the gallery with *Free Sample*, a playful selection of neoconceptual objects, new media art, written words and works on paper.

In *Free Sample*, parts were borrowed, traded, sampled and replicated using digital media as well as techniques typical of obsessive hobbycraft. While the show's title alluded to the widespread practice of digital sampling, it also referred to the influence of commercial culture on today's young artists and their viewers.

SMALL GROUP SERIES

Bijou exhibition of the permanent collection in which the curator facilitates acquaintanceships among works that have not been exhibited together previously.

too small too big

Organized by MSVU Art Gallery

29 May through 27 June

The Mount is Canada's only co-ed university dedicated to the education of women, and the university collection reflects this priority. *Too small too big* was composed of works on paper by Canadian artists who make strategic use of textured media such as makeup, paper collage, electrical tape, and human hair. The tactility of the materials lures viewers into an intimate relationship with emotionally charged subject matter. Mixed-media works by Andrea Ward and Rosalie Favell were included, together with prints and drawings by the Nova Scotian artists Chrystal Clements, Marie Koehler and Susan Wood.

INTERIM STUDIO SERIES

Brief exhibitions inserted into the schedule around renovations. Artists install important new bodies of work in progress and continue to create their work in public, in the art gallery.

Peter Walker: Last Supper Dance

Organized by MSVU Art Gallery

12 to 27 June

New paintings of biblical dimensions made up this interim exhibition, which preceded a four-week gallery closure for renovations. Nova Scotian artist Peter Walker is known for his mastery of trompe-l'oeil (fool-the-eye) illusionism and his skill with airbrush and stencil. Yet his infrequent exhibitions put spectators on the spot. Is it OK to admire the technique and ignore the subject matter, or would it be better just to admit that one is thrilled/repelled by his version of Roman Catholic iconography?

Frances Dorsey: Rice Paddies / Viet Nam

Organized by MSVU Art Gallery

4 through 8 August

Rice Paddies / Viet Nam was a textile work-in-progress by Frances Dorsey, who lives in Portuguese Cove and teaches part-time at NSCAD. Like *Dragon's Teeth* 1994 (MSVU Collection) the surface of *Rice Paddies* is inscribed with memories of bloody combat, in the form of handwriting from her late father's World War II diaries. The work consists of multiple panels of linen, cotton and rayon pinned to the wall, measuring eleven by thirty-one feet installed. The surface design has been achieved with a variety of techniques, including fibre-reactive dyes, discharge, pigment, stitching and silver leaf.

ON TOUR

Blind Stairs

(organized by MSVU Art Gallery; hosted by Agnes Etherington Art Centre, Kingston, Ontario, September - October 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 2004-2005:

Too small too big: In the Mount Saint Vincent University Collection 2004

Introduction by Ingrid Jenkner, entries by Sigrid Mahr, bibliography, 8 colour illustrations, 1 b & w illustration; 36 pages.

Hang-Ups: Sculpture by Elspeth Pratt 2004

Foreword by Ingrid Jenkner, statement by Elspeth Pratt, biographical information, 5 b & w illustrations; 6 pages.

Shifting Ground: Woven Works by Suzanne Swannie 2004

Essay by Sandra Alfoldy, artist's biography, 5 colour illustrations; 16 pages.

Racing the Cultural Interface: African Diasporic Identities in the Digital Age 2004

Foreword by Brenda Cleniuk and Ingrid Jenkner, essay, bibliographic notes and entries by Sheila Petty, 18 colour illustrations; 40 pages.

Lecture Notes: Michael Fernandes, Rainer Ganahl, Mike Hein, Suzy Lake, John Marriott, Adrian Piper and Joseph Beuys 2005

Foreword, entries and artists' biographies by Ingrid Jenkner, essay by Jody Berland, 7 b & w illustrations, 8 colour illustrations; 36 pages.

Free Sample 2005

Foreword by Ingrid Jenkner, interviews by Otino Corsano (of Kelly Mark, Michael Alstad, Kristan Horton, Allison Hrabluik, Kelly Richardson, Adad Hannah, Collin Zipp, Mitch Robertson and Andrew Pommier), *Persiflage* by Hugh Briss, writings by Cynthia Foo, Cliff Eyland, Jan Peacock, Christof Migone and John Massier; artists' biographies, 4 b & w illustrations, 21 colour illustrations; 68 pages.

Beyond Words 2005

(English/French), Gerald Boulad, Translator; co-publication with Art Gallery of Bishop's University, Lennoxville.

Foreword by Ingrid Jenkner and Gaëtane Verna, essay by Ingrid Jenkner, entries by Ingrid Jenkner (for Ruth Cuthand and Elizabeth MacKenzie, Paul de Guzman, Kelly Mark, and Sylvia Ptak), entries by Gaëtane Verna (for Gilbert Boyer and Robert Racine), entry for Nelson Henricks by Vicky Chainey Gagnon, entry for Nadia Myre by Zoe Chan, 8 b & w illustrations, 11 colour illustrations; 64 pages.

Newsletter (May 2004) 1 issue

www.msvuart.ca

Entries by Ingrid Jenkner, site design by Textstyle

In production, March 2005

Denyse Thomasos: Epistrophe

Foreword by Ingrid Jenkner and Gaëtane Verna, essays by Nourbese Philip and Franklin Sirmans.

SPECIAL EVENTS

15, 16 & 17 June 2004

As part of the Interim series highlighting major works in progress, Peter Walker worked on paintings and spoke with gallery visitors on three afternoons.

4 through 8 August 2004

During the course of her Interim series exhibition *Rice Paddies / Viet Nam*, Frances Dorsey worked on her textile assemblage and conversed with visitors over the course of several afternoons.

12 September 2004

Tracking opened with a panel discussion, "Track Record", including the catalogue writers M. Nourbese Philip (Canadian poet and novelist), Franklin Sirmans (American writer and curator) and artist Denyse Thomasos. The discussion was moderated by Gaëtane Verna, Curator, Art Gallery of Bishop's University.

23 September 2004

Unveiling of Christine Koch's *Trilobite IV* painting (new acquisition) in Biology Dept. with the President and sciences faculty.

25 September 2004

Extending the interdisciplinary involvement of local artists with Thomasos's painting, the "Tracking the Diaspora" program of poetry and music was organized by Halifax's Shauntay Grant, award-winning poet, journalist, and musical director of the Nova Scotia Mass Choir. Joining her were the poets Taryn Della and iZrEAL Jones with musicians Silvio Pupo (keyboard) and Wayne Hamilton (percussion).

15 October

Reception for visiting CAMDO museum directors

24 October

Opening reception for Suzanne Swannie, with a special lecture by craft historian Sandra Alföldy.

14 November 2004

University of Ottawa art historian Annie Gérin spoke about her original research on *Godless at the Workbench*, the exhibition of early Soviet propaganda.

25 November 2004

Community Show opening

6 January

Performance, media scrum and photo op with visiting artist Camille Turner as *Miss Canadiana*, *The Red White and Beautiful Tour*, in conjunction with *Racing the Cultural Interface* exhibition.

16 January

Lecture by Dr. Sheila Petty, curator of *Racing the Cultural Interface*.

9 & 11 March

Public talks by visiting *Free Sample* curator Kelly Mark and Adad Hannah.

16 March

"Workshop" by blogger and catalogue contributor Hugh Briss, "How to Write Funny," in conjunction with *Free Sample*.

7 April

Screening of *Dr. Strangelove* (1964) in conjunction with *Free Sample*.

Fall 2004 through Spring 2005, 8 occasions

Coffee Hour, informal receptions held in the gallery and hosted by staff, principally for members of the Mount community.

MEDIA RESPONSE

"Art: New Exhibits," (Review of *Blind Stairs*) www.herald.ns.ca (1 April 2004).

Elissa Barnard, "Worth 1,000 Words," (reviews of *Found and Familiar* and *Work, Work, Work*) *Chronicle Herald* (17 April 2004): D4.

Audrey Nicoll, "Elizabeth MacKenzie and Alexandra McCurdy," (review) *Visual Arts News* (Spring 2004): 6-8.

"Hot Tips: Entertainment," *Where* (Halifax, May 2004).
http://www.where.ca/halifax/category_hottip_print.cfm?category_id=3

Leah Sandals, "Lecture Notes at MSVU Art Gallery, Halifax," (review) *Canadian Art* (Summer 2004): 88.

Eleanor King, "Last Supper Dance interview with artist Peter Walker," *Artspeak*, CKDU Radio (17 June 2004).

Christine Lovelace, "Digitization: The Mount Saint Vincent University Art Gallery CHIN project," *Council of Nova Scotia Archives Newsletter* No. 37 (Spring 2004): 5-6.

ART GALLERY CLOSED FOR RENOVATION, INSTALLATION, JULY THROUGH AUGUST

Elissa Barnard, "At the Galleries," *Chronicle Herald* (7 August 2004): F5.

Peggy MacKinnon, "The Found and the Familiar," *Visual Arts News* (Summer 2004): 14-15.

Marilyn Smulders, "Exhibition a response to 9/11 attacks," *The Daily News* (26 August 2004): 26.

"Visual Arts: Denyse Thomasos paints *Tracking* at MSVU Art Gallery," *The Coast* (2-9 September 2004): 35.

Sarah Hollenberg and Eleanor King, "Tracking," *Artspeak*, CKDU Radio (2 September 2004).

"A & E, Your 10-day event planner: 9/11 Art by Denyse Thomasos," *HFX/The Daily News* (2 September 2004): 18.

"140-foot Tracks," *Sunday Herald* (12 September 2004): B6.

"Beyond Words at Art Gallery of Bishop's University," www.absolutearts.com (15 September 2004)
(<http://newstransport@absolutearts.com>).

"Sure Thing: Tracking the Diaspora," *The Coast* (23-30 September 2004): 37.

Sean Flinn, "Talking about war, Trinidadian-Canadian artist Thomasos paints the unspeakable," *Chronicle Herald* (25 September 2004): F 5.

"Denyse Thomasos: Tracking," www.canadianart.ca (29 September-3 October 2004).

Brent Sedo "Creating wall art at the MSVU Art Gallery," *Folia Montana* (MSVU Alumnae Magazine) (Fall-Winter 2004-2005): cover and page 3.

Ben Darrah, "Fuelling Kingston's Contemporaries," *The Kingston Whig-Standard* (16 October 2004).

"Mount Gallery Hosts Shifting Ground," *Chronicle Herald* (23 October 2004): F7.

Trevor J. Adams, "All About Art," *Halifax Where Magazine* (November-December 2004): 23.

"Rare Soviet Art," *The Chronicle Herald* (14 November 2004): B6.

Sean Flinn, "Metaphysical Maps," *The Chronicle Herald* (17 November 2004): F6.

Sue Carter Flinn, "Sure Thing: Faculty Exhibitions," *The Coast* (9-16 December 2004): 62.

Sobaz Benjamin, "Agenda," *CKDU*, Camille Turner Interview (5 January 2005).

Shauntay Grant, "All bow to Miss Canadiana," *The Daily News* (6 January 2005): 21.

Starr Dobson, Bruce Frisko, "Live at 5: Miss Canadiana," *ATV*, Halifax (6 January 2005, 17:35).

"Miss Canadiana Visits MSVU Art Gallery," *ATV News, Nightside* (6 January, 2005).

Marilyn Smulders, "Newswatch," *HFX* (6 January 2005): 21.

Elissa Barnard, "Here She Comes, Miss Canadiana," *The Halifax Herald*, (7 January 2005): D4.

Phlis McGregor, "Arts Report," *CBC Radio 2*, Interview with Miss Canadiana (10 January 2005).

Heidi Petracek, "Interview with students, Della Stanley and Miss Canadiana," *CBC Radio 1 Mainstreet* (Hour 2, 5 minutes) (7 January 2005).

"Petty Talks," *Sunday Herald* (16 January 2005).

Bryne McLaughlin, "Fast Forward: Racing the Cultural Interface," *Canadian Art* (19 January 2005).

Audrey Nicoll, "Denyse Thomasos, Tracking (MSVU Art Gallery, 2004)," *Visual Arts News* (Winter 2005): 2-4.

Sue Carter Flinn, "Editorial," *Visual Arts News* (Winter 2005): 5.

Jodi McLaughlin, "News from the Art Gallery," *The Picaro* Vol. 1, Issue 1 (Winter 2005).

Writers' Federation of Nova Scotia, "Upcoming Events," (8 March 2005): 3.

Phlis McGregor, "Interview with Peggy MacKinnon and Glen Johnson (Free Sample)," *Mainstreet, CBC Radio 1* (16 March 2005, 7 minutes).

Trevor J. Adams, "Obsessed with Art (Free Sample)," *Halifax Where Magazine* (March 2005): 20, 64.

"Sure Thing: Free Sample," *The Coast* (24-31 March 2005): 40.

Bryne McLaughlin, "Fast Forward: The Artist Kelly Mark plays curator for Free Sample," *Canadian Art* (Spring 2005): 24.

Emily Vey Duke, "Suffering, Empathy, Art and the Greater Good," *C Magazine* (Spring 2005): 10.

"Dr. Strangelove onscreen at MSVU Art Gallery," *The Halifax Herald* (29 March 2005): F2.

ACQUISITIONS

1 April 2004 - 31 March 2005

Janet Pope

Fishermen and Their Catch 1989

pieced and quilted fabric, polyester batting

89.5 x 103 cm

Gift of Elizabeth Day, 2004

Dan O'Neill

JPEG NOTE: Bchby.0l.copy.jpeg 2003

lithograph (triptych) 2/8

70.2 x 153 cm

Purchase, 2004

Kelly Mark

Music Video Series 2002

DVD

30:67 minutes

Gift of the artist, 2005

Christine Koch

Trilobite Collection IV 2001

gouache on paper, on board

63.5 x 48.5 cm

Purchased with assistance from MSVU Biology faculty
and the Office of the President, 2004

Colette Whiten

There there 1994

glass beads suspended from aluminum

angle wall mount

132 x 190.5 cm

Gift of the Amesbury/Chalmers Collection, 2005

Camille Turner

Miss Canadiana 2005

digital output on paper, on foamcore board

182.5 x 48.1 x 31.7 cm

Purchase, 2005

Eye Level Gallery

Paperwork 30 2004

boxed set, edition of 25

various media by the following artists:

Lucie Chan, Peter Dykhuis, Cliff Eyland, Michael
Fernandes, Suzanne Funnell, Leah Garnett,
Suzanne Gauthier, Arthur Handy, Sarah Hartland-
Rowe, Steve Higgins, Garry Neill Kennedy,
Drew Klassen, Micha Lexier, Kelly Mark, Rita
McKeough, Daniel Olson, Jan Peacock, Mathew
Reichert, Alison Rossiter, Emily vey Duke &
Cooper Battersby
Purchase, 2004

Works lent for exhibition

For exhibition in:

Crowning Achievements: Works in Clay

Halifax: Government House, October 2004

Alice Hagen

Vase with pine cone decoration

1966.1.27

Lizard and Toad Vase

1966.1.110

Scotian Pebble dish

1966.1.49

Platter with Blue Birds

1966.1.90

Jean-Paul Mascareen 1710 Plate

1966.1.38

Elephant Figurine

1966.1.94

Excised vase, bisque state

1966.1.29

ART GALLERY PERSONNEL

STAFF

Full-Time

Director Ingrid Jenkner (BA, Toronto; MA London)

Part-Time

Secretary & Webmaster Traci Steylen (BOAD, MSVU)

Program Coordinator Peggy MacKinnon (BA, MSVU)

Curatorial Assistant Angie Arsenault (BFA, NSCAD) (July - November)

Gallery Technician Diana Campanaro (since December) (BA, BFA, Mt. Allison)

NSCAD Interns
Meghan Bissonnette
Michael Kane

Gallery Attendants: Christina Arsenault, Stephanie Brown, Sherry Jollimore, Michael Kane, Mareike Lee, Jodi McLaughlin, Brent Wadden

STAFF ACTIVITIES

Angie Arsenault attended Critical Writing and Paper Conservation workshops at Visual Arts Nova Scotia.

Traci Steylen attended a Digital Imaging Workshop at Visual Arts Nova Scotia in September, and Fall Safety training in January.

Diana Campanaro completed a Fall Safety certificate in January, and in March she attended instructional sessions at NSCAD concerning exhibition installation and fine art shipping.

Peggy MacKinnon continues to publish freelance art criticism on-line and in *Visual Arts News*.

As an executive member of the Atlantic Provinces Art Gallery Association, Ingrid Jenkner helped to organize and program the Annual General Meeting in St. John's, while also serving as Vice-Chair of the Contemporary Art Projects Society based in Halifax. Jenkner is a member of the University and College Art Galleries Association, which was revived in 2004 as a sub-group of the Canadian Art Museum Directors Organization. In Fall 2004 she was appointed to the Special Committee for Equity in the Visual Arts (Canada Council for the Arts) and attended a two-day Committee meeting in Ottawa. With Barbara Sternberg and Gerda Johanna Cammaer, she is a founder member of the curatorial collective La Femme 100 têtes which formed in 2003 for the purpose of organizing documented film and video screenings. She continues to serve on the Inter-university Film Studies Minor Committee and the MSVU Cultural Studies Program Committee. In 2005 she taught the core Cultural Studies and Fine Arts course Presenting Visual Culture.

ADVISORY COMMITTEE

Lucie Chan, Artist

Maurice Michaud

Jill Davis, MSVU Student Union Arts Rep

Jone Mitchell, University Advancement

Natalie Dawes, MSVU student

Dr. DeNel Rehberg Sedo, MSVU Public Relations

Dr. Susan Drain, MSVU English

Dr. Donna Woolcott,
MSVU Vice President, Academic

Christine Lovelace, University Archivist

GRANTS AND REVENUE

April 2004 through March 2005

Canada Council for the Arts	
Assistance to Art Museums and Public Galleries	70,000.00
Acquisition Assistance Program (JPEG.Note lithograph)	1,000.00
Media Arts Project Dissemination (Refute, Reuse, Recycle)	14,000.00
Nova Scotia Tourism, Culture and Heritage	
Racing the Cultural Interface	\$8,000.00
Free Sample	\$7,500.00
Other	
President's Office (for art acquisition)	\$800.00
Catalogue Sales	1,846.00
Donations	
Trilobite collection	1,020.00
Olga Korper Gallery (Tracking Catalogue)	1,000.00
TOTAL	\$105,166.00

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 represented, often in the early stages of their careers. The Gallery's exhibitions and programs are funded in part by Nova Scotia Tourism, Culture, and Heritage, and by 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. MSVU Art 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 supports the MSVU Cultural Studies curriculum.

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 wares by Nova Scotia ceramicist and Mount alumna Alice Hagen is also displayed on campus.

2005